

Chapter 4: Color and Design

Pages 106 – 147

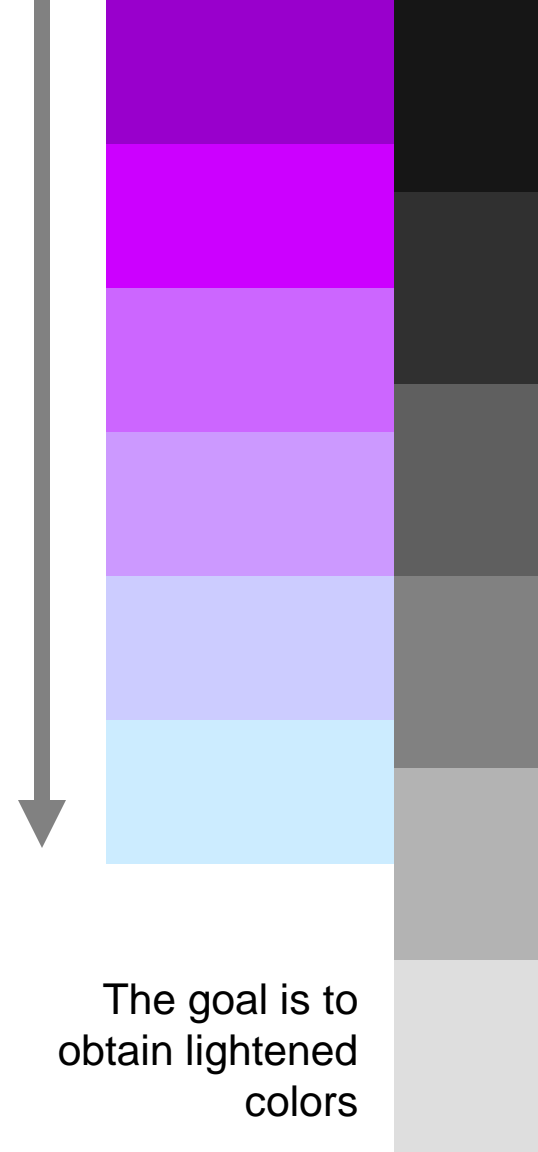
COM232
Graphic Communication

Color terminologies

- Hue: Not mixed from other elements and they are the primary source in generating all other colors.
- Tint: Color + White
- Shade: Color + Black
- Value: The lightness or darkness of a color.
- A single hue may have many variations, ranging from *light to dark*, described as *value (tone)*.

White + color = tint

- Tints are lightened colors
 - *How to create tints?*
- Always begin with white and add color to the white till the desired tint is obtained.



The goal is to
obtain lightened
colors

Color + black = shade

- Color + black = shade
- Shades are darkened colors.
- Begin with a color and add a bit of black to get the desired shade.



darker

The goal is to obtain darkened colors

What are
color
values
good for?

What are
color
values
good for?

- Value to create contrast, emphasis
- Value to evoke emotional response, mood
- Value to create volume
- Value to create visual depth, distance

Mono chromatic

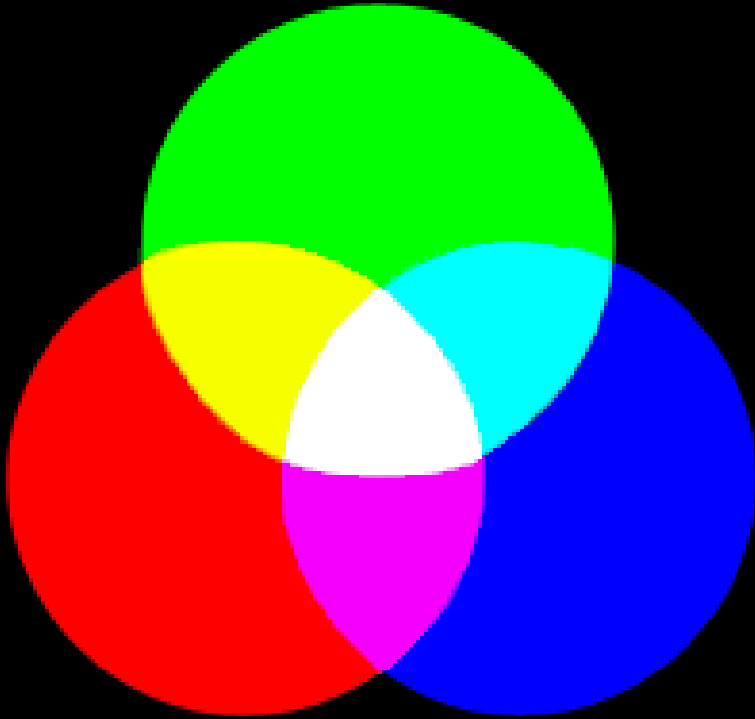
- “Mono” means one.
“Chroma” means color.
- Monochromatic color schemes have only one color and its values.



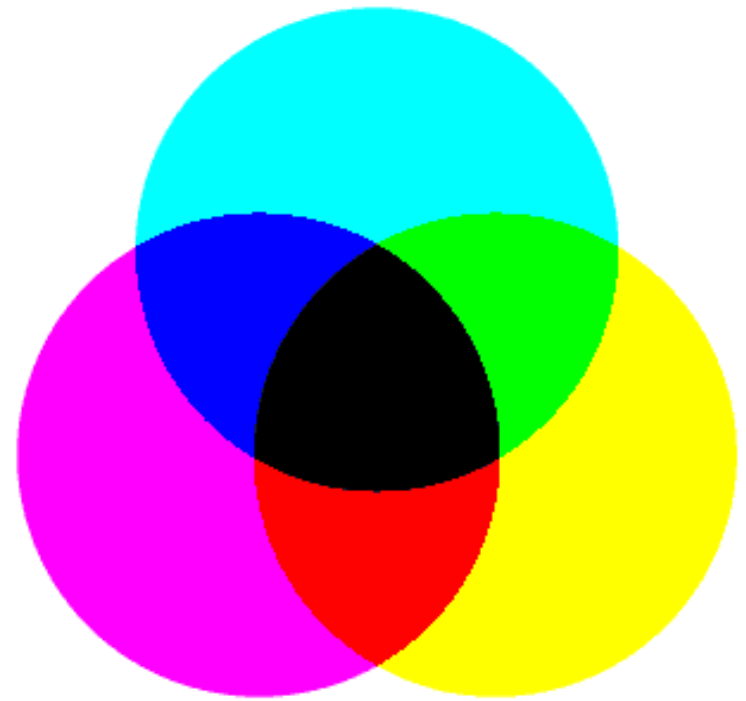
Source: http://online.academyart.edu/spotlight_class/ILL_609/module_02/session_07.html

