



DIRECTOR'S CUT



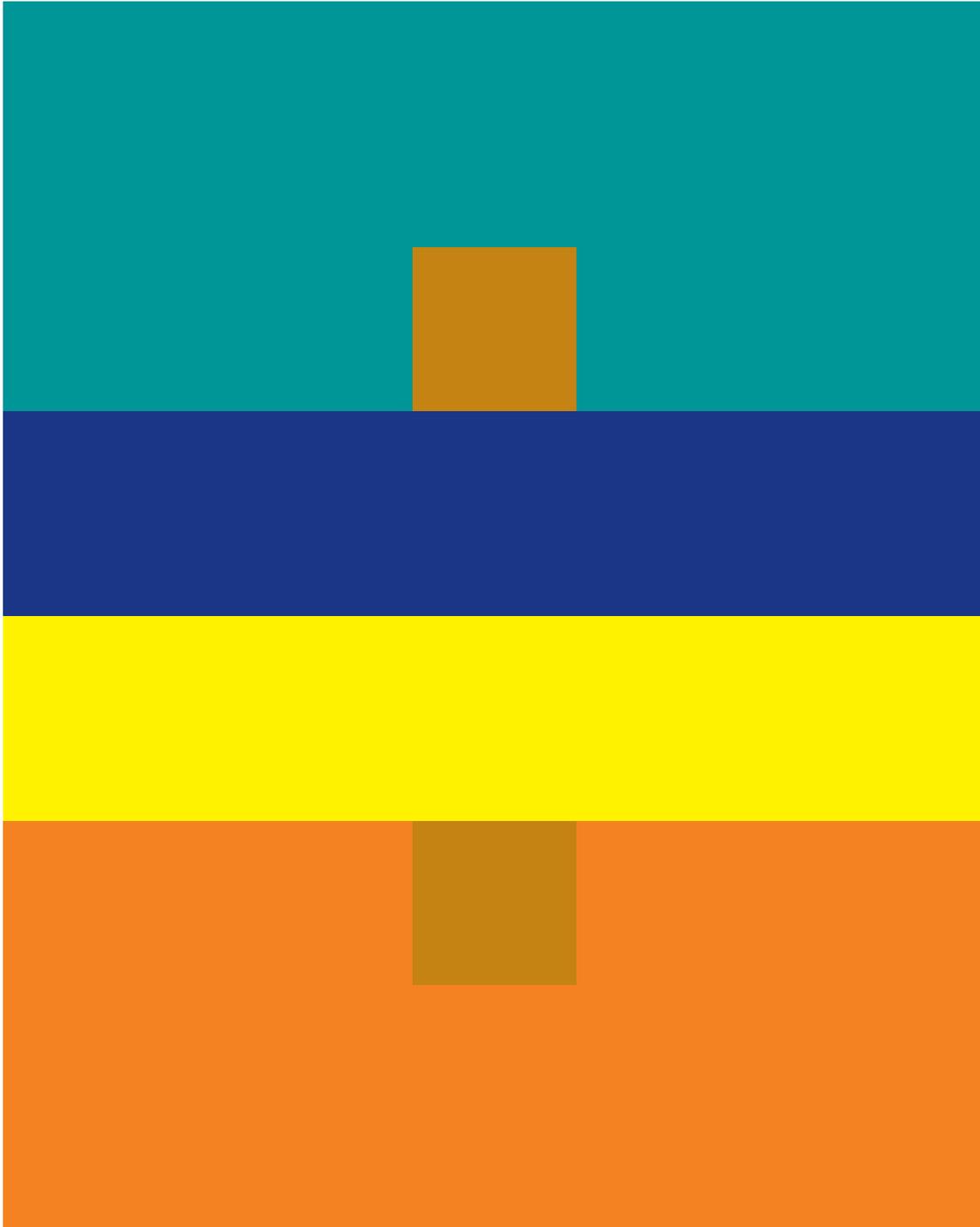
FINAL CUT

Color as experience

Color has a strong effect on personality and mood. No industry is more aware of how color affects us than the movie industry.

In order to use color effectively
it is necessary to recognize that
color deceives continually.

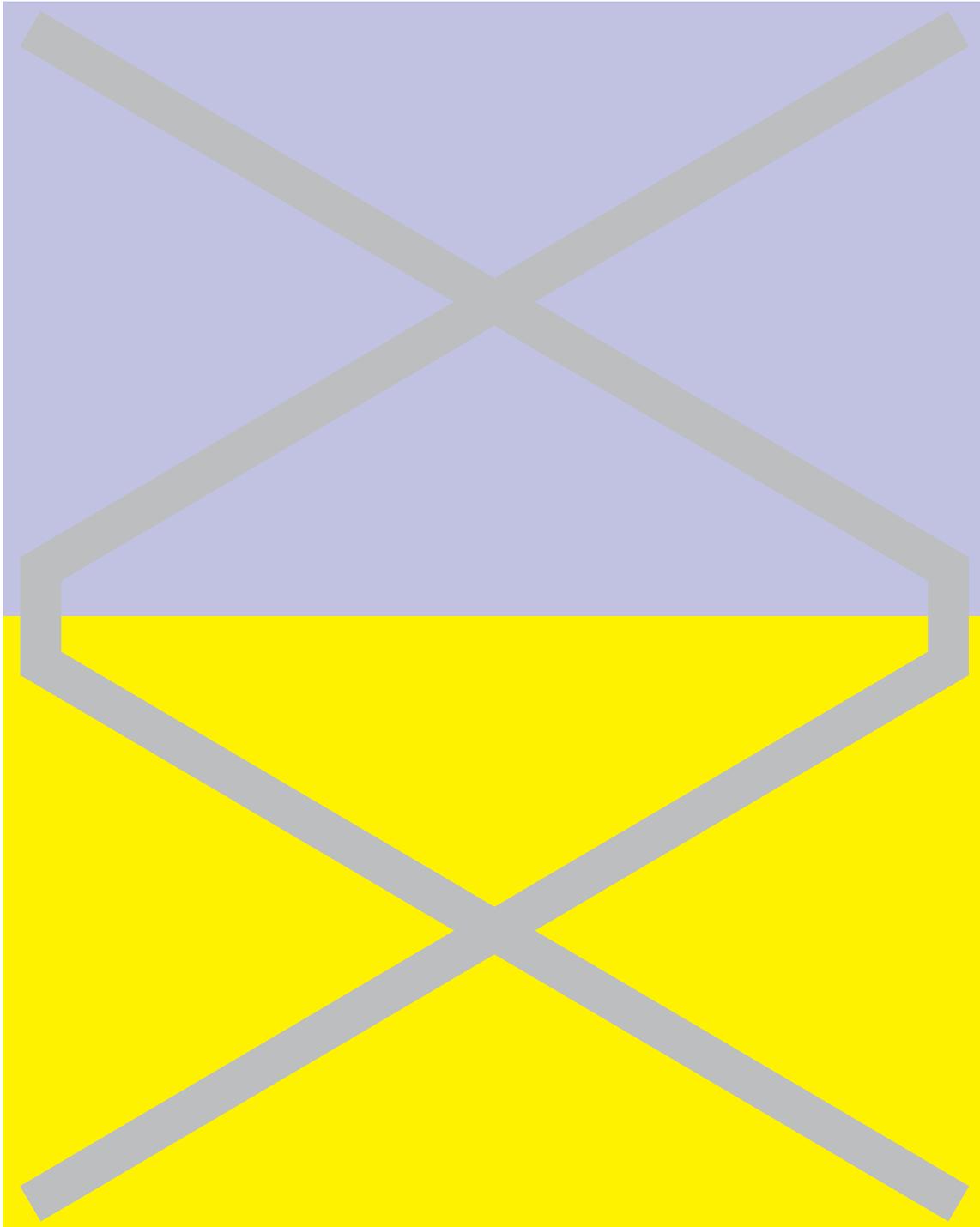
— Josef Albers



A color has many faces.
One color can be made
to look like two different
colors.



- Albers says of this example, “It is almost unbelievable that the upper small and lower small squares are part of the same paper strip and therefore are the same color.”
- This is a phenomenon known as **color subtraction**. Don’t confuse it with “subtractive color.”
- What color subtraction means is that surrounding colors cancel out some of the colors of the smaller square.



