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CLASS: **S588** Lecture/PPT (2 hour)
                Tuesday, January 24, 9:00-11:30pm
                Please print last page of handout in color

TITLE: **Design Elements: Understanding Color**
                Sponsored by Specialty Matboard

DESCRIPTION: Color can enrich the art, enlarge the visual illusion, direct the eye, and set a mood. It can also
                detract from the art, shrink the image, and bore the viewer. Basic color theories of light, pigment,
                and printing ink will be explored along with color wheel basics, complimentary colors and
                designing with an understanding of color base (red, yellow, blue). Metallics also have a color base
                and need to be coordinated between art, mat and frame. Lightfastness and color fade under
                visible light vs. UV light and glazing protection is also an issue for discussion. It can match the
                sofa or enhance the art…you decide.

WHO SHOULD ATTEND: Open to all levels.

BIOGRAPHY: She has been Mounting Editor for Picture Framing Magazine since 1991, featuring her monthly
                    column "Mastering Mounting", also PFM author of "The Elements of Design", "The Design
                    Process", "Digital Directions" and has a number of self published books including:
                    The Mounting And Laminating Handbook, 1997
                    Creative Mounting, Wrapping and Laminating, 2000
                    The Mounting And Laminating Handbook, SECOND EDITION, 2002
                    The Mounting And Laminating Handbook, **THIRD EDITION**, 2008

RESOURSES:
    Bevlin, Marjorie Elliott. DESIGN THROUGH DISCOVERY. New York: Holt Rinehart Winston, 1984.
    Designs Ink Publishing, DIP Library, http://www.designsinkart.com/library.htm
    Graves, Maitland. ART OF COLOR DESIGN. 1951.
    Itten, Johannes. THE ELEMENTS OF COLOR. New York: Reinhold, 1970.
    Leland, Nita. THE CREATIVE ARTIST. Cincinnati: North Light Books, 1990.
    Mayer, Ralph. A DICTIONARY OF TERMS AND TECHNIQUES. NY: Thomas Y. Crowell Co., 1969.
    Paschke, Chris A., Designs Ink, http://www.designsinkart.com/library.htm
        "The Design Process", PFM, 12 part series, 1994.
        "Design And Critique", PFM series, 1997.
        "The Essence of Design", PFM, 12 part series, 2000-2001.
    Perkins, Greg. GREAT FRAME DESIGNS. New Jersey: PFM Books,2009.
    Wong, Wucius. PRINCIPLES OF COLOR DESIGN. New York: Van Nostrand Reinhold, 1987.
    http://paper-leaf.com/blog/2010/01/color-theory-quick-reference-poster/

"Physicists tell us about the make-up of color composition and explain how the human eye perceives a given
color. Psychologists tell us how color affects us physically and emotionally. It is up to framing designer to
assimilate all of this information and sell it to the client in the most dynamic solution possible."

                                                                        - Chris A Paschke

DESIGN ELEMENTS: Understanding Color

I. Essence of Color
        Color is the most emotional and expressive element of design
        Definition: Character of a surface which is the result of vision sensitivity to reflected wavelengths of light;
                (to see green, all light wavelengths are absorbed while green is reflected to the eye)

II. Color Theory
        Additive Theory (light)
- Light sources of various wavelengths are added in various proportions to produce a range of colors
- Red, blue and green overlap resulting in white, the presence of all color
- Like a prism: white light enters and the rainbow appears as the colors are separated

        Subtractive Theory (RYB- pigment and CMY- printing/digitals)
- Start with white light then introduce a pigmented color
- The surface absorbs all color while reflecting the color that is actually present
- So the color is produced by subtracting the colors that are not there
- **Framing/Artist Pigment = Subtractive Theory using RYB pigment**

III. Glossary
        <u>PRIMARY</u>:   Red, yellow, blue; make up the rest of the wheel.
        <u>SECONDARY</u>: Orange, green, purple; mixture of two primaries.
        <u>COMPLEMENTARY</u>: Directly opposite on wheel; most enhancing.
        <u>SHADE</u>: Color plus black; darker then it's normal value.
        <u>TINT</u>: Color plus white; lighter than it's normal value.
        <u>TONE</u>: Color plus grey.
        <u>NEUTRALS</u>: Surface grayed tones which do not reflect any single wavelength but ALL at once.
        <u>NEUTRAL GREY</u>: Three primaries mixed together; black plus white.
        <u>MONOCHROMATIC</u>: One color of a single hue with various values added of black, white and grey.
        <u>ACHROMATIC NEUTRALS</u>: Colorless scheme of black, white and grays, no color properties exist.
        <u>HUE</u>: Name of the actual pure color as determined by its light wavelength, indicating position on wheel.
        <u>INTENSITY</u>: aka chroma; indicates the brightness or dullness.
        <u>VALUE</u>: A characteristic in terms of light reflected from it; the total lightness or darkness of a color.

