

## Art 100 2D Design & Color Foundations Glossary

- **Abstract** – Describing an object or representation that has been simplified or distorted down to its basic essentials, with superfluous detail removed to communicate a fundamental aspect of a form or concept.
- **Aesthetics** - Pertaining to the science or a sense of beauty or the beautiful, having a sense of the beautiful or a love of beauty.
- **Academic High** - Art that conforms to rule bound traditions and conventions, as taught and practiced in art academies.
- **Accent** - A subsidiary focal point or any stress or emphasis given to an element by, for example, a brighter color, darker tone, or greater size, to counterbalance the main emphasis and provide variety.
- **Achromatic** - “Not Color” Black, Grays or White.
- **Achromatic grays** - Made from mixing just black and white together with no other color.
- **Actual shape** - A clearly defined or positive areas (as opposed to implied shape).
- **Actual** - A texture see Impasto, Tactile texture, Visual texture.
- **Additive color** - Color created by superimposing light. Adding together (or superimposing) the three primaries-red, blue, and green-will produce white. The secondary are cyan, yellow, and magenta. (See also Transmitted color)
- **Aerial perspective** - The illusion of deep space. Distant objects such as mountain ranges, seen through the haze of atmosphere, appear to have less and contrast than nearer objects, lighter values, and a shift in color toward the blue end of the spectrum sculpture also called atmospheric perspective.
- **Aesthetics** - The theory of what is considered artistic or beautiful. Traditionally a branch of philosophy, now a concern with the artistic qualities of form, as opposed to mere description of what we see.
- **Additive colors** - Colors made by lights which, when mixed, create white light. (R-G-B)
- **Aerial perspective** - The tendency of forms seen at a great distance through a hazy atmosphere to blur toward uniformity in hue and value, with no edges. In many atmospheres, everything will take on a blue cast.
- **After-image** - The illusion of color and shape produced in the visual apparatus after staring at a strong color for some time. A positive after-image is the same color as the original; a negative afterimage is its complement. See successive contrast.
- **Analogous hues** - Those colors lying next to each other on a color wheel.
- **Arbitrary color** – Unnatural colors that are the product of the artist's imagination, or the result of an emotional response or defect.
- **Assemblage** - A three-dimensional form of collage with bulky 3D found objects added to the painted surface.
- **Asymmetrical balance** - Balance achieved using dissimilar objects but with equal visual weight or emphasis.
- **Asymmetry** - Meaning without symmetry, an artwork without any visible or implied axis, displaying an uneven but balanced distribution of elements. A painting or sculpture with more seemingly going on to one side of the composition than the other.
- **Alignment** - Unifying a collection of shapes by arranging them so that their edges, or perceived of centers of gravity, lineup.
- **Allover pattern** - The repetition of motifs into an organization covering the entire surface, with no obvious focal point. Emphasis is distributed the uniformly throughout two-dimensional surface with no obvious focal point. Also called Crystallographic balance.
- **Axis** - An imaginary line around which a form composition is balanced.
- **Background** - In a landscape, the space we see in the distance-the sky, mountains, or distant hills. In a still life or an interior portrait, it is the area behind the subject.
- **Balance** - A sense of equilibrium achieved through there being equal amounts of implied weight or emphasis in the elements of a composition, when distributed on either side of an axis.
- **Biomorphic shapes** – Blobby shapes, reminiscent of single-cell creatures such as amebas, derived from organic or natural forms. (See **Curvilinear shapes**)