- Here, one color (the gray in the bars) appears as two. It takes on a yellowish tint on top of the violet and a violet tint on top of the yellow, the complimentary color of each.
- Mario Garcia of the Poynter Institute calls gray the “chameleon” of colors. It takes on characteristics according to the colors surrounding it.

- Color contrast:
When two contrasting colors are placed next to each other, one will move to the front, creating depth or dimension.
- Warm colors (reds, yellows, oranges) move to the front.
- Cool colors (blues, greens) fade to the back.
- This effect is extreme on a computer screen, where colors are more vivid than on the printed page. Here is an example using the the primary hues of red and blue.

BACKWARD
FORWARD

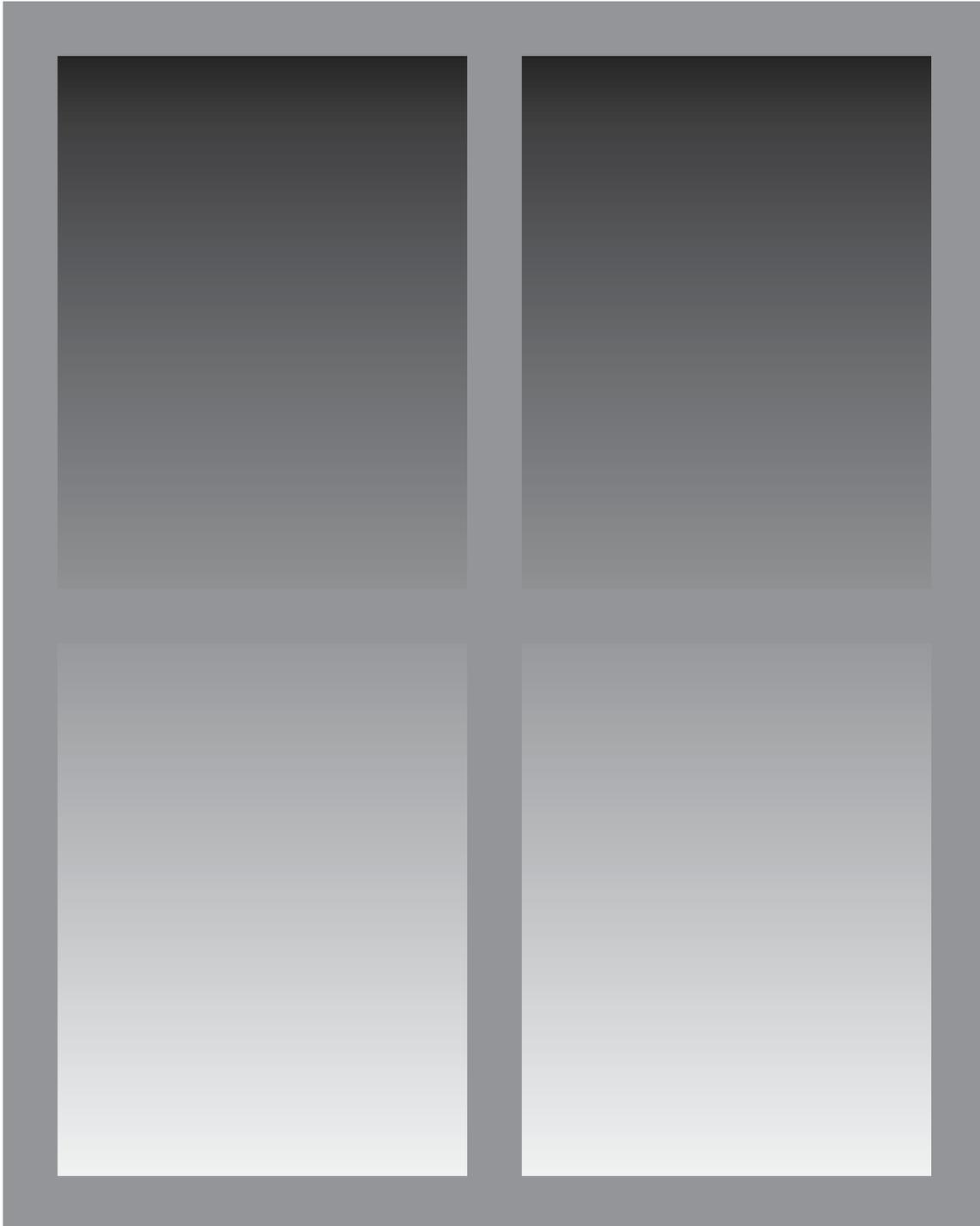


The Golden Fish
Paul Klee (1925)

Paul Klee was an introverted Swiss painter who spent most of his adult life in Germany until he was expelled by the Nazis in 1933. He was one of the greatest colorists of painting.

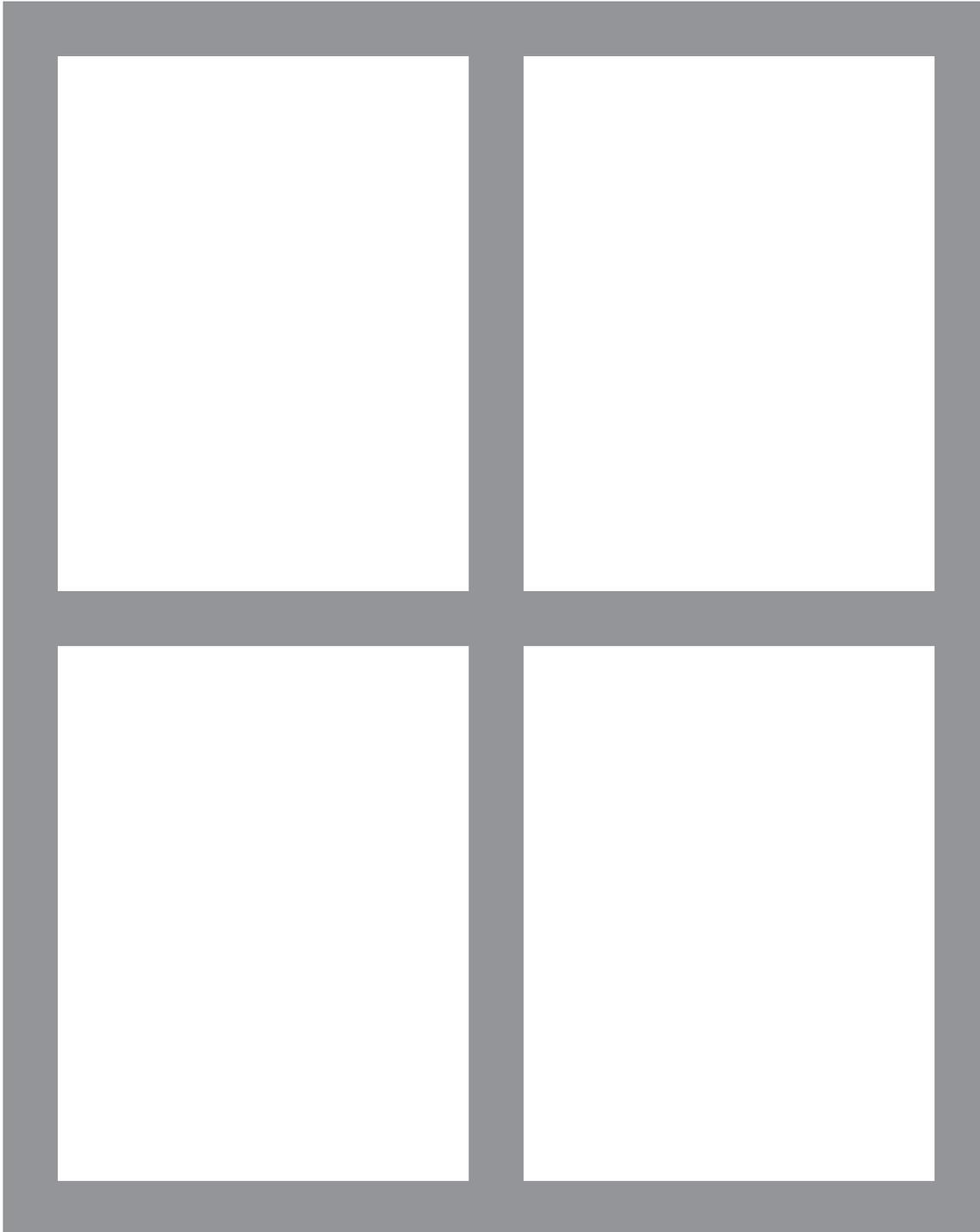
Color contrast: Warm and cool

The example from the previous page is so striking because it uses the “hot” and “cold” extremes of pure red and pure blue. Artists understand this principle and use it to emphasize some elements of a picture over others.