IV. Color Wheel Basics (pigment)
        Primaries = Cannot be mixed…Red, Yellow, Blue
        Secondaries = Are mixed from Primaries…Orange, Purple, Green
        Complementaries = Opposites that best enhance…R+G, Y+P, B+O
        Shades/Mutes = Any color muted by the addition of black
        Tints/Pastels = Any color made more pale/pastel by the addition of white

V. Metallic Colors
        Color base – red, green, blue
                Tarnishing felt pens, oil seep
                Metal leaf vs. Real leaf
        Match all metallics – frame, mat, fillet, notary seal, leaf
        Gold generally equates to warmer yellow, oranges and silver to cooler blues

VI. Color as Design Tool
        Color impact:
- To create or emulate feeling
- To reinforce mood and stimulate ideas
- To control the viewer's eye
- To unify composition

        Line - Tiered mat lines, French mat lines
        Texture – Mat, frame and art
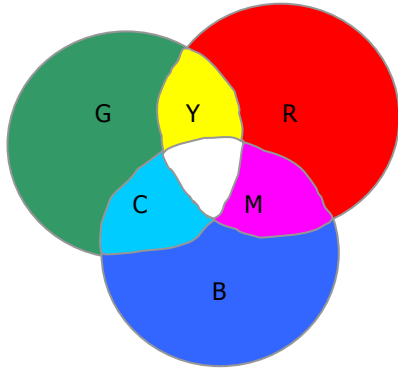   Mat/Frame selection
- Dominant color in the art = Top mat or frame
- Secondary art color = First accent as liner mat, deep bevel or stacked frame
- Third art color = Narrower mat liner or second accent; doesn't need to be innermost mat

        Rhythm – Replicating elements from the art
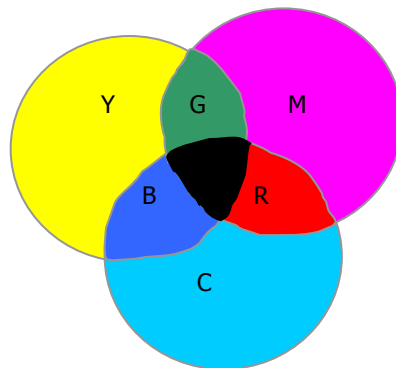   Shape and Style (aka Period)

VII. Psychology of Color

Black = Grief, death, achromatic color of nothingness
White = Innocence, purity, neither warm or cool; Asian = death
Yellow/Orange = Warmth, newness
Pink = Tenderness, poetry
Red = Love, fire, revolution, sensuality, desire, passion, excitement, appeals to the senses; Asian = marriage
Violet = Meditation, mystery, occult, exotic
Purple (more blue) = Aristocratic, dignified, worldly, royal
Blue = Loyalty, passive, dreamy, isolation, deep feelings, honesty, sadness, dignified
Blue-Green/Teal = Zen, calming, peaceful, meditative
Green = Organic, calming, neither cool nor warm
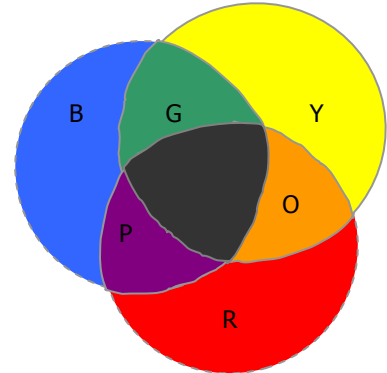Brown = Earthiness, solidity, firmness

ADDITIVE COLOR THEORY
(LIGHT)

Primaries of red, green, blue (RGB) create secondaries of yellow, cyan, magenta. All six combined create white, all the colors in light are present and absorbed.
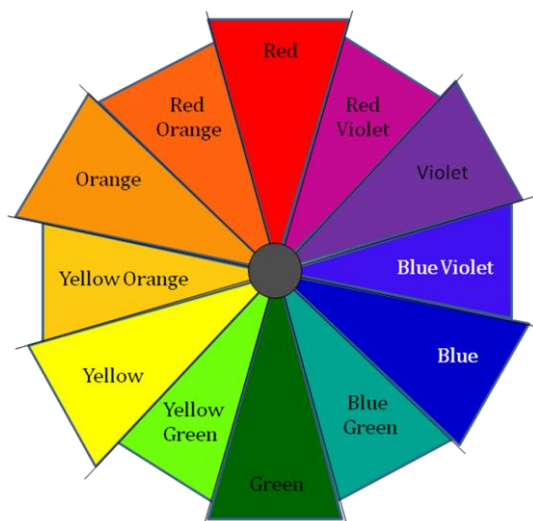Think of a prism.

SUBTRACTIVE COLOR THEORY
(DIGITAL PIGMENT)

Primaries in pigment are cyan, magenta, yellow (CMY) create secondaries of red, green, blue. All six combined do not add color but subtract all light wavelengths creating black the absence of color.

SUBTRACTIVE COLOR THEORY
(ARTIST PIGMENT)

Primary pigmented colors are red, yellow and blue. They are blended to create secondary colors of orange, green, purple. When three primaries, three secondaries or all six are blended, the result is a muddy grey, brown or black.

Pigment
Color Wheel