- Brightness** – Pertaining to the relative lightness or darkness of a color. Zero brightness is black and 100% brightness is white; intermediate values are light or dark colors, also called luminance or value.
- Cast shadow** – The dark area projected from an illuminated form onto other objects or the background.
- Chiaroscuro** - The use of light and shadow effects in a painting. The distribution of light and dark in a picture. From the Italian chiaro for clear or light, and oscuro for obscure or dark. It has come to refer to the dramatic theatrical compositions of Caravaggio and Rembrandt.
- Chromatic** – Pertaining to the presence of color.
- Chromatic hue** - Any color other than black, grays, and white
- Chromatic Black** - A black that is achieved with to combination of 2 or more colors. Such as Orange and Blue or Red and Green or by mixing the 3 primary colors together.
- Chromatic** – Pertaining to the presence of color.
- Chromatic gray** – A dull "almost neutral" colors, sometimes with a hint of brightness.
- Chromatic value** - The perceived value of a given hue. Some colors are naturally lighter or darker than others.
- Chronophotographs** - Multiple exposures on glass plates or strips of film, a technique invented by Etienne-Jules Marey.
- Classical** - Greek and Roman ideals of beauty and purity of form, style, or technique.
- Closed composition** - Composition in which the elements are contained by the edges of the canvas or the boundaries of the picture frame. (See also Open composition)
- Closure** - A concept borrowed from Gestalt psychology, which takes advantage of the observer's desire to perceive incomplete as complete. The artist provides minimum visual clues, and the observer brings them to final recognition.
- CMYK** - the three primary offset/lithographic printing colors. (Cyan, magenta and yellow, plus black) In computer photo-editing programs CMYK refers to an image format having the image data separated into four separated channels, one for each of these primary printing colors.
- Collograph** - A type of relief printing in which collage of shapes cut from card, folded paper, corrugated cardboard, hardboard (masonite), even chicken wire or bubble wrap is inked and pressed against paper.
- Collage** - A two- dimensional work of art in which found objects are glued to a flat surface.
- Color harmony** - A color relationship based on groupings within the color wheel. (**See also Analogous colors, complementary colors**)
- Color Contrast** - The way in which colors might contrast by value (Light to Dark), by temperature or hue, (Warm to Cool) and by saturation or complementary, (Muted and Toned to Vibrant and Brilliant)
- Color-Field painting** - A style originating from the mid-twentieth century New York School featuring large, nonobjective areas of color. See, Rothko, Rienhard, Albers, and Frankenthaler.
- Color separations** - In printing, colored images are broken down into screens of certain primaries (in a four- color process, they are magenta, cyan, yellow, and black) which when superimposed, and printed, will yield an approximation of the original colors.
- Color wheel** - A circular, two dimensional model showing color relationships, originating from Sir Isaac Newton's bending of the straight array of spectral hues into a circle.
- Complementary hues** - Colors that lie opposite each other on a color wheel. When placed side by side they will intensify each other visually: when mixed as pigments they will dull each other.
- Continuation** - A real or implied line or edge that continues from one to another, allowing the viewer's eye to move smoothly through a composition.
- Continuity** - The visual relationship between two or more individual designs, or between the pages in a publication or website. The designer's task is to unify a set of pictures or pages so that they look as though they belong to the same "family."
- Contour** - The lines within an outline that give an object its volume, such as the hoops around a barrel. Sometimes used synonymously with out line.
- Contrast** - The value relationship between adjacent areas of light and dark. The highest contrast of all is black and white.
- Cool colors** - Colors have subjective temperatures: blue and green we associate with ice, water, or, say,

crisp salads. On the Itten color wheel, they are the yellow-green to violet segment. (See also Warm colors)