Color contrast: Light and dark

- Light and dark contrast of **monochromatic** or **achromatic** colors can add dimension to a composition.
- The gradation seen through the window frame progresses from 100 percent black at the top to white at the bottom.



Color contrast: Light and dark

- The window frame is one shade, a 50-percent gray.
- When the gradation is visible, the vertical bars of the frame appear lighter at the top and darker at the bottom.
- The top horizontal bar looks lightest, the middle darker and the bottom darkest.

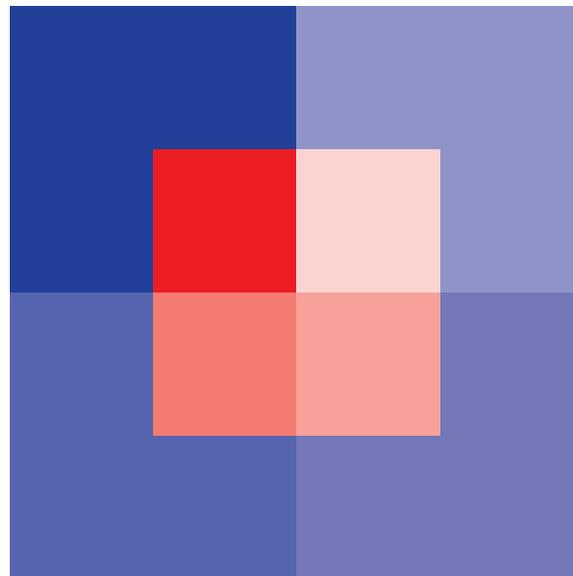
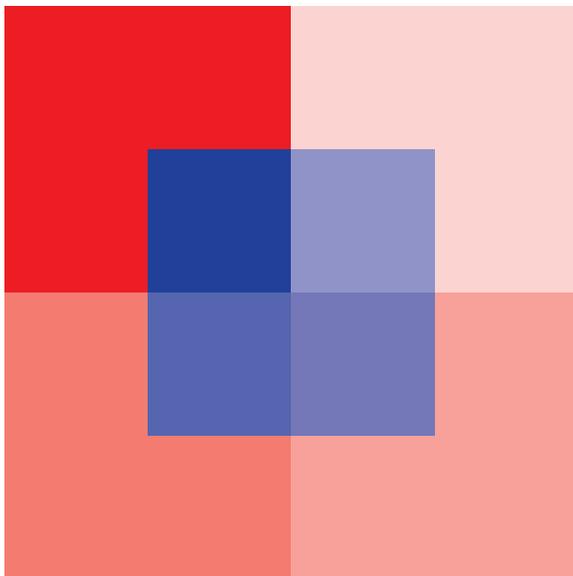
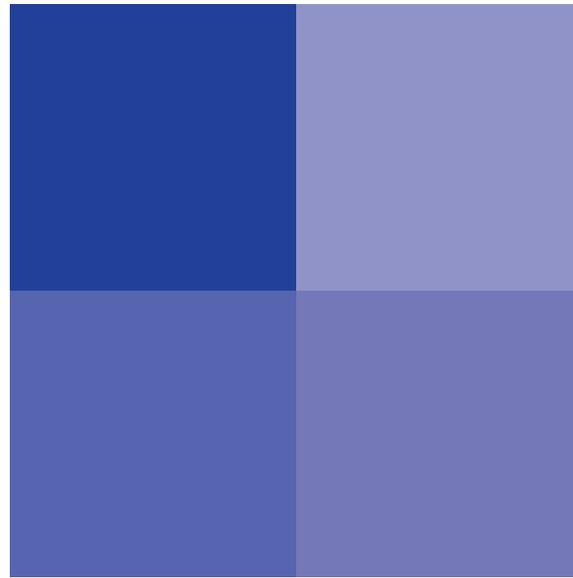
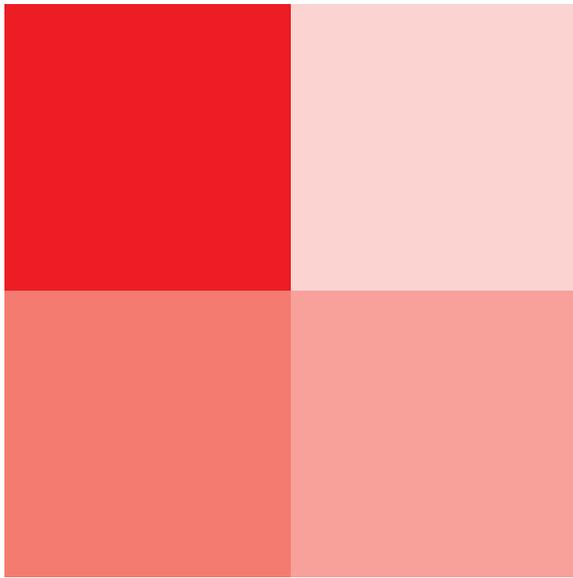
Color contrast: Light and dark

- Painters achieve contrast using a limited choice of hues by adding black or white to the hue, creating **tints** and **shades** that express shadow and light.
- **Shades** are pure hues with black added.
- **Tints** are pure hues with white added.

Self portrait
Rembrandt

Rembrandt Harmenszoon van Rijn (1606-69) sketched his own image when he lacked other models.





Color contrast: Saturation

- **Saturation** is the amount of pure hue present. **Color interval**, the difference in saturation between two samples, can be judged by the borders.
- The red and blue squares become less saturated in a counter-clockwise direction.
- The “hardest” edge is between the top two squares with the greatest interval.
- The bottom squares with the smallest interval have a soft edge.