Specification systems

PANTONE*	PANTONE*	PANTONE*	PANTONE*	PANTONE*	PANTONE*	PANTONE*	PANTONE*
PANTONE 71 G 69 B 68 Cool Gray 6 C R 181 G 176 B 173 △ ○ :: HTML B5B0AD	PANTONE 99 G 72 B 77 182 C R 252 G 184 B 196 △ HTML FCB8C4	PANTONE 89 G 90 B 82 7485 C R 227 G 230 B 209 △ ○ :: HTML E3E0D1	PANTONE 78 G 85 B 90 290 C R 199 G 217 B 230 △ ○ :: HTML C7D9E6	PANTONE 78 G 90 B 89 317 C R 199 G 230 B 227 △ HTML C7E8E3	PANTONE 07 G 75 B 85 256 C R 222 G 191 B 217 △ ○ :: HTML DEBFD9	PANTONE 95 G 93 B 51 100 C R 242 G 237 B 130 △ ○ :: HTML F2ED82	PANTONE 95 G 81 B 719 C R 242 G 207 B △ ○ :: HTML F2CFB0
PANTONE 64 G 63 B 62 Cool Gray 7 C R 163 G 161 B 158 △ ○ :: HTML A3A19E	PANTONE 99 G 55 B 63 183 C R 252 G 140 B 161 △ ○ HTML FC8CA1	PANTONE 77 G 89 B 63 7486 C R 196 G 227 B 161 △ HTML C4E3A1	PANTONE 68 G 81 B 90 291 C R 173 G 207 B 230 △ ○ HTML ADCFE6	PANTONE 60 G 86 B 87 318 C R 153 G 219 B 222 △ HTML 96DBE2	PANTONE 82 G 64 B 80 257 C R 209 G 163 B 204 △ ○ HTML D1A3CC	PANTONE 96 G 93 B 35 181 C R 245 G 237 B 89 △ ○ :: HTML F5ED59	PANTONE 94 G 77 B 720 C R 240 G 196 B △ ○ :: HTML F0C49E
PANTONE 59 G 58 B 57 Cool Gray 8 C R 150 G 148 B 145 △ ○ :: HTML 969491	PANTONE 97 G 36 B 46 184 C R 247 G 92 B 117 △ HTML F75C75	PANTONE 58 G 87 B 43 7487 C R 148 G 222 B 110 △ HTML 94DE8E	PANTONE 47 G 70 B 88 292 C R 120 G 179 B 224 △ ○ HTML 78B3E0	PANTONE 29 G 80 B 83 319 C R 74 G 204 B 212 △ HTML 4ACCD4	PANTONE 59 G 27 B 58 258 C R 150 G 69 B 148 △ ○ HTML 964594	PANTONE 96 G 91 B 8 102 C R 245 G 232 B 20 △ ○ :: HTML F5E814	PANTONE 90 G 69 E 721 C R 230 G 176 B △ ○ :: HTML E8B080
PANTONE 53 G 53 B 52 Cool Gray 9 C R 135 G 135 B 133 △ ○ :: HTML 878785	PANTONE 90 G 5 B 16 185 C R 230 G 13 B 46 △ HTML E60D2E	PANTONE 40 G 83 B 24 7488 C R 102 G 212 B 61 △ HTML 66D43D	PANTONE 0 G 28 B 73 293 C R 0 G 71 B 186 △ HTML 0047BA	PANTONE 0 G 61 B 64 320 C R 0 G 156 B 163 △ HTML 009CA3	PANTONE 44 G 7 B 42 259 C R 247 G 18 B 107 △ ○ :: HTML 70126B	PANTONE 97 G 88 B 9 Yellow C R 247 G 224 B 23 △ ○ :: HTML F7ED17	PANTONE 84 G 56 E 722 C R 214 G 143 △ ○ :: HTML D68F54
PANTONE 45 G 45 B 45 Cool Gray 10 C R 115 G 115 B 115 △ ○ :: HTML 737373	PANTONE 81 G 8 B 17 186 C R 207 G 20 B 43 △ ○ :: HTML CF142B	PANTONE 42 G 67 B 30 7489 C R 107 G 171 B 77 △ ○ :: HTML 6B8A4D	PANTONE 0 G 22 B 51 294 C R 0 G 56 B 130 ○ HTML 003882	PANTONE 0 G 52 B 54 321 C R 0 G 133 B 139 △ HTML 00858A	PANTONE 38 G 9 B 35 260 C R 97 G 23 B 89 △ ○ :: HTML 611759	PANTONE 77 G 68 B 6 183 C R 196 G 173 B 15 ○ :: HTML CAAD0F	PANTONE 75 G 45 E 723 C R 191 G 115 △ ○ :: HTML BF7329
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PANTONE 49 G 13 B 17 188 C R 125 G 33 B 43 △ ○ :: HTML 7D212B	PANTONE 43 G 51 B 20 7491 C R 110 G 130 B 51 △ ○ :: HTML 6E8233	PANTONE 0 G 16 B 25 296 C R 0 G 41 B 64 ○ :: HTML 002940	PANTONE 0 G 38 B 39 323 C R 0 G 97 B 99 ○ :: HTML 006163	PANTONE 32 G 13 B 27 262 C R 82 G 33 B 69 △ ○ :: HTML 622145	PANTONE 50 G 45 B 6 105 C R 128 G 115 B 15 △ ○ :: HTML 80730F	PANTONE 50 G 24 E 725 C R 128 G 61 ○ :: HTML 803D00	



