Week 13

Critique / Discussion: *Final Project Part 2, 3 & 4*
Critique / Discussion: *5th Circle*

Visual Design for Interactive Multimedia

Lecture / Discussion: *Color Harmony*

Color Harmony refers to the craft of developing themes from systematic color relationships capable of serving as a basis for composition. As in music we can think of combinations of tones as Chords:

Dyads - In the 12 hue color wheel, we refer to **two diametrically apposed colors as complementary. They form a harmonious dyad.** If we use the color sphere we can achieve an infinite number of harmonious dyads. The only requirement is that the hues be diametrically apposed on the sphere. In other words if we choose a **tint of red**, we would shade the corresponding **complementary green** to the same degree as the red is tinted.

Triads - If we choose 3 hues from the color circle so that their positions form an equilateral triangle, the hues form a **harmonious triad**. Yellow, red and blue, the primaries, represents the clearest and most powerful example of a harmonious triad. The secondaries, orange, violet and green, form another harmonious triad. An Isosceles Triangle also renders harmony by replacing the dyad complement with its two closest neighbors.

Tetrads - Formed by a square or rectangle.

When we take this color theory into the 3 dimensional sphere it becomes very useful. When we work with the tint side of the color sphere and locate the harmonious complements on the shade side we will begin to see the usefulness.

Lecture / Discussion: *The Spacial Effect of Color*

Spacial Effect - Many design elements can enhance depth, such as diagonals, overlapping shapes and the use of color theory. When we juxtapose the six hues: yellow, orange, red, violet, blue, green, without intervals, on a black ground, yellow clearly appears to advance above the picture plane and violet clearly appears to recede below the plane where the other colors appear on the plane. A white ground will alter the effect. Violet appears to advance above the white ground which holds back the yellow with its similar brilliance. Remember that the background color and tone play as essential a role to the depth effect of the applied color.

In general among light and dark tones:

Light hues advance on a dark ground - dark hues recede or hold to the ground. We discussed this from the point of view of achromatic value in Week 7.

In general among warm and cool hues of equal brilliance:

Warm hues will advance and the cool hues will retreat. If value (light / dark) also plays a role in the composition, they may enhance, equalize or cancel out the expected hue effects, depending on the application of the values to the warm or cool hues.

In general among various chroma saturations:

An intense chroma advances in relation to a duller chroma. However, if a value (light/dark) contrast or hue (warm/cool) contrast also exists - the depth effect can and will shift accordingly.

To assess value, chroma and hue as factors affecting depth in a design, we must train our vision through:
observation,
research in the form of the study of real art works,
the study of color in nature, and
trial and error.

Studio Project 29: *Demonstrate Color Depth*

Count off in 4's.

Ones - Demonstrate a light hue advancing on a dark ground, while maintaining dyadic harmony
(referencing the theoretical color sphere).

Twos - Demonstrate a dark hue advancing on light grounds, while maintaining triadic harmony
(referencing the theoretical color sphere).

Threes - Demonstrate warm hues advancing on cool grounds, while maintaining tetradic harmony
(referencing the theoretical color sphere).

Fours - Demonstrate a pure saturated hue advancing on duller hues, while maintaining triadic harmony
(referencing the theoretical color sphere).

Remember that we've also discussed and observed other