- Cross-hatching** – Superimposing hatched lines at right angles to the initial hatched lines, to build up value and to suggest form and volume.
- Crystallographic balance** - Balance with equal emphasis or an all-over pattern with an absence of focal point, where the eye is attracted everywhere and nowhere over an entire two-dimensional surface; also called All-over pattern.
- Curvilinear shapes** - Shapes based on the sinuous organic shapes found in nature.
- Divisionism** - The juxtaposition of tiny dots of unmixed paints, giving an overall effect of color when mixed optically by the viewer's eye from a distance: usually associated with the Postimpressionists. See pointillism.
- Double complementary** - A color combination in which hues adjacent to each other on the color wheel are used with their respective complementary color. See split complementary
- Expressionistic color** - Colors chosen for their emotional impact rather than their fidelity to 'standard' colors perceived in the external world.
- Fibonacci series** - A sequence of numbers starting with one number (usually 1) added to the previous number to produce the next in the series:  $0+1=1, 1+1=2, 2+1=3, 3+2=5$ , and so on. Used with cabalistic reduction in Islamic art. (See also Golden section)
- Field** - A synonym for figure, taking in the possibility of color fields-colored shapes against a ground of contrasting value or color, as in the work of Abstract Expressionists.
- Figure** - The recognizable object we are depicting: a human figure (hence the name), vase, or flower, for example. Traditionally, the figure is described as a positive shape, the ground as a negative shape. (See also Field and Ground)
- Flat color** - An even area of color with no shading or variation in value. In graphic design, also known as match or spot color. The Pantone Matching System (PMS) is an industry-standard collection of flat colors used by printers.
- Focal point** – A compositional device emphasizing a certain area or object to draw the viewer's attention. In photography, the focal point is the point at which an object must be placed to give a clearly defined image. (See also Accents)
- Font** - A complete set in one size of all the letters of the alphabet, complete with associated ligatures (joined letters), numerals, punctuation marks, and other signs and symbols.
- Forced perspective** - In a stage set, the illusion of distance created by using properties that are physically smaller than their real equivalents, so that they give the impression of being located some distance away.
- Foreground** - The space that the subject of an artwork, or the space before the subject, inhabits.
- Foreshortening** - The perspective effect means that something seen lying away from us appears to be shorter than if it were viewed full on: a circle, for example, is foreshortened to an ellipse.
- Form** - The apparent solidity or three-dimensionality of a drawn or painted object. The composition and structure of the work as a whole.
- Formal** - Describing a composition that is traditional and rule-based.
- Formal balance** - Static symmetrical balance, especially in architecture, characterized by the repetition of identical or similar elements on either side of a central axis.
- Found object** - An object presented as a work of art or forming part of one, which was not exposed area and shadows only.
- Genre** - Subject matter concerned with everyday domestic life.
- Geometric shapes** - Simple mechanical shapes defined by mathematical formulas, which can be produced using the implements found in geometry sets: triangles, rectangles, and circles.
- Gestalt** - German word for "form, used to mean that the whole is greater than the sum of its parts. Theory developed by Czech born psychologist Max Wertheimer. The four main gestalt properties are proximity, similarity, continuation, and closure.
- Gesture drawing** - A free line within and around a form showing the dynamics of a scene or pose, the action of drawing, and the movement of the eye, rather than a tight arrangement of shapes.

- Golden ratio** - A mathematical ratio discovered by the ancient Greeks derived when a line divided into two sections such that the smaller part is to the larger as the larger is to the whole. The ratio is 0.618:1 or 1:1.618, or roughly 8:13. It can also be found in natural forms; also called the golden mean.
- Golden section** - A rectangle in which the ratio of the shorter side to the longer is the golden ratio. It is a system of proportion related to the geometry of squares and circles, and also to the **Fibonacci** series of numbers.
- Graduated tint** - A continuous change in value with no observable banding.
- Graphic art** - Two-dimensional artworks based on line and tone rather than color, such as drawings and prints. The crafts and techniques of printing.
- Grid** - A network of horizontal and vertical intersecting lines that provides a framework to guide designers as to where they should place elements.
- Grisaille** - A monochromatic version of chiaroscuro in shades of gray or a neutral color, which imitates the appearance of low relief, sculptures.
- Ground** - The unoccupied or relatively unimportant space in the picture, as in back of ground. Traditionally, the figure is a positive shape; the ground a negative shape. Also name for the substrate onto which we paint. (See also Figure)
- Ground plane** - The ground we stand on, rather than the (back)ground or canvas of the painting-or a more abstracted plane.
- Hanging** - Aligning elements on a grid so that their top edges line up. (See also Sitting)
- Harmony** - Combining elements to create a pleasing and consistent composition.
- Hatching** - Drawing several thin (usually parallel) lines close together to create an area of value. (See also Cross-hatching)
- Heightened colors** - The bright unnatural colors of, for example, van Gogh and Gauguin.
- Hard-edged painting** - A painting with precise boundaries between non active colored areas, characteristic of some mid-twentieth-century work.
- HSB** - Hue, saturation, and brightness—the variables in color specified in television technologies.
- Hue** - The color quality identified by color names, such as "red" and "blue." This is determined by the color's wavelength.
- Hexachrome** - A Pantone system, also referred as HiFi color, using colors: brighter (fluorescent) versions of CMYK plus vivid orange and green. (See also Pantone Matching System [PMS])
- Hieratic scaling** - In early art and some non-Western cultures, size used to denote status or importance, making the subject of the painting-a saint or king-larger relative to the minor characters.
- High-key color** - A color that has a value of gray or lighter.
- High-key value** - A value that has a level of middle gray or lighter, tints between the mid-tones and white.
- Highlight** - The part of an object that, from the viewer's position, receives the greatest amount of direct light. The highest value of a modeled form, or a bright distinct dot or area on the surface of a shiny form that its glossiness.
- HLS** - The three attributes of color: hue, luminance, and saturation. (See also HSB)
- Horizon** - The farthest point we can see, the boundary between the sky and the ground. The line on the picture plane on which is located the vanishing point.
- HSB** - The preferred terms for the three attributes of color: hue, saturation, and brightness. HSL In Photoshop, the three attributes color are known as hue, saturation, and lightness. (See also HSB)
- Hue** - The common name of a color and its position in the spectrum determined by the wavelength of the ray of light: for example, blue, yellow, and green.
- Human scale** - Art on a scale that we can relate to. The size of an object relative to the proportions of the human body.
- Hyper-real** - See Photo-realism.
- Limited palette** - The use of relatively few colors in a work of art.
- Local color** - The color sensation received from a nearby object under average lighting conditions.
- Low Contrast** - An image that is made up of only middle value colors or just middle value grays. Also