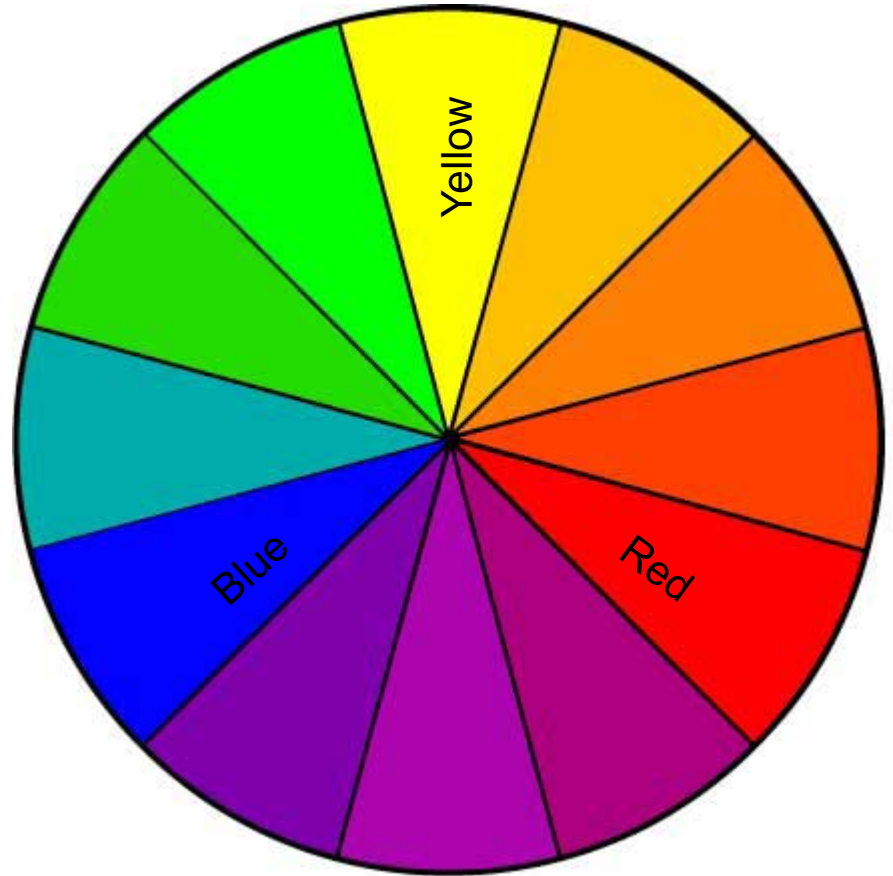
- **Additive** color refers to the mixing of colors of *light*.
- Combination of equal amounts (red, green & blue) result in white.



- **Subtractive** color refers to the mixing of colors of red, yellow & blue *pigments*, such as paint or the ink in your computer's printer.

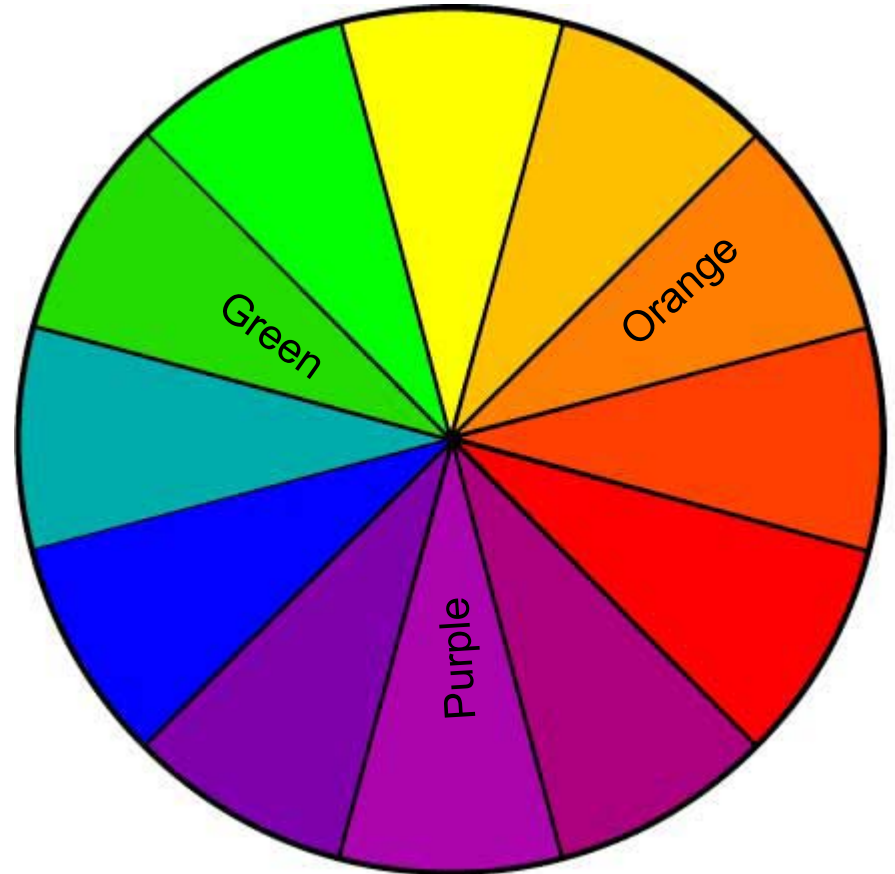
(Source: Wallschaleger, pp. 260-261)

