

4

Color



Fig. 4-1. Describe the colors you see in this painting.
What mood do the colors help to convey?

Unknown artist, Rajput Kingdom of Amber, Rajasthan, or Deccan, India, *Maru Ragini*, from a *Ragamala* (Garland of Melodies), 1650–1680.

Gum tempera, ink, and gold on paper, 10 ¼" x 6 15/16" (26 x 17.6 cm). The Cleveland Museum of Art, purchase and partial gift from the Catherine and Ralph Benkaim Collection; Severance and Greta Millikin Purchase Fund, 2018.168.

Color in Art

One of the most exciting and powerful aspects of our environment is color. Color appeals directly to our senses and emotions. We walk along streets and shop in stores filled with color—and we often make purchases because of it. Perhaps some colors, such as school colors, give you a sense of pride and belonging. Other colors might affect your mood, making you feel happy or sad.



Fig. 4-2. **What feelings or moods do you associate with the colors of this tropical plant?**

False Bird-of-Paradise.

Photo © Adobe Stock/sarayut_sy.

Fig. 4-3. **By layering and juxtaposing colors, an artist can alter how each is perceived. How do colors such as green, teal, coral, and blue interact with the yellow background of this vase?**

Unknown artist, Qing dynasty, China, *Double Gourd Vase with Gourd Vines*, 1800s.

Porcelain painted in overglaze polychrome enamels and with relief decoration (Jingdezhen ware), height: 6½" (16.5 cm). The Metropolitan Museum of Art, purchase by subscription, 1879, 79.2.1349.



Chapter at a Glance

Essential Question

How do artists' color choices contribute to works of art and design?

You Will Learn

- how colors of light are part of the color spectrum, while other colors, called neutrals, are not.
- how the three properties of color—hue, value, and intensity—are used in art and design.
- how artists and designers use color harmonies, varying the value and intensity of hues.
- how some colors seem cool and others seem warm.

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Learning Objectives

- Understand that color is created by light.
- Explore how to mix primary, secondary, and intermediate colors.
- Recognize analogous, split-complementary, triadic, and monochromatic color schemes.
- Perceive the characteristics of warm and cool colors in artworks and designs.
- Create a mixed-media print using symbolism to express your ideas about patriotism.
- Create a nature-inspired felted artwork with multiple layers of color and contrast.
- Create a personal narrative comic with intentional color choices that express emotional transitions.

Key Terms

English	Spanish
color harmony	armonía cromática
complementary colors	complementarios
hue	matiz
intensity	intensidad
neutral	color neutro
pigment	pigmento
primary colors	colores primario
shade	sombra
spectrum	espectro cromático
tint	tinte/matiz
tone	tono

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3.8 Andre Segar *Lighting Designer*



Discuss It

As a class, discuss any experiences working on or viewing school plays or musicals. Consider the collaborative effort required for a school theater production, from playing a part to building sets to designing the lighting. Create a list of the many jobs involved with a theater production. Research one of the jobs to present career, entrepreneurial, and avocational opportunities to the class.

The French phrase *mise-en-scène* describes the elements of a film or play. These can include lighting, setting, characters, and composition. Just as elements of art coordinate to create an artwork, *mise-en-scène* contributes to the success of the play or film. Andre Segar is a lighting designer who brings stories to life for audiences using his talent, skill, and experience with stage lighting.

How did you become interested in lighting design?

My introduction to stage lighting design began with a fascination with theatre and how theatre was made. I loved the power of storytelling that came with creating theatre. I tried out a bunch of different jobs, from painting sets to helping people get dressed. Nothing quite clicked until I was in a stage craft class and learned the steps it took to turn on a light. Once I understood the technical aspects, I started to see how light impacts shows and moves the story along. By my junior year in high school, I knew that I wanted to do lighting for the rest of my life.

What skills and training did you need to get started in your career?