compare **High and Low Key**. An image made up of all very light colors, such as soft pastel colors would be referred to as both **Low Contrast and High Key**. And an image made up of all shaded colors or darkened color would be referred to as **Low Contrast and Low Key**.

- **Luminance** - The degree of lightness or darkness in light mixtures, corresponding to value in pigments.
- **Line** - The path a point makes as it moves across surface. In mathematics, a line joins two three or more points. It has length and direction, but no width. In art, lines have breadth, but this is not their most important parameter. In graphic design, line art means black or another single color, with no other values or colors.
- **Line quality** - A characteristic of line determined by its weight, direction, uniformity or other feature.
- **Linear perspective** - A formal method for drawing the way distant objects appear to be smaller than similar objects nearer to us by making parallel lines converge at a vanishing point or points on the horizon. (See also Aerial perspective)
- **Medium** - The tools, materials or type of paint used to create an artwork, such as pencil, collage, or watercolor
- **Mid-ground** - In a landscape, the space between the foreground and background: trees, bushes, and buildings, for example, called middle ground.
- **Mid-tones** - The tints at the center of a chromatic scale, midway between black and white.
- **Mixed media** - An artwork that has been created using more than one medium.
- **Monochromatic** - Referring to a color combination based on variations in value and saturation of a single hue, perhaps with the addition of some neutral colors.
- **Montage** - Collaging parts of photographs into new compositions that are recognizable, yet with their original meanings changed or subverted; also called photomontage.
- **Motif** - recurring thematic element or repeated feature in design. It can be an object, a symbol, a shape, or a color that is repeated so often in the total composition that it becomes a significant or dominant feature.
- **Motion blur** - Blurring the direction of motion, as in slow-speed photography.
- **Movement** - Eye travel directed by visual pathways in a work of art. A group of artists practicing a particular style during a particular period in history.
- **Multiple image** - A means of suggesting movement, in which a single figure or object is seen in many different positions superimposed in a single image.
- **Multiple perspective** - Where paintings and drawings allow us to see planes we couldn't possibly see in reality, unless we could get inside the picture and walk around.
- **Multipoint perspective** - A way of depicting space in which each plane or group of parallel planes has its own set of vanishing points and horizons.
- **Munsell system** - A system for naming colors developed by Albert Henry Munsell, related to the **HSB** system. The system is like a tree, in which the ten brightness steps of gray from black at the bottom to white at the top. Radiating out from the trunk are different saturations of color; hues around the outer edge.
- **Naturalism** - The skillful representation of a scene seen in nature with the illusion of volume and three-dimensional space. The opposite of **Idealism**.
- **Nanometer** - One billionth of a meter, used in measuring wavelengths of light.
- **Neutral** - black, white, or gray or a color mixed with its complement.
- **Negative space** - The unoccupied or empty area left after the artist has created positive elements.
- **Neutral color** - Color that has been reduced in saturation by being mixed with gray or a complementary color. The sensation of hue is lost or dulled.
- **Non-objective shapes** - Entirely imaginary with no reference to, or representation of, the natural world. The artwork is the reality. Also called **subjective** or nonrepresentational shapes.
- **Non-representational** - *See Non-objective shapes*
- **Nuance** - Any two colors that have the same saturation and lightness.
- **Objective** - Having real, tangible existence outside of the artist's mind, not influenced by personal feelings or opinions. (*See also Subjective*)
- **Objective color** - *See Local color*.