Primary



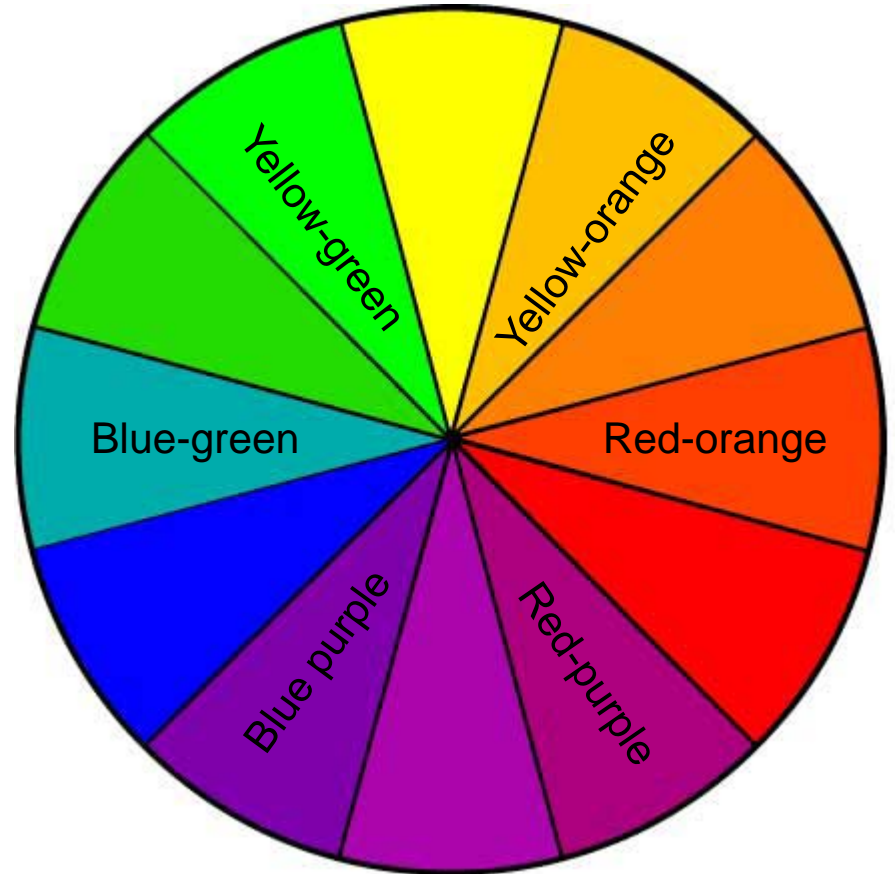
Secondary

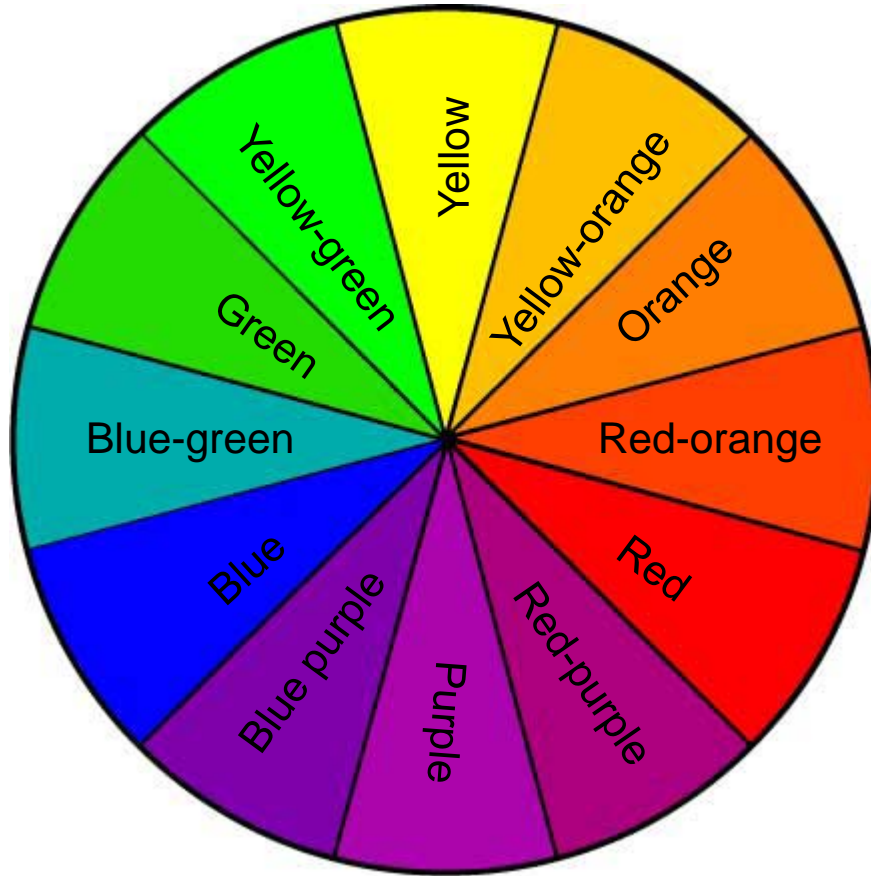
By mixing two primary colors, a secondary color is created.



Tertiary

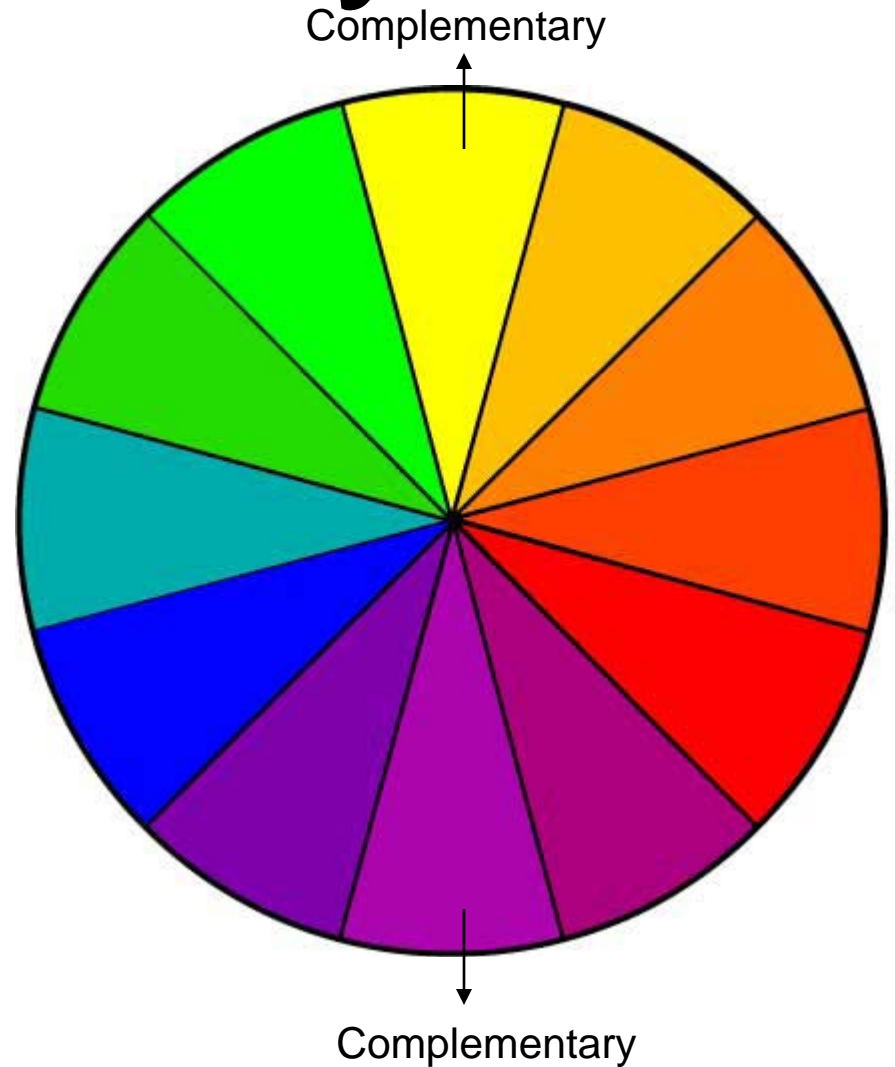
Tertiary (intermediate) colors are created by mixing a primary and a secondary