Paris: A Rainy Day (1877)
Gustave Caillebotte

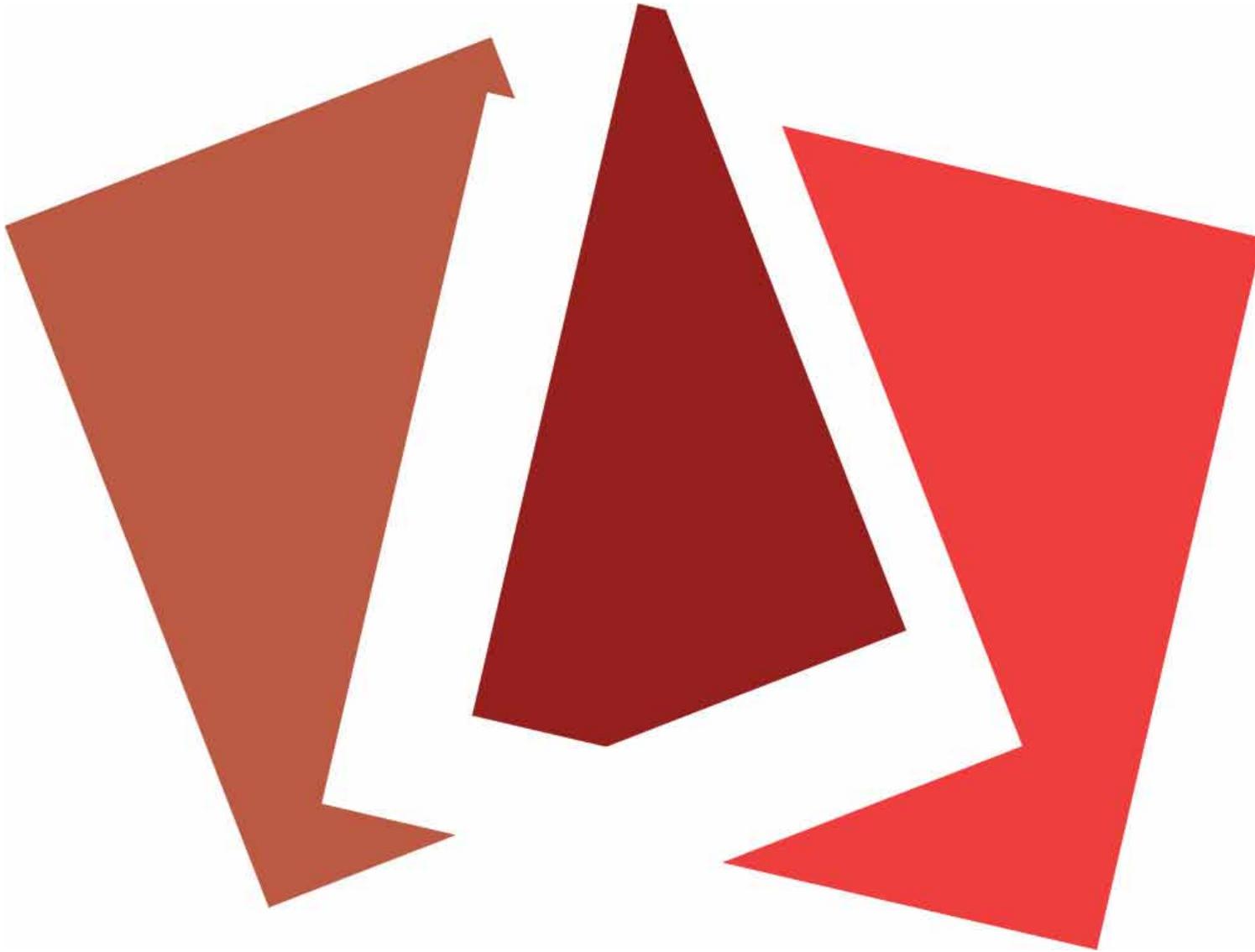
Color contrast by saturation

By varying **saturation**, a painter adds depth to a two-dimensional work. Caillebotte used this to portray aerial perspective, in which objects far away appear lighter with a shift in color toward blue, and to give the street a wet, misty look.



Color contrast: Simultaneous contrast and transparency

- When two colors overlap with a third color mixed from various amounts of the other two, striking transparent effects are created.
- Each example is made up of three shapes: The brown and red rectangles have a third “cutout” shape that shows overlap. On the left, this “cutout” contains brown and red, but more of the brown, making the brown rectangle appear to be on top.
- In the example on the right, the cutout has more red than brown.



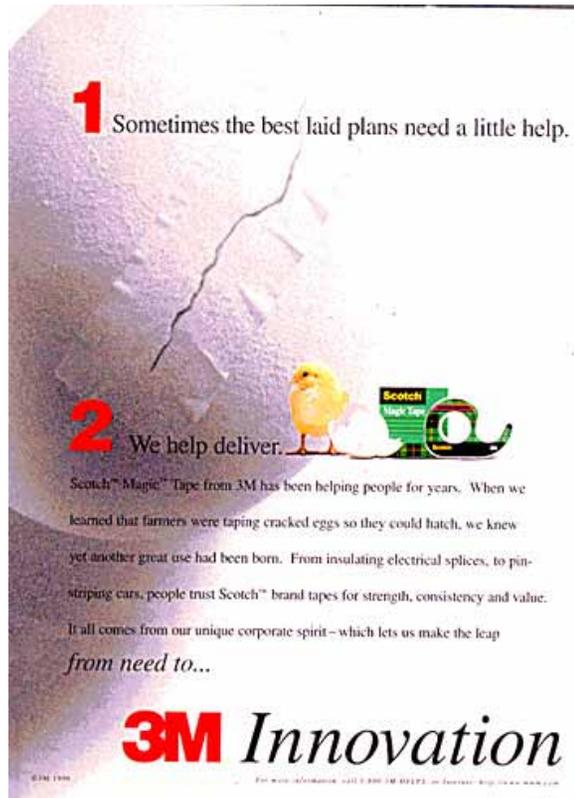
The illusion becomes apparent when we separate the parts of the composition.



Real art (1972)
Audrey Flack

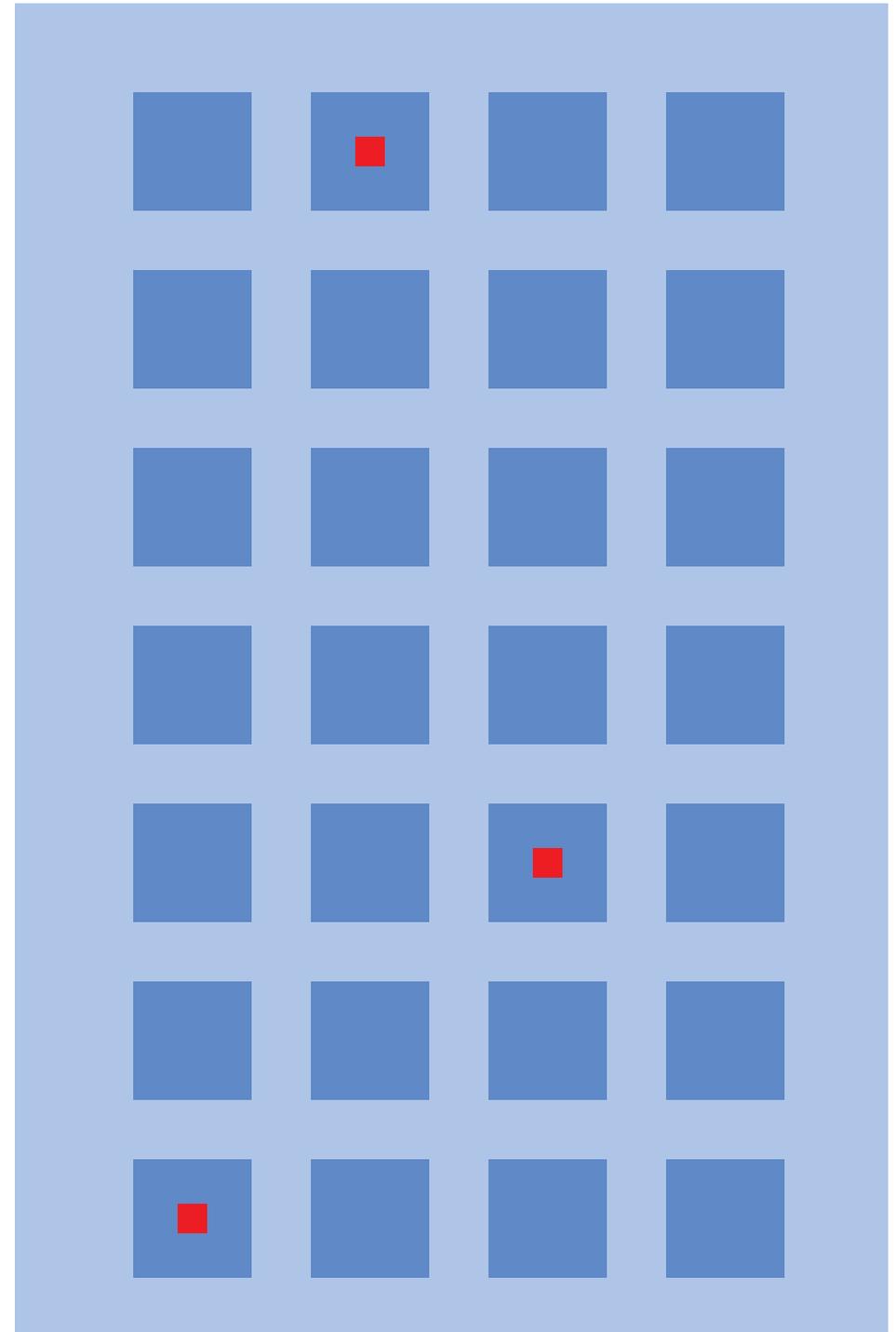
Color contrast: Simultaneous contrast and transparency

The photorealist artists use simultaneous contrast to create paintings that trick the eye.



Color contrast: Proportion

- The eye is attracted to small amounts of saturated color on a duller background.
- The eye is attracted to these small spots of color like iron to a magnet.



Color contrast: Proportion

Color is related to **hierarchy**. Color can be used to make some things stand out. The trick is to stretch the color throughout the composition, creating a path for the eye to follow.