- Objective shapes** - Shapes meant to look like objects found in the real world or nature, also naturalistic, representational, or shapes.
- Oblique projection** - A non-perspective representation of a 3D object, in which the front and back sides of the object are parallel to the horizontal base, and the other planes are drawn as parallels coming off the front plane at a 45-degree (*See also Cabinet projection and Cavalier projection*)
- One-point perspective** - system of spatial illusion based on the convergence of parallel lines at a single vanishing point, usually on the horizon; only appropriate to interiors or vistas.
- Opaque** - A surface or paint that is impenetrable by light.
- Open palette** - The use of a wide range of colors in a work of art.
- Pantone Matching System (PMS)** - An industry-standard collection of flat colors used by printers; also called spot color.
- Patina** - A natural usually greenish, that results from oxidation of bronze or other metallic materials.
- Pattern** - Repetition of an element or motif in regular and anticipated sequence, with some symmetry. Texture involves our sense of touch, but a pattern appeals only to the eye; a texture may be a pattern, but not all patterns have texture.
- Perspective** - A system used to the illusion of three-dimensionality on a two-dimensional surface. (*See also Aerial perspective and Linear perspective*)
- Photomontage** - *See Montage*
- Photo-realism** - A painting intended to look as real as, or more real than, a photograph; also called hyper-realism.
- Picture frame** - The outermost limits or boundary of the picture plane. This can be a physical wooden frame, the edge of the sheet of paper or canvas, or an arbitrary boundary. •**Picture plane** - A transparent plane of reference used to establish the illusion of forms existing in three-dimensional space, usually coinciding with the surface of the paper or canvas.
- Pigment** - Powdered coloring material used to give hues to paints.
- Pixel** - In computer graphics, one of many tiny points on the computer screen determined by intersections of X and Y-axes.
- Plane** - The position and orientation of a shape in space. When the plane of a shape coincides with the surface of the paper or canvas, we call this the picture plane.
- Point** - In mathematics, a point has no dimensions, just a position in space. In art and design, we have the dot, dab, or blob. Like the breadth of a line, the size of a point is not usually its most important attribute.
- Pointillism** - A technique in painting whereby dots of pure hues are placed close together on a white ground to coax the viewers' eye to mix them optically. (Divisionism is a similar technique, but without the white ground showing.)
- Polychromatic** - Multicolored, made up of many colors.
- Primary colors** - Those hues from which all others can theoretically be mixed; in refracted colors, red, green, and blue; in reflected colors, red, yellow, and blue.
- Principal hues** - Albert Munsell's term for the five pigment primaries used in his color model (green, blue, purple, red, and yellow).
- Positive space** - Where the creation of elements, or their combination, produces a figure or field against a ground. (*See also Negative space*)
- Primary colors** - The brain accepts four colors; (red, yellow, green, and blue) as primaries, and this fact is reflected in the composition of modern color wheels. The basic hues in any color system may in theory be used to mix all other colors. In light, the three primaries are red, green, and blue; in pigments, the three primary colors are red, yellow, and blue.
- Primary triad** - On 12-step color wheel, an equilateral with vertices (sharp corners) at the primaries. Similar triads join up the secondaries and tertiaries.
- Progressive rhythm** - Repetition of shape that changes in a regular pattern. Progressive rhythm is created by regular changes in a repeated element, such as a series that progressively increase or decrease in size.