Complementary

- Complementary colors are opposite from one another on the color wheel.
- They share no common colors.
- They provide high contrast for emphasis.
- If you're an attention-getter, dress in complementary colors!



JAWS



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"On a smaller screen you get a smaller movie."

Advertising Agency: Ogilvy & Mather Vietnam
Creative Director: Tom Notman
Art Director: Le Huy Anh
Copywriters: Richmond Walker, Ly Doan
Photographer: James Domingo
Illustrator: Le Huy Anh

<http://www.thebigsauce.com/nucleus/index.php?blogid=1&archive=2007-08>

Can you think of some practical applications of complementary colors if the following effects can be achieved?

- To suggest movement and vibrancy
- Ying-yang effect
- Quiet vs. Loud
- Tense vs. Relaxed
- Mysterious vs. Obvious





SHOWER FRESH

NEW DRAUGHT BEER

INGREDIENTS: 1 GREAT LOOK, 1 ICEBREAKER, 2 FRESHLY DOURED HEINEKENS

FRESHEN UP...

Ingredients: 1 great look, 1 icebreaker, 2 freshly poured Heinekens.

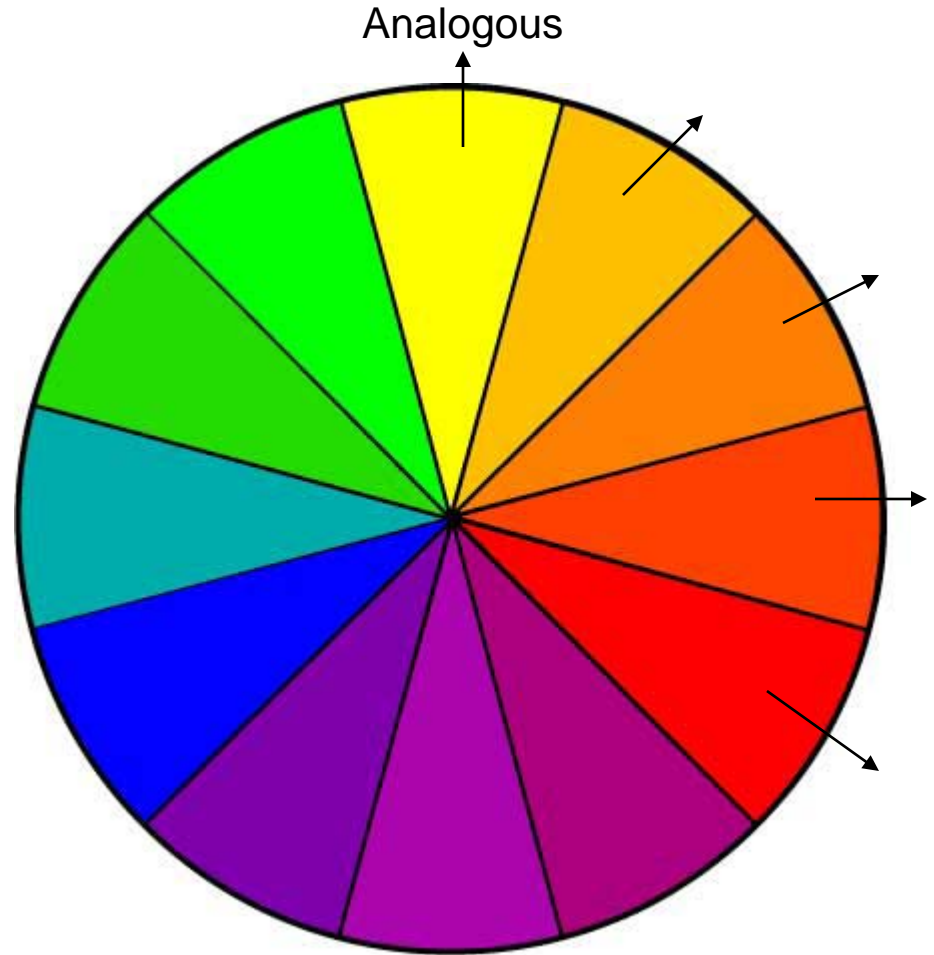
Advertising Agency: Leo Burnett, Cairo, Egypt

Art director: Bassna Hassan

Copywriter: Michael Youssef

Analogous

- Analogous colors are 3-5 colors adjacent (related) to each other on the color wheel.
- Colors are next to one another.
- Combinations of analogous colors provides very little contrast.
- Harmonious feeling



Celebrating Mom-in-law Day

Love her, hate her but never ignore her.