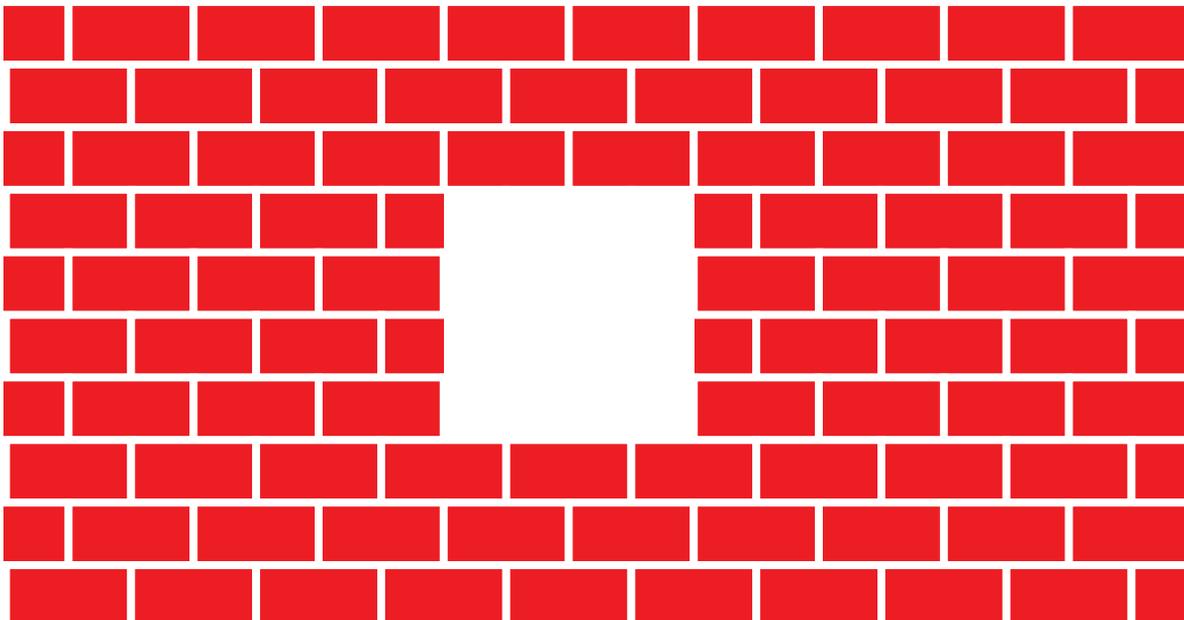
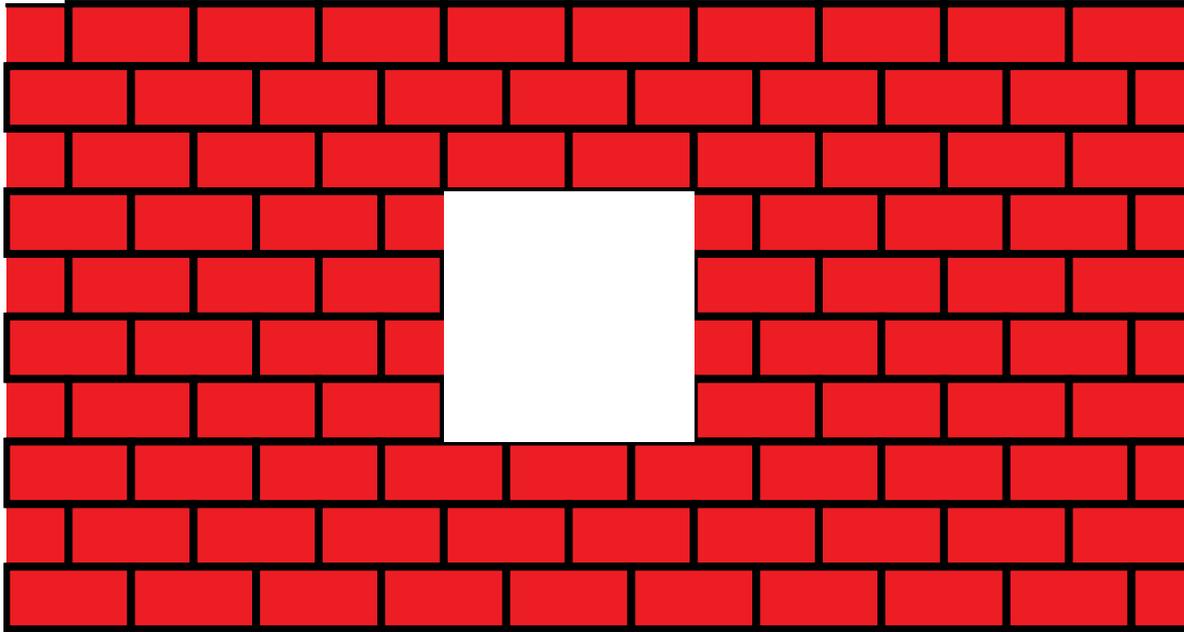
On the Terrace (1881)
Pierre-Auguste Renoir

Color contrast: Proportion

Color is related to hierarchy. Color can be used to make some things stand out. The trick is to stretch the color throughout the composition, creating a path for the eye to follow.



On the Terrace (1881)
Pierre-Auguste Renoir



- The **Bezold Effect** is named after a German who noticed that certain strong colors, when evenly distributed, radically changed the effect of his rug designs.
- Look at how different the red in the top wall looks compared with the red in the bottom wall. The red with the white looks much lighter than the red with the black.
- But the red in both walls is exactly the same hue.