- Proportion** - Size measured against other elements or against a canon or standard. The comparative relationship of parts to a whole. When changing scale, the artist must ensure that overall proportions are maintained: enlarging one dimension without the others results in distortion. Proportion concerned with ratios: the of the width of a painting compared with its height, or the ratio of head size to total height in the case of a sculptural figure. *(See also Scale)*
- Quadrad** - A double complementary color scheme using two sets of complementaries from equidistant places on the color wheel.
- Radial balance** - A composition in which all elements are balanced around and radiate from a central point. Symmetry in circular or spherical with lines or shapes growing and from a central point, like a Mandela, or a sunflower, or the rose window of a cathedral.
- Radial design** - Where lines of perspective, for example, draw our eyes to a focal point in a painting.
- Realism** - Faithfully reproducing the appearance of scene or object with fidelity to visual perception. *(See also Idealism)*
- Rectilinear shapes** - A subset of geometric shapes, produced using straight lines, usually parallel to the horizontal and vertical.
- Refracted Color** - resulting from passing light through a prism, breaking it down into its constituent wavelengths
- Repetition** - The use of the same motif, shape, or color several times in the same composition, producing patterns and introducing rhythm into a design.
- Repoussoir** - In aerial perspective, a prominent dark or contrasting form in the foreground, such as a tree or a lonely figure silhouetted against the landscape.
- Representational** - Where the artwork reminds the viewer of real-life scenes or objects. *(See also Naturalism and Realism)*
- Rhythm** - A continuance, flow, or sense of movement achieved by repeating and varying motifs and using measured accents.
- Root 2** - A system of proportion based on a rectangle with of1 and longer side of the square root of 2, numerically 1:1.414. This ratio possesses the useful property that it can be endlessly subdivided into smaller root 2 rectangles.
- Root 5** - A rectangle comprising a square with a Golden Section attached at each end or side.
- Retina** - The inner surface of the back of the eye, where rods and cones respond to qualities of light.
- RGB** - Red green, and blue - the additive primaries used in color computer monitors and color televisions.
- Rods** - Light-sensitive cells in the eye that operate in dim light to distinguish values.
- Saturation** - The relative purity of a color, also called intensity.
- Screen** - In printing, a dot pattern used to create the impression of a certain value or color.
- Secondary colors** - Hues made by mixing two primary colors.
- Shading** - In Ostwald's model, the color change that results when one adds black and decreases the percentage of the original hue.
- Simultaneous contrast** - In general, the optical effect of adjacent colors on each other;
- Three-point perspective** - Linear perspective in which vertical lines converge toward a third vanishing point directly above or below the object in addition to 2 other points on the left and right as seen in 2 point perspective.
- Tertiary Color** - A color mixed from the combination of a primary and a secondary color, a.k.a. Intermediate color.
- Transmitted color** - light direct from an energy source, shining through colored filters in a theater or displayed on a computer screen via a cathode-ray tube or LCD.
- Tinting** - In Oswald's model of color relationship, the effect of adding white and decreasing the percentage of the original hue.
- Tone** - A low saturation color produced by mixing a hue with a shade of gray or its complement.
- Toning** - In Oswald's system, the effect of adding both black and white and decreasing the percentage of the original hue.

- Translucency** – A visual quality in which objects, forms or plans transmit and diffuse light, but with a degree of opacity that does not allow clear visibility through the object.
- Transparency** – A visual quality in which an object or distant view can be seen clearly through a nearer object. Two forms overlap, but both are seen in their entirety.
- Transparency effect** - The painted illustration that A film of color is lying over another color.
- Triadic color scheme** – Three equally spaced colors on the color wheel, forming the shape of an equilateral triangle or found by finding any color on the wheel and then picking one to right and one to the left that are 4 colors or places around the wheel from it.
- Trompe l’oeil** – Where the artist fools you into thinking that all or part of a painting is the real thing, from the French for “deceives the eye.” Objects are often in sharp focus and depicted in meticulous detail.
- Two-point perspective** – Linear perspective with two vanishing points, placed on the horizon at the left and right of the object, as far apart as possible, usually off the picture plane or canvas. Vertical lines remain parallel to vertical frame of image.
- Value** - The degree of lightness or darkness in a color.
- Vanishing point** – In linear perspective, the point at which converging parallel lines appear to meet on the line of the horizon. There may be more than one vanishing point in a design. (i.e., 2 and 3 point perspective).
- Visible spectrum** - The range of wavelengths seen by the human eye.
- Wavelength** - The distance from crest to crest in a wave of energy.

### **Important People In Color:**

- ARISTOTLE (500BC)
- LEONARDO DI VINCI (1500)
- ISAAC NEWTON (1700) “new theory of light and color”
- MOSES HARRIS (1766) THE COLOR CIRCLE
- JOHANN WOLFGANG GOETHE (1800) COLOR TRIANGLE “theory of colors”
- PHILIPP OTTO RUNGE (1810) THE COLOR SPHERE
- MICHEL E. CHEVREUL (1870) BASICS IN COLOR THEORY “the principles of color”
- NICHOLAS ODGEN ROOD (1880) OPTICAL MIXING
- ALBERT H. MUNSELL (1905) COLOR TREE “atlas of the munsell color system”
- WILHELM OSTWALD (1910) THE COLOR SOLID “the ostwald color album”
- JOSEPH ALBERS (1963) “interaction of color”
- ALFRED HICKETHIER (1969) COLOR CUBE “color mixing by numbers”
- JOHANNES ITTEN (1973) COLOR STAR “the art of color”