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Check out the microsite: <http://www.mominlawday.com>
Advertising Agency: [Tribal DDB, New Delhi, India](#)
Creative Director: Meera Sarath Chandra
Art Directors: Fershid Raaj, Gajender Kaushik
Copywriter: Abhishake Das
Cinematographer: Lalit Malik
Published: October 2007



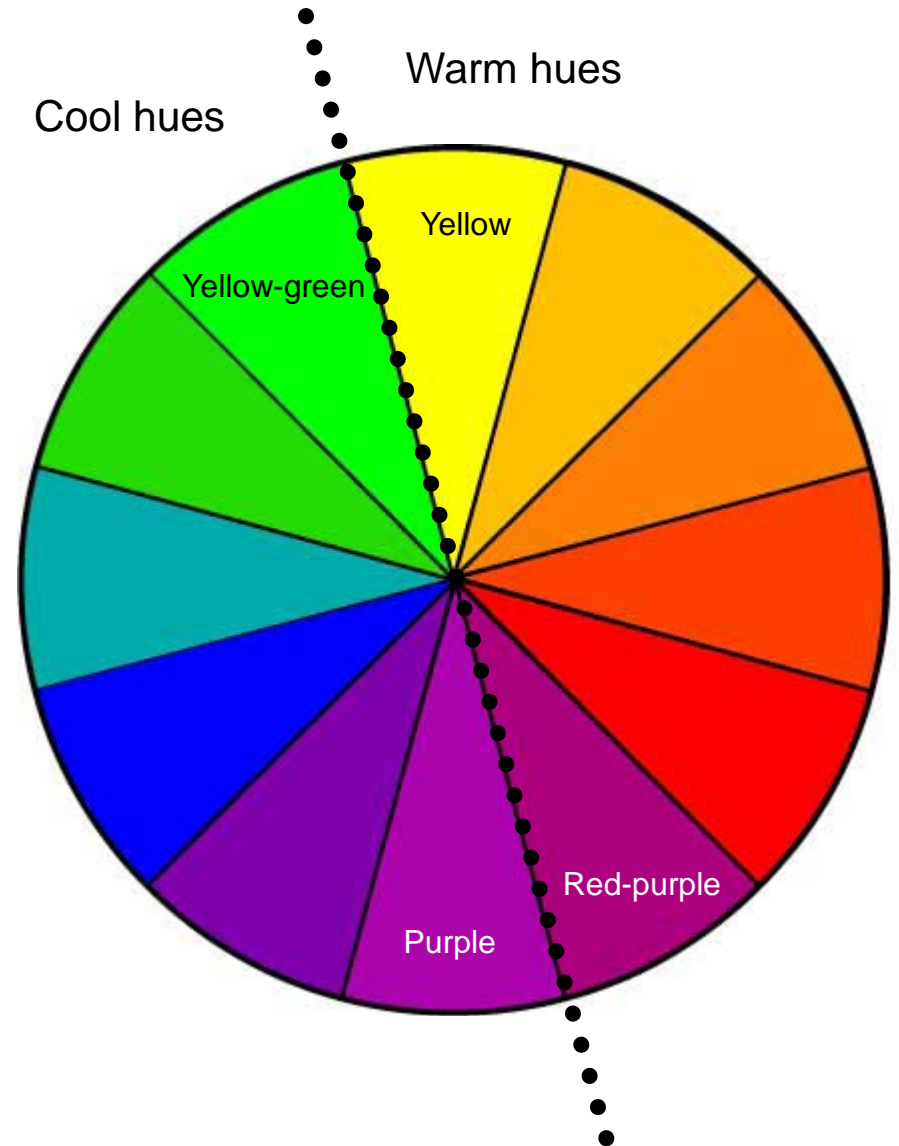
Vincent Van Gogh's Sunflower



Pablo Picasso's Three Women

Warm

- Warm and intense colors appear to advance toward the viewer.
- Best suited for energetic, bold expressions.
- Provide excellent contrast.
- Can be overwhelming. Use with caution.



Neutral

Black, white, gray and sometimes brown are considered “neutral”



Source:

<http://www.newyorkmetro.com/fashion/fashionshows/2006/fall/main/europe/womenrunway/bottegaveneta/images/25.jpg>

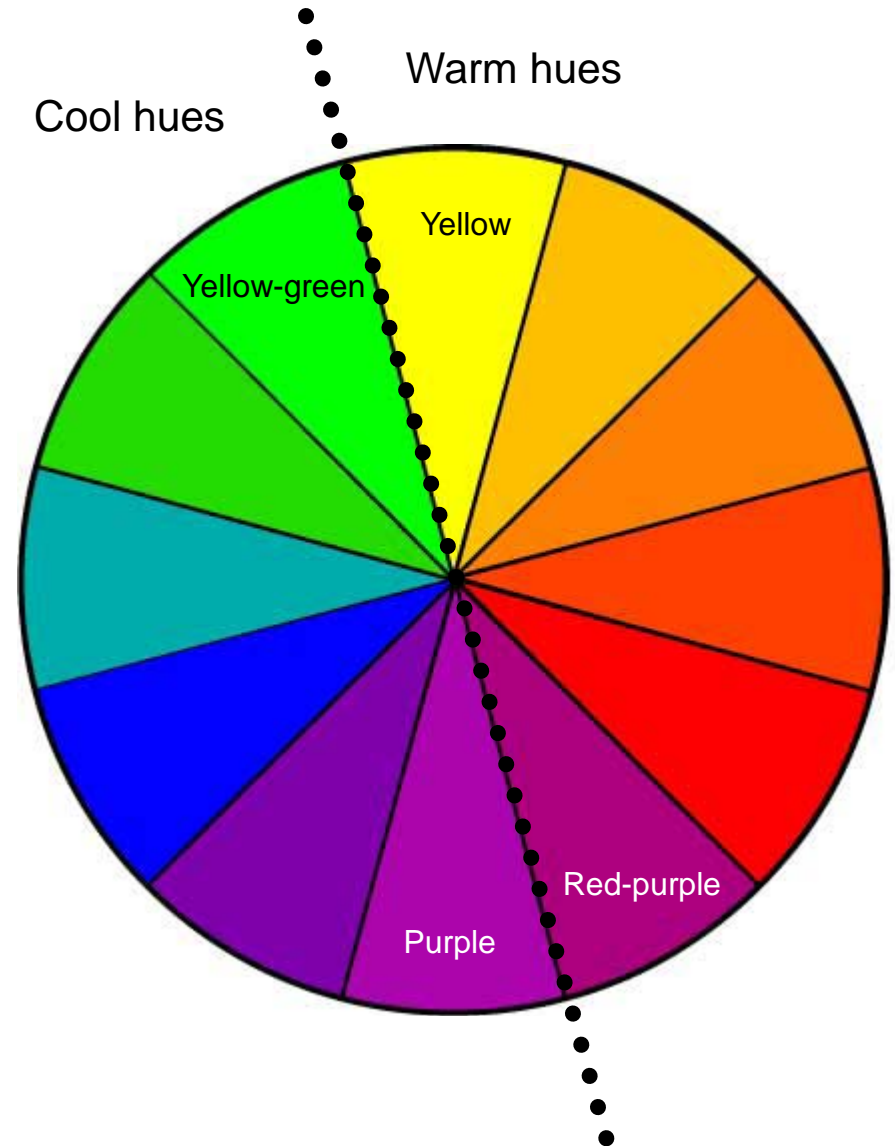


(Remember Tom Cruise in Risky Business?)