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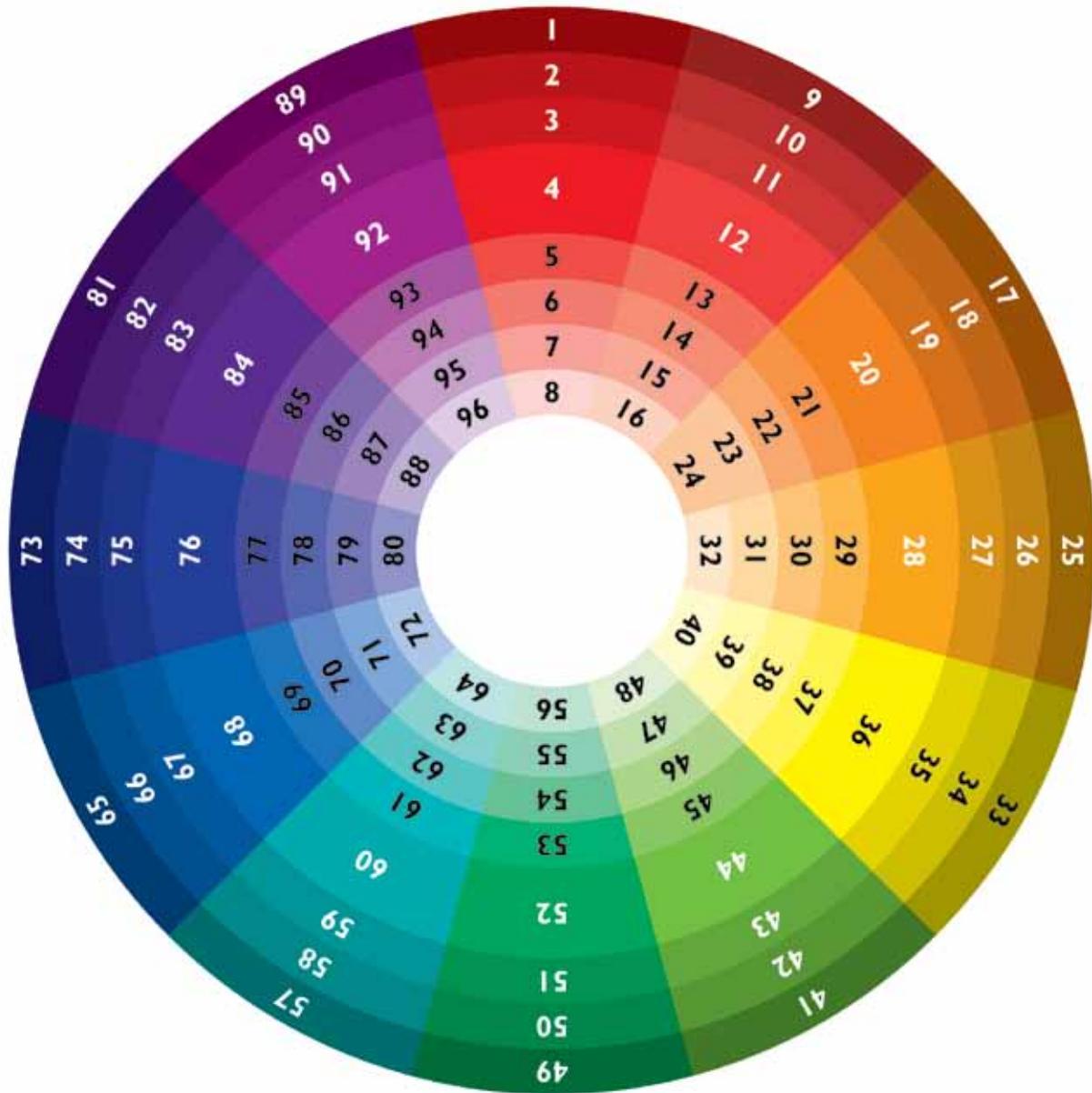
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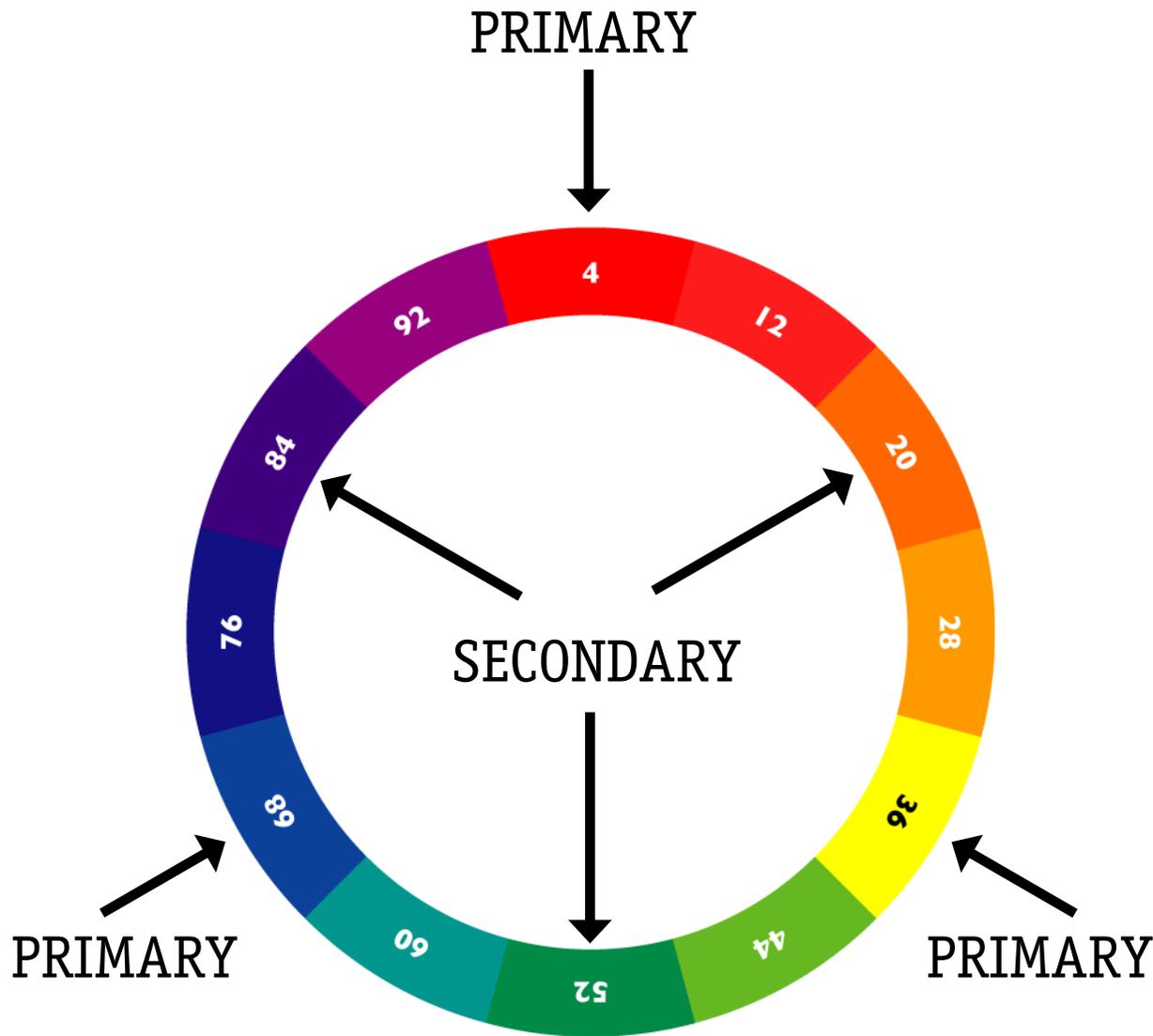
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The Bezold Effect is important to keep in mind when using text on a color background. The red in both samples is exactly the same hue.

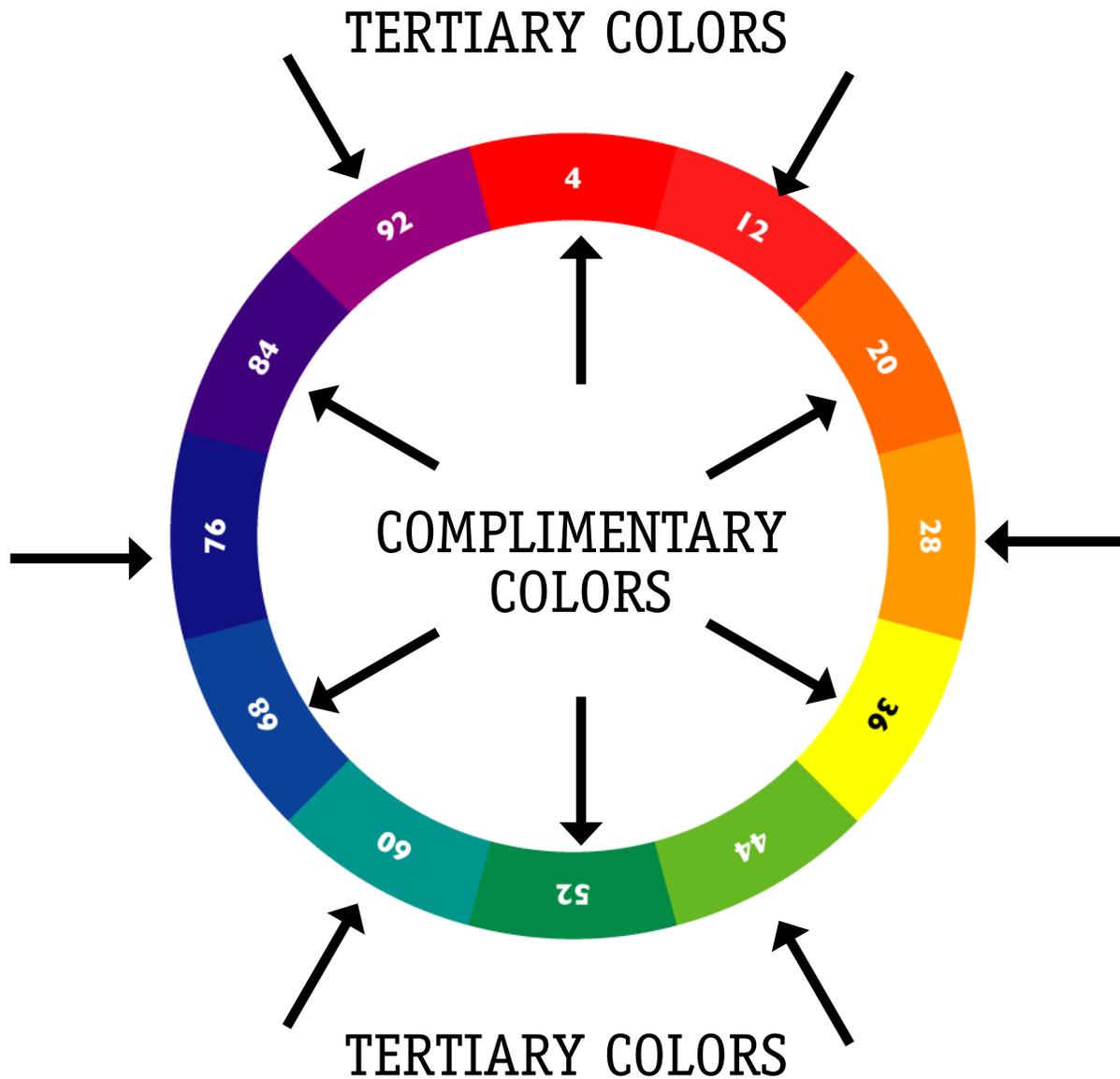


Definitions for using the color wheel:

