

COLOUR THEORY

CMYK

Cyan, Magenta, Yellow, Black
Created with ink.
When we mix colours using paint, or through the printing process, we are using subtractive colour methods. Subtractive colour mixing means that you begin with white and ends with black, as you subtractor the result gets darker and tends to black.



RGB

Red, Green, Blue
Created with light.
If we are looking at a computer, the colours we see on the screen are created with light using the additive colour method. Additive colour mixing begins with black and ends with white, as more colour is added, the result is lighter and tends to white.



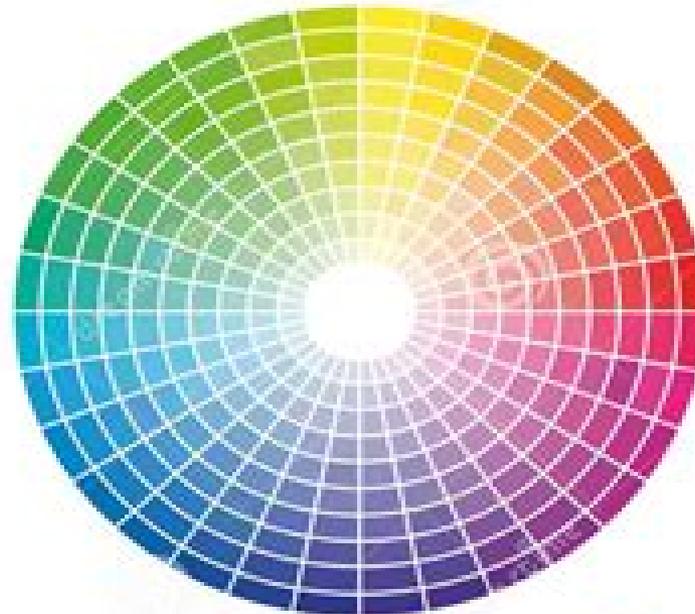
Gray Scale

Black and white only intensity of black.



HSB

Hue (colour) Saturation (how much)



MEANINGS

- Love, blood, danger, energy, fire, strong interest
- Loyalty, reality, mystery, power, wealth, wisdom, noble, justice
- Day, trust, sky, eternity, peace, stability, respect, high communication
- Health, growth, power, wealth, money, nature, growth, safety, freshness
- Romance, love, exciting, feminine, sensitivity
- Neutral, balance, frustration, compromise
- Power, justice, luxury, elegance, mystery
- Optimism, sunshine, confidence, success, energy, bright, joy, cheerful
- Organic, forest, natural, simple
- Warm, energy, happiness, success, autumn, creative

colour properties



Cool



Warm



Bright



Dark



Saturated



Desaturated

colour relationships



Primary



Square



Complementary



Triad



Analogous



Tetradic

Theory Of Colours

Wilhelm von Bezold



Theory Of Colours:

Goethe's Theory of Colours Charles Lock Eastlake, 2020-07-27 Reproduction of the original Goethe's Theory of Colours by Charles Lock Eastlake

Goethe's Theory of Colours Johann Wolfgang von Goethe, 1970 *Goethe's Theory of Colours* Johann Wolfgang von Goethe, 1840

Goethe's Theory of Colours ..., 1970

Theory of Colours Johann Wolfgang von Goethe, 2015-07-19 Theory of Colours is a book by Johann Wolfgang von Goethe about the poet's views on the nature of colours and how these are perceived by humans. Published in 1810, it contains detailed descriptions of phenomena such as coloured shadows, refraction, and chromatic aberration. The work originated in Goethe's occupation with painting and mainly exerted an influence onto the arts: Philipp Otto Runge, J. M. W. Turner, the Pre-Raphaelites, Wassily Kandinsky. Although Goethe's work was rejected by physicists, a number of philosophers and physicists have concerned themselves with it, including Thomas Johann Seebeck, Arthur Schopenhauer (see *On Vision and Colors*), Hermann von Helmholtz, Rudolf Steiner, Ludwig Wittgenstein, Werner Heisenberg, Kurt Gödel, and Mitchell Feigenbaum. Goethe's book provides a catalogue of how colour is perceived in a wide variety of circumstances and considers Isaac Newton's observations to be special cases. Unlike Newton, Goethe's concern was not so much with the analytic treatment of colour as with the qualities of how phenomena are perceived. Philosophers have come to understand the distinction between the optical spectrum as observed by Newton and the phenomenon of human colour perception as presented by Goethe, a subject analyzed at length by Wittgenstein in his exegesis of Goethe in *Remarks on Colour*.