### **Important People In Design:**

- Dieter Rams (born May 20, 1932)
- Shigeru Miyamoto (born November 16, 1952)
- Zaha Hadid, (born 31 October 1950)
- Santiago Calatrava (born 28 July 1951)
- Domenico Dolce & Stefano Gabbana
- Ellen Lupton
- Shigeo Fukuda (1932-2009)
- Philippe Patrick Starck (born January 18, 1949)
- Charles S. Anderson
- Marc Newson (1963-)
- Ralph Lauren (born October 14, 1939)
- Katsuhiko Otomo (born April 14, 1954)
- Michael Graves (born July 9, 1934)

Frank Owen Gehry, (born February 28, 1929)  
Karim Rashid (born September 18, 1960)  
Jonathan "Jonny" Ive, (born February 1967)  
David Carson (born September 8, 1952)  
Milton Glaser (born June 26, 1929)  
Paula Scher (born 1948)  
Josef Müller-Brockmann, (1914- 1996)  
Erik Spiekermann (born May 30, 1947)  
Peter Saville (born October 9, 1955)  
Charles (1907–1978) and Ray (1912–1988) Eames (pronounced /'i:mz/)  
Gabrielle Bonheur "Coco" Chanel (1883-1971)  
Marc Jacobs (born April 9, 1963)  
Paul Rand (1914-1996)  
Akira Kurosawa (1910 –1998)  
Christian Dior (1905-1957)  
Yves Mathieu-Saint-Laurent (1936–2008)  
Carol Twombly (1959-)  
Chermayeff & Geismar  
Nicola Romeo (1876-1938) also, see Alfa Romeo  
Enzo Anselmo Ferrari (1898–1988)  
Tatsuo Yoshida (1932-1977)

### **Suggested Reading Materials:**

Call Number: 631.4 M969 1994  
Title: **Munsell soil color charts.**  
Edition: 1994 rev. ed.  
Publication info: Basltimore, Md. : Munsell Color, 1994.  
Physical description: 1 v. (loose-leaf) : col. ill. ; 20 cm.

Call Number: 701.85 S556D  
Personal author: Shibukawa, Ikuyoshi.  
Title: **Designer's guide to color 5** / Ikuyoshi Shibukawa & Yumi Takahashi.  
Publication info: San Francisco, CA : Chronicle Books, 1991.  
Physical description: 128 p. : ill. ; 22 cm.

Call Number: 701.85 I61 VIDEO  
Title: **An introduction to color mixing with Russell Woody videorecording**  
Publication info: Easton, PA : Binney & Smith, 1987.  
Physical description: 1 videocassette : sd., col. ; 1/2 in.  
Series: (The art video series ; no.1)  
Personal author: Libby, William Charles.

Title: **Color and the structural sense.**  
Publication info: Englewood Cliffs, N.J., Prentice-Hall [1974]  
Physical description: xi, 114 p. col. illus. 24 cm.  
Call Number: 746.92 P393C  
Personal author: Peltz, Leslie Ruth.

Title: **Color, line, and design.**  
Publication info: New York, ITT Educational Services [c1971]

Physical description: viii, 152 p. illus. 28 cm  
Call Number: 701.8 I91E  
Personal author: Itten, Johannes, 1888-1967.

Title: **The elements of color; a treatise on the color system of Johannes Itten**, based on his book *The art of color*. Edited, and with a foreword and evaluation, by Faber Birren. Translated by Ernst van Hagen. Publication info: New York, Van Nostrand Reinhold Co. [1970]  
Physical description: 96 p. illus. (part col.), port. 21 cm. Series: (A Basic color library)  
Call Number: 535.6 B619P  
Personal author: Birren, Faber, 1900-

Title: **Principles of color; a review of past traditions and modern theories of color harmony.**  
Publication info: New York, Van Nostrand Reinhold Co. [1969]  
Physical description: 96 p. illus. (part col.) 21 cm.  
Call Number: 752.09 B619H  
Personal author: Birren, Faber, 1900-

Title: **History of color in painting, with new principles of color expression.**  
Publication info: New York, Reinhold Pub. Corp. [1965]  
Physical description: 372 p. illus., facsims., 32 col. plates, ports. 31 c  
Call Number: 701.8 L694C  
Personal author: Libby, William Charles.