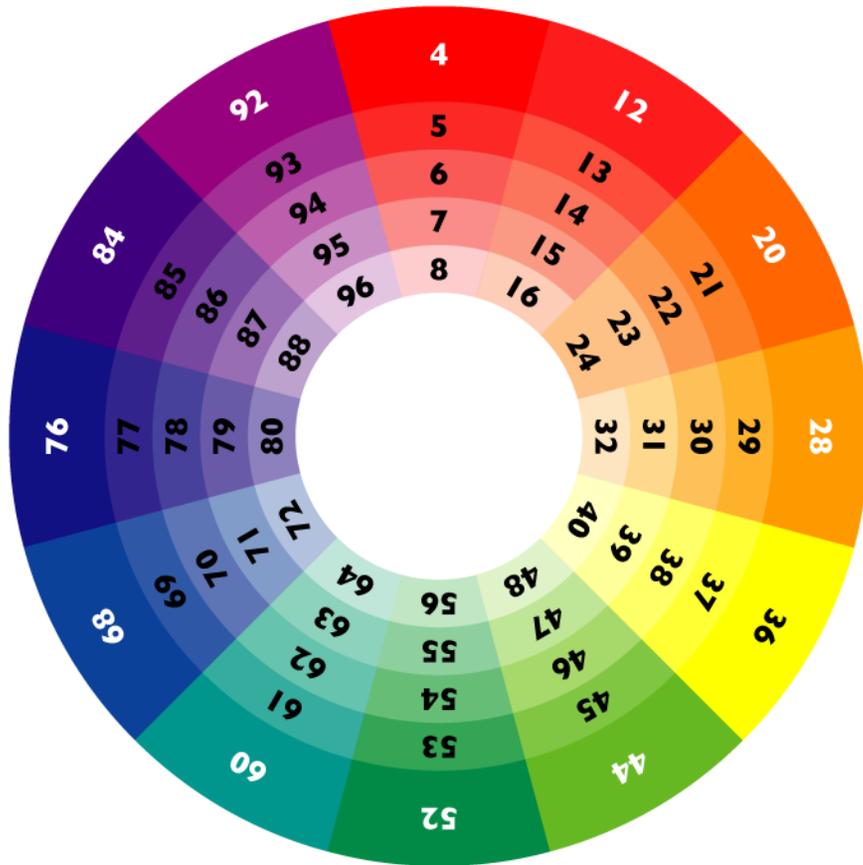
- **Hue** – a pure color, any color except white or black (wide middle ring).
- **Tint** – a hue mixed with white (inner rings). Red (4) is a hue, pink (8) is a tint.
- **Shade** – a hue mixed with black (outer rings). Red (4) is a hue, maroon (1) is a shade.
- **Saturation** – intensity of the hue. Red (4) has higher saturation than pink (7).
- **Brightness or Value** – the lightness of a hue. Pink (7) has a higher value than red (4).



- A designer finds discipline in using color by adopting a systematic way of choosing a color palette.
- The color wheel is composed of **12 basic hues**: three primaries, three secondaries and six tertiaries.
- **Primary colors** – Red (4), blue (68) and yellow (36) cannot be made by mixing other colors.
- **Secondary colors** – orange (20), green (52) and purple (84) are made by mixing two primary colors.



- **Tertiary colors** – red-orange (12), yellow-orange (28), yellow-green (44), blue-green (60), blue-violet (76) and red-violet (92) are made by mixing a primary color with a secondary color.
- **Complementary colors** – Two colors opposite each other are complementary. When mixed, two complementary colors will form a neutral.



- Pure high-chroma **hues** appear in the wider center ring: 4, 12, 20, 28, 36, 44, 52, 60, 68, 76, 84 and 92.
- Colors on the inner four rings are **tints** made by adding white to the pure hue.



Colors on the four outer rings are **shades**, made by adding black to the pure hues.

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ICE GOLD
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Cold colors

Think of ice, with its blue, blue-green and green. These colors have the effect slowing the metabolism, making people feel cooler. Cold colors can be austere or refreshing.



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JINRO가 만들면
다릅니다

더 젊어지세요

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특허받은 진로만의 발효기술로 더 특별했습니다.

Hot colors

- Highly saturated red is the essence of fire. Red has been proved to stimulate the body. Red also is associated with passion. It's the color that is retained on the retina the longest, and it instantly attracts the eye.
- Learn how to use red and the rest of the colors are easy. Painters such as Renoir knew that using small spots of red created movement in otherwise static pictures.





Light colors

With only the faintest hint of a hue, these colors on the inner-most ring of the color wheel reflect light and make a room, photograph or painting seem to glow. Light colors open up space.



Travel Wish #11. Ride bareback on the beach.

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Dark colors

These strong, somber colors constrict space rather than expand it. Dark colors often are used in interior design for contrast. They can convey moods ranging from dignified and traditional to melancholy.

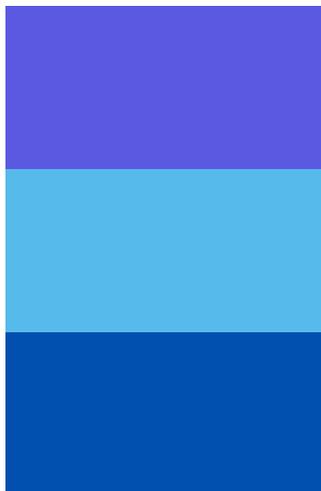




Warm colors

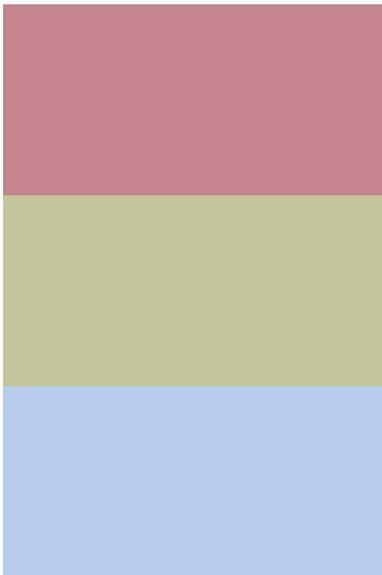
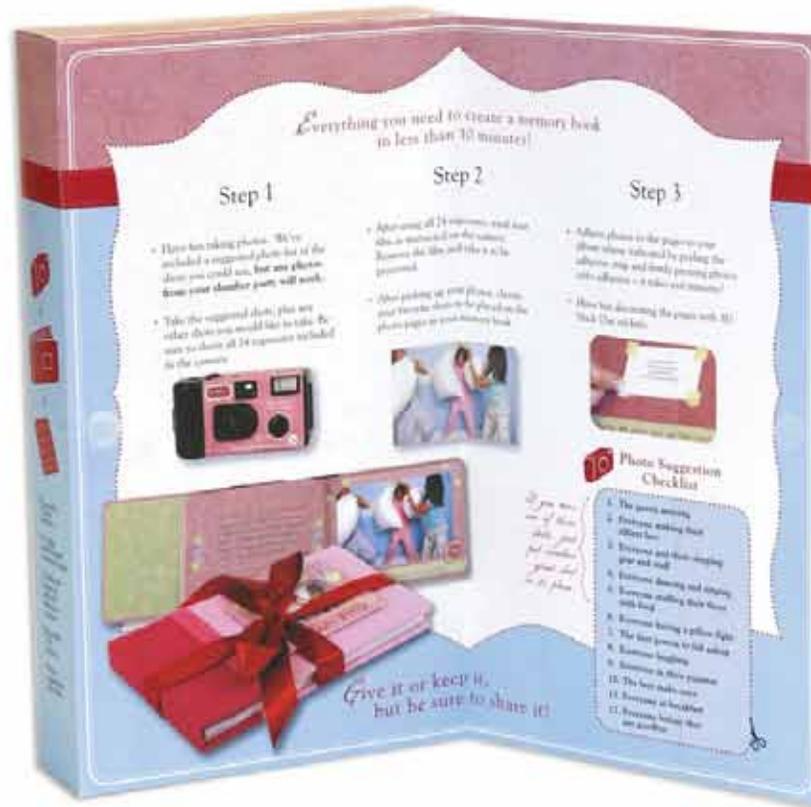
These colors are based on red but with yellow added to soften the fire. These colors are inviting, much like the comfort of a fireplace. Warm colors show up in interior design.





Cool colors

Just as warm colors are based on red, cool colors are based on blue but blended with red or yellow, producing a range of colors from light blue-green to violet. Cool colors are considered peaceful and meditative, calming.