Goethe's Theory of Colours Johann Wolfgang von Goethe, 1840. This work by Johann Wolfgang von Goethe (1749–1832) was translated into English in 1840 by Sir Charles Eastlake (1793–1865), painter and later keeper of the National Gallery. Goethe's 1810 work was rejected by many contemporary scientists because it appeared to contradict the physical laws laid down by Newton. However, its focus on the human perception of the colour spectrum as opposed to the observable optical phenomenon was attractive to and influential upon artists and philosophers. As Eastlake says in his preface, the work's dismissal on scientific grounds had caused a well-arranged mass of observations and experiments, many of which are important and interesting to be overlooked. Eastlake also puts Goethe's work into its aesthetic and scientific context and describes its original reception. His clear translation of Goethe's observations and experiments on colour and light will appeal to anyone interested in our responses to art.

Goethe's Theory of Colours, 1840

The Theory of Color in Its Relation to Art and Art-Industry Wilhelm von Bezold, 1876

Color Theory Aaron Fine, 2021-08-12 Giving an overview of the history of color theory from ancient and classical cultures to contemporary contexts, this book explores important critical principles and provides practical guidance on the use of color in art and design. Going beyond a simple recitation of what has historically been said about color, artist and educator Aaron Fine provides an intellectual history, critiquing prevailing Western ideas on the subject and challenging assumptions. He analyses colonialist and gendered attitudes, materialist and romanticist perspectives, spiritualist approaches to color, and color in the age of

reproduction and modernist and post modernist color strategies Highlighted throughout are examples of the ways in which attitudes towards color have been impacted by the legacy of colonialism and are tied up with race gender and class Topics covered include color models wheels and charts color interaction and theories of perception with over 150 images throughout By placing under examined tenets of color theory such as the color wheel and color primaries within the Western industrial context that generated them Fine helps you to connect color choices to color meanings and apply theory to practice

Students' text-book of color Ogden Nicholas Rood,1881 **Index-catalogue of the Library of the Surgeon-general's Office, United States Army** National Library of Medicine (U.S.),1923 **Erwin Schrödinger's Color Theory** Keith K. Niall,2017-12-05 This book presents the most complete translation to date of Erwin Schrödinger's work on colorimetry In his work Schrödinger proposed a projective geometry of color space rather than a Euclidean line element He also proposed new at the time colorimetric methods in detail and at length which represented a dramatic conceptual shift in colorimetry Schrödinger shows how the trichromatic or Young Helmholtz theory of color and the opponent process or Hering theory of color are formally the same theory or at least only trivially different These translations of Schrödinger's bold concepts for color space have a fresh resonance and importance for contemporary color theory Handbook of Physiology William Dobinson Halliburton,1920 **Oil colours and printers' inks, tr. by A. Morris and H. Robson** Louis Edgar Andés,1903 New Fragments John Tyndall,1896 **The Life of Goethe: 1815-1832. From the Congress of Vienna to the poet's death** Albert Bielschowsky,1908 *The Furniture Gazette* ,1882 **Dictionary of National Biography** Leslie Stephen,1894

Snow's Theory and Practice of Color Bonnie E. Snow,Hugo B. Froehlich,2024-09-03 A key text on colour theory this comprehensive guide bridges the gap between colour science and its practical application in art and design First published in 1918 Bonnie E Snow's Theory and Practice of Color showcases the fundamental aspects of colour theory while providing readers with an in depth understanding of basic colour principles Its contents include The Source of Colour The Primary Colors and Their Uses in Design Colour Values Tints and Shades Complementary Colours and How to Use Them The Colour Triad and the Split Complement The Psychology of Colour Colour Harmonies in Interior Design This facsimile volume focuses on how colours interact blend and affect human emotion It's an essential reference book for artists and designers as well as those interested in the history of colour theory and its applications **Notes on Pottery Clays** James Fairie,1901

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