Pisos antiderrapantes. *espacios* cerámicos

Cool

- Cool or dull colors appear to recede from the viewer.
- Well suited for conveying lower key message.
- Soothing calmness.



Where would the world be without Scouts?

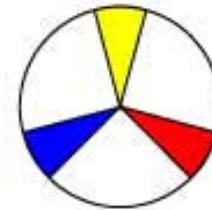
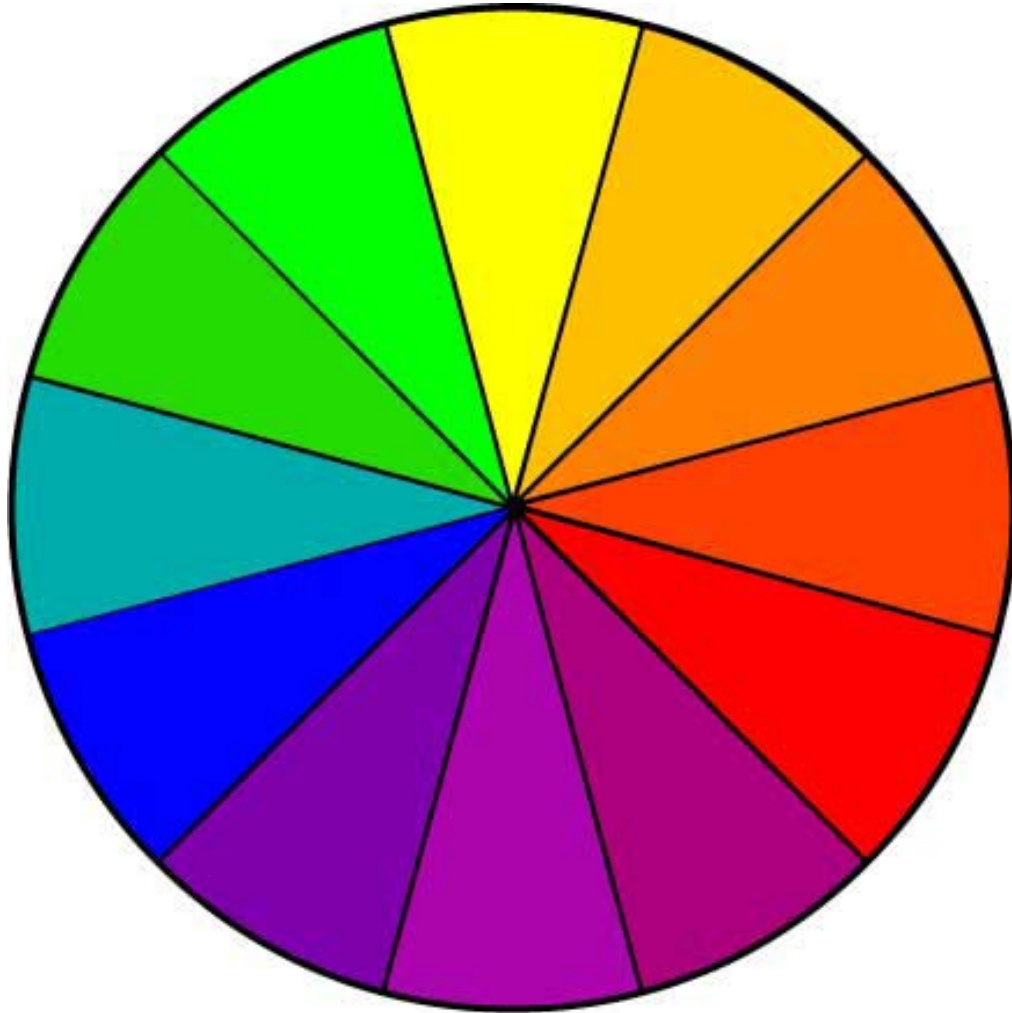
Kids learn life lessons when kids are Scouts. Kids are active when kids are Scouts. See how at scouts.ca.



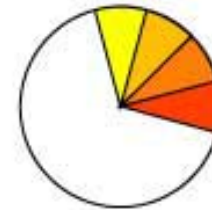
Where would the world be without Scouts?
Kids learn life lessons when kids are Scouts. Kids
are active when kids are Scouts.

Advertising Agency: FLY Agency/RBW Group,
Toronto, Canada
Creative Directors: Mike Welsh, Gavin Barrett
Art Director: Marco Marino
Copywriter: Ted Byun
Photographer: Chris Gordaneer
Production: Ravi Chandran
Published: October 2007

To recap...



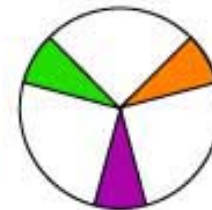
primary



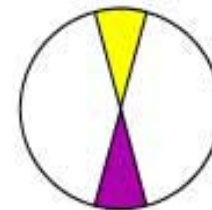
analogous



hue



secondary



complementary



tint



intermediate



split complementary



shade

Color theory

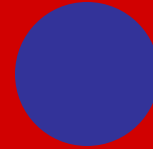
Johannes Itten explains that color can be examined with regard to a set of contrasts (Evans & Thomas, p. 124).

Josef Albers advances the theory that the appearance of color depends on the influence or interaction it has with surrounding or adjacent colors (Ibid).