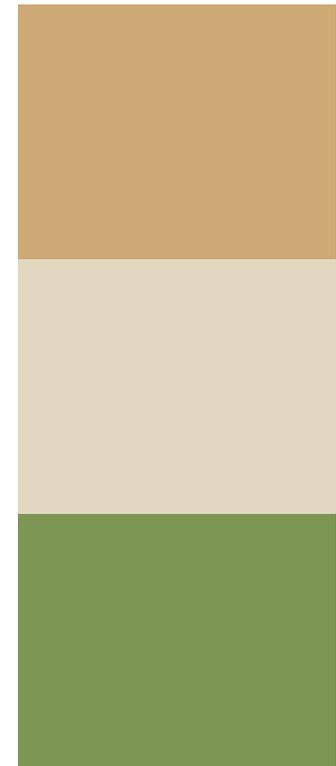
Pale colors

- Pale colors are tints — hues softened with a substantial amount of white. These pastels evoke softness, youth and innocence.
- These colors on the inner ring of the color wheel are considered feminine and often are used in cosmetic packaging.



Earth tones

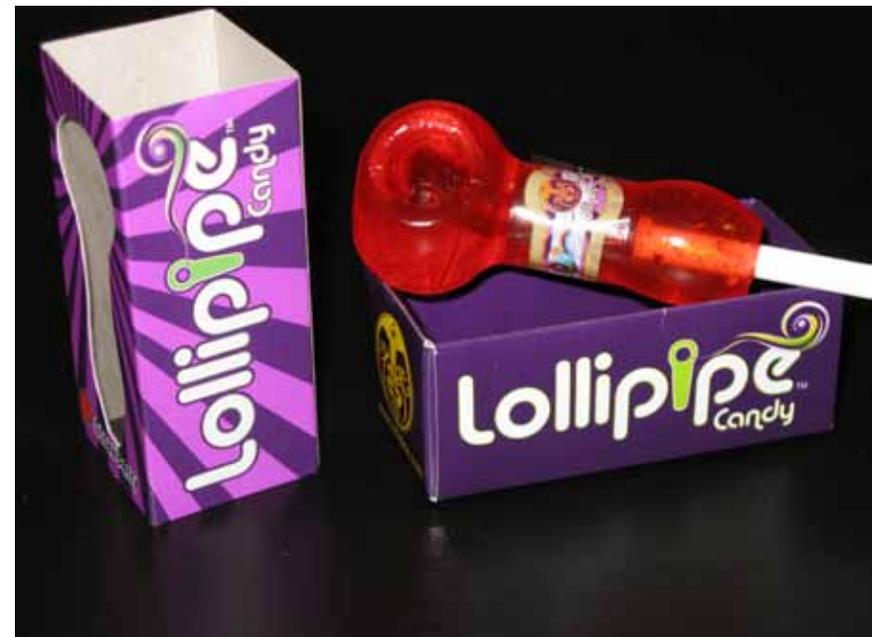
Earth tones take their cues from the environment, making use of neutrals with shades of green. Earth tones have replaced pale colors in many cosmetics aimed at environmentally conscious consumers.





Bright colors

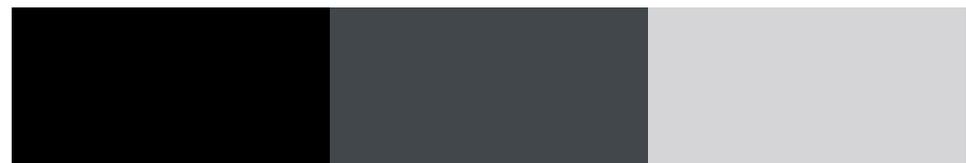
Distinctive highly saturated colors — with little or no white or black — are so intense they can seem to vibrate. Bright colors, a trademark of Pop Art in the '60s, are used in products aimed at children.





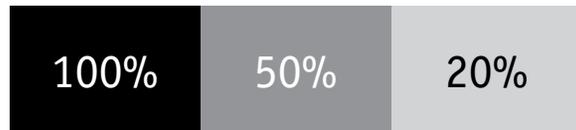
Achromatic colors

Gray is at the center of an achromatic color scheme. Gray is a serious, sober, no nonsense neutral that communicates strength and industry. An achromatic palette makes a background that allows any color present to take on added impact.



How to combine colors

Basic color schemes have a mathematical perfection in them, but they still rely on objective judgment in how appropriate they are for a given use. Complementary colors always are opposite each other and will always intensify each other. Here are the basic schemes:

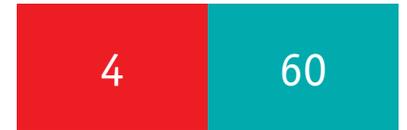


Achromatic. It means “without color.” This scheme uses black and white and a range of grays.



Analogous. Any three hues next to each other on the wheel, including their tints and shades, are Analogous. They have a harmonious, pleasing effect on the eye.

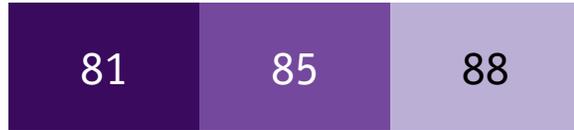
Clash. Clash color schemes have a brash surprising effect. To create these, combine a hue with the color found on either side of its complement, such as blue with red-orange or orange-yellow.



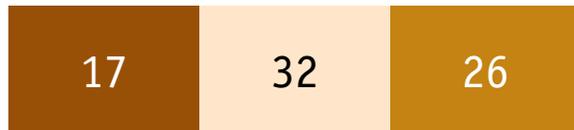
Complementary. This scheme uses direct opposites on the color wheel: red/green, blue/orange and yellow/purple. These colors enhance each other and almost seem to vibrate when side by side.



Color schemes



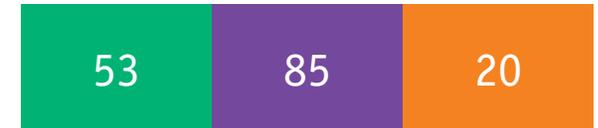
Monochromatic. This restrained, peaceful color scheme, recently in vogue for men's clothing, is a single slice of the color wheel pie: one hue with its tints and shades.



Neutral. Colors so soft that they blend in to the point of being invisible. These are hues neutralized by adding their complements, further expanded by adding white or black.



Primary. The most basic color scheme: red, yellow and blue. The elementary nature of this scheme make it a favorite for children's toys and books. The purity of this scheme made it the favorite of artists such as Piet Mondrian and Roy Lichtenstein.



Secondary. It combines secondary hues of green, purple and orange. It has a fresh, uplifting quality and can be made subtle by using tints and shades.

Color schemes



Split complementary — This scheme often is found more pleasing than true complementary colors. Choose a hue; the hues on either side of its complement create the split complementary scheme.



Tertiary triads — The color wheel has two tertiary triads, each consisting of tertiary colors that are equal distance apart: red-violet, yellow-orange and blue-green, and red-orange, yellow-green and blue-violet.

A test

Look at the images on each of the following pages.

- Write down one word that describes how the colors make you feel.
- Write down one word that describes the color scheme (such as bright, sexy, rich, classic).

**Goldman
Sachs**



Max van Balk





ISSUE #1 JAN. 08

URBAN PRESENTS: GET A LIFE STYLE TOP 10!

10 BEST WINES  **10 BEST DIETS**

 **10 BEST INNER TOURS**  **10**
DO YOU WANT TO KNOW WHAT'S UP DUDE?
ALL YOU NEED TO KNOW AND YOU HAD NO ONE TO ASK...

BEST BOUTIQUE HOTELS  **10**
ALL YOU HAVE TO HAVE BUT YOU JUST DIDN'T KNOW YOU HAD TO HAVE IT!

BEST ACCESSORIES  **10 BEST**
ALL YOU WANT TO BUY AND YOU SHOULD SAVE MONEY TO

CELLULARS  **10 VERY SPECIAL**
ALL YOU REALLY REALLY REALLY NEED TO REALLY KNOW

RESTAURANTS  **10 BEST WAYS**

TO IMPROVE YOURSELF! **10 BEST**

AUDIO/VIDEO   **10 VERY BEST**
ALL THE THINGS YOU HAD NO IDEA THA ARE   RIGHT HERE

DESIGN TRENDS  **10 BEST**
DO YOU LOVE YOURSELF? EXCELLENT! NOW GET OUT AND SHOW IT TO THE WORLD

COSMETIC PRODUCTS  **10 BEST**
INSIDE IS THE JOY AND HAPPINERSS OF KNOWING YOU  HAVE THE VERY BEST!

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