Title: **Color and the structural sense.**  
Publication info: Englewood Cliffs, N.J., Prentice-Hall [1974] Physical description: xi, 114 p. col. illus. 24 cm.  
Call Number: 709.24 A332 BUC  
Personal author: Bucher, François.

Title: **Josef Albers : despite straight lines : an analysis of his graphic constructions** / by François Bucher ; statements and poems by Josef Albers.  
Edition: Rev. ed. Publication info: Cambridge : MIT Press, c1977. Physical description: 111 p. : ill. ; 24 cm.  
Call Number: 745.4 B773A  
Call Number: 701.8 H791C  
Author: Hope, Augustine.

Title: **The color compendium** / Augustine Hope, Margaret Walch ; intro. by Michel Pastoureau.  
Publication info: New York : Van Nostrand Reinhold, c1990.  
Physical description: xvi, 360 p. : ill. (some col.) ; 29 cm.  
Call Number: 701.85 B187b  
Author: Philip Ball

Title: **Bright earth : art and the invention of color**  
Publication info.: New York : Farrar, Straus and Giroux, [2002]  
Description: ix, 382 p., [24] p. of plates : ill. (chiefly col.) ; 24 cm.  
Call Number: 701.8509 G132ca  
Author: Gage, John.

Title: **Color and culture : practice and meaning from antiquity to abstraction**

Edition: First paperback printing 1999

Publication Information: Berkeley : University of California Press, c1993.

Description: 335 p. : ill. (some col.) ; 28 cm.

Call Number: 701.85 G132c

Main Author: Gage, John, 1938-

Title: **Colour and meaning : art, science and symbolism / John Gage.**

Publication Information: [London, England] : Thames and Hudson, c1999.

Description: 320 p. : ill. (some col.), ports. (some col.) ; 27 cm.

Call Number: 535.6 O85C

Main Author: Ostwald, Wilhelm, 1853-1932.

Title: Farbenfibel. English **The color primer; a basic treatise on the color system of Wilhelm Ostwald.** Edited and with a foreword and evaluation by Faber Birren.

Publication Information: New York, Van Nostrand Reinhold Co. [1969]

Description: 96 p. illus. (part col.) 21 cm.

Call Number: 152.1 B619C

Main Author: Birren, Faber, 1900-

Title: **Color psychology and color therapy; a factual study of the influence of color on human life.**

Publication Information: New York, McGraw-Hill, 1950.

Description: ix, 284 p. illus. 24 cm.

Call Number: 701.8 I91E

Main Author: Itten, Johannes, 1888-1967.

Title: **The elements of color; a treatise on the color system of Johannes Itten, based on his book The art of color.** Edited, and with a foreword and evaluation, by Faber Birren. Translated by Ernst van Hagen.

Publication Information: New York, Van Nostrand Reinhold Co. [1970]

Call Number: 535.6 B619P

Main Author: Birren, Faber, 1900-

Title: **Principles of color; a review of past traditions and modern theories of color harmony.**

Publication Information: New York, Van Nostrand Reinhold Co. [1969]

Description: 96 p. illus. (part col.) 21 cm.

Call Number: 752.C529P

Main Author: Chevreul, M. E. (Michel Eugène), 1786-1889.

Title: De la loi du contraste simultané des couleurs. English **The principles of harmony and contrast of colors and their applications to the arts.** With a special introd. & explanatory notes, by Faber Birren.

Publication Information: New York, Reinhold Pub. Corp. [1967]

Description: 256 p. illus. (part col.), facsims., ports. 29 x 32 cm.

Call Number: 535.6 J17B

Main Author: Jacobson, Egbert, 1890-

Title: **Basic color: an interpretation of the Ostwald color system.**

Publication Information: Chicago, P. Theobald, 1948. Description: 207 p. illus. (part col.) 29 cm.

Title: **Graphic design : a new history**

760 E75g

Title: **Emotional design : why we love (or hate) everyday things**

155.911 N842e

Title: **Fingerprint : the art of using handmade elements in graphic design**

741.60973 C518f

Title: **Twentieth century design**

745.20904 W888T

Title: **Re-think, re-design, re-construct : how top designers create bold new work by re-interpreting original designs**

741.6 W322r

Title: **Design and the elastic mind**

745.2 D4571

Title: **The Eames lounge chair : an icon of modern design**

749.32 E12

Title: **Design in the USA**

745.20973 M512d

Title: **New typographic design**

686.22 F278n

Title: **The Design of dissent**

769.5 G548d