Warm colors advance and cool colors recede (Ibid, p. 126)

Color theory

To make a color appear darker, place it in a lighter context (Ibid, p. 131)



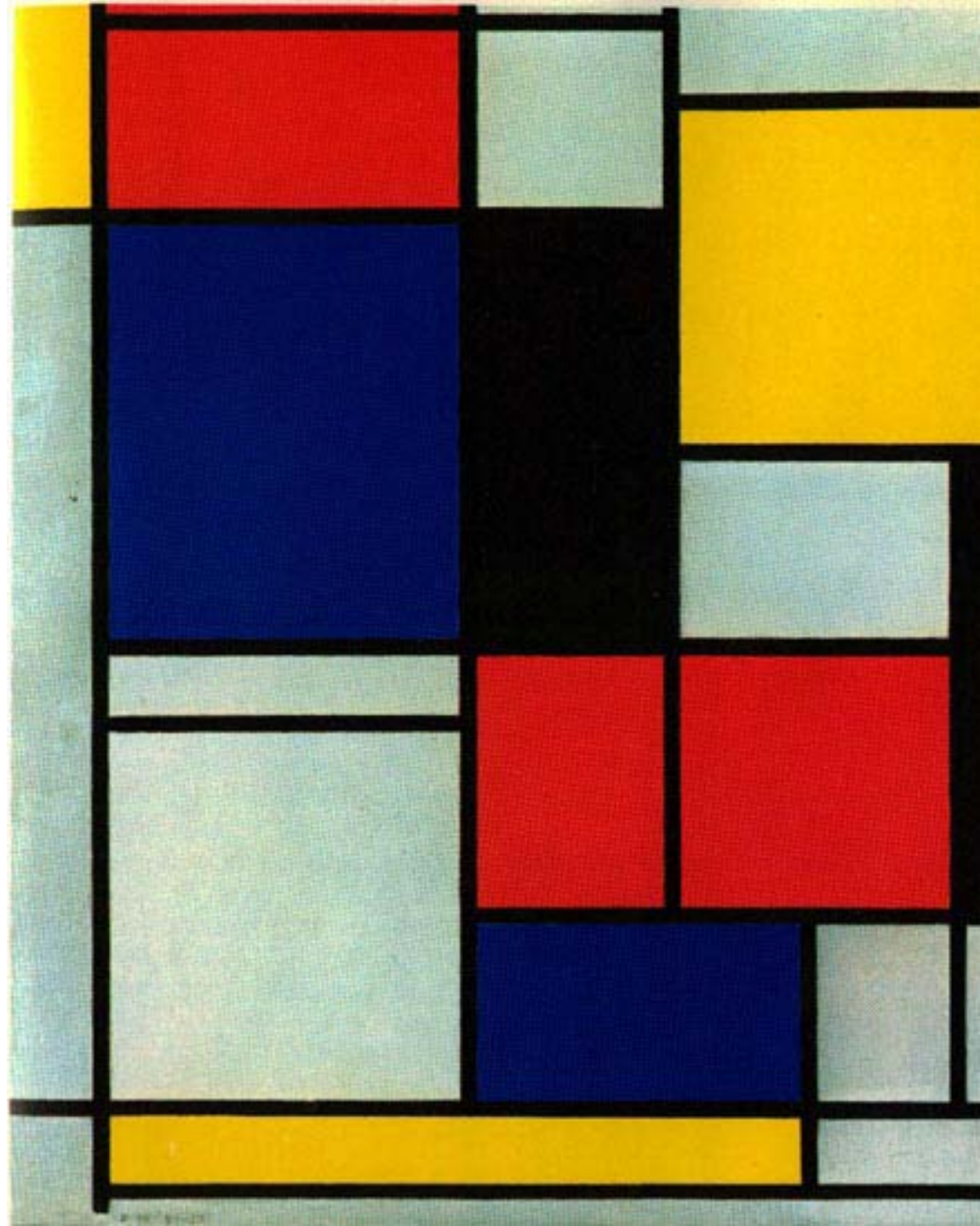
Colors in culture

- Red universally means stop but it can also mean an auspicious color.
- White is purity but it is the color of mourning in India and China.
- Colors have symbolic associations in all societies in political, economic, cultural, environmental and sexual contents.
- In the 1980s when environmentalism gained momentum, non bleached hues like beige and off white became popular.

Colors in art & design

... inspired by popular culture and consumerism – advertisements, product packaging, comics and mass-produced decorative objects.

Piet Mondrian pursued the relationships between lines, colors and planes in geometrical forms.
(Grand Composition A featured)



- Warhol manipulated originally red and white soup cans.
- Roy Lichtenstein deconstructed color productions by hand painting hugely enlarged images.



The Melody Haunts My Reverie, 1965, Silkscreen, 30 x 24 inches, Gift of Judith Selkowitz, 1979.129

Colors in commerce

- Colors can be used to entice people, enhance a concept, twist a message, convey a feeling or emotion.
- Colors can be used to distinguish one product from another.
- Can you think of some examples?



Socioeconomic aspects of color

- The higher one's economic status, the more one will favor darker, less saturated, complex hues.
- People in the lower economic brackets prefer simple, bright, pure hues.
- This can be seen in everything from departmental stores to hotels.
- How about the choice of color for car? Ford vs Lexus.



Mood and Emotion

- Bread is normally sold in packaging decorated or tinted with golden brown tones to promote the idea of home-baked oven freshness.
- What happens if the wrapper sold in a green wrapper?
- Start noticing how the colors of light bulb in your refrigerator.



Who is the target audience of this drink?

Colors in nature



- Animals and insects wear colors that suggest “I’m poisonous”, I’m sexy but colors are also used as a form of camouflage where they mimic the color of the surroundings.
- How about human beings? Heard of melanin?



Source:
http://www.birminghamzoo.com/image_gallery/hi_res/peacock.jpg


Color psychology

Color psychology involves the affective nature of color – how color makes a person feel (Evans & Tomas, p 132).

Colors have symbolic associations in all societies in political, economic, cultural, environmental and sexual contents.

Colors can be used to entice people, enhance a concept, twist a message, convey a feeling or emotion.

The idea is to use color psychology as a factor in shaping our messages.



Red is “festive, exuberant, and
romantic, and it is associated with
danger, blood, and imagination”

(Evans & Thomas, p. 134)



Green is “growth, nature, and life-giving” (Evans & Thomas, p. 134)

“Green with envy” has a bad connotation.

Yellow is “sunlight, citrus, and energy. It is often associated with gold ... wealth. It suggests intelligence and reason (Evans & Thomas, p. 134).

Blue is expansive, serene, and reliable (Evans & Thomas, p. 134).

It can be deemed as cold and depressive.

Summary

- Understanding the cultural and psychological implications of color choices is vital in creating viable designs.
- Colors can influence our feelings towards a product, making it look heavier, cheaper or alter our sense of its worth.
- Understanding the viewer's psychological reaction to color enables us to achieve a desired response.