A current lighting system is a complex web of different technologies working together in a digital network. It is possible to look at it from two perspectives: one purely artistic and storytelling-driven, the other the mechanics of how it works. In my opinion, you need to know both in order to craft the most compelling stories. I started with mechanics: power, voltage, watts, even ohms. My training started in high school and continued through community college, on the job, and technician training. I went back to college to learn more about the artistic side of design in my undergraduate and graduate programs. My education, networking, and collaborations brought me to the career I've always wanted.



Fig. 3-37. Andre Segar, *Lighting Design for en domstol/en andersson*, 2023. Photo by Ella Bromblin.

How would you describe your work process?

The hope is that it is always collaborative. I consider myself a world builder, an illustrator, and an illusionist. You have to work with your team to create a world in which the play or musical can live. From time, location, season, planet, laws of physics—creating a world is the coolest part of my job. Lighting is only one part of making that world. Lighting designers bring worlds to life by creating the atmosphere, highlighting, and focusing the audience's attention where we want it, when we want it there.

8.6 Creating a Mini-Series with Unity

Studio Objectives

- Analyze colors, shapes, lines, themes, and unity in artworks from a series.
- Create a unified series of three artworks that expresses a personal narrative.

In this studio experience you will create a unified series of three original artworks connected to a personal narrative. Unity can be achieved in your choice of subject, aesthetic, color harmonies, or an original motif in the background.

Before You Begin

Review strategies for creating unity using dominance, repetition, color, and surface qualities in this chapter. Then, examine Utagawa Hiroshige's two woodblock prints from the series *One Hundred Famous Views of Edo* (Fig. 8–9, page 252). Answer the following questions to explore the artwork. You can use the questions to explore other series and the student artwork shown in this lesson.

- What imagery is present in the artworks from the series? How are the colors similar? What shapes and lines are repeated?
- How did the artist show unity in the individual artworks? How are the artworks from the series unified with each other?
- What is the theme that unifies the artworks from the series? Why do you think the artist was inspired to make a series of artworks on this theme?

Materials and Supplies

- sketchbook
- reference photos
- pencil
- selected painting or drawing media
- selected support media

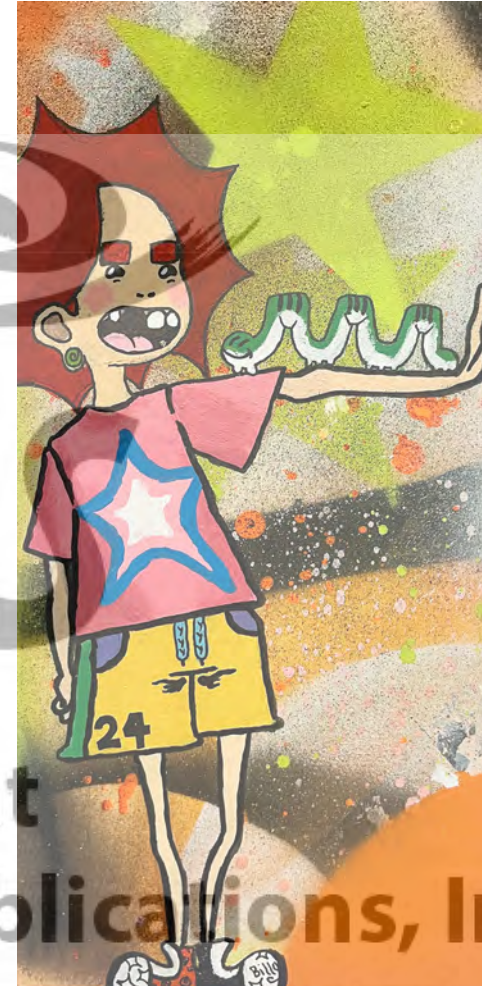


Fig. 8–19. Student work. Finneas Jones, *Metamorphosis*. Oils, acrylic, spray paint, paint marker, 12" x 6" (30.5 x 15.2 cm), 6" x 6" (15.2 x 15.2 cm), 8" x 8" (20.3 x 20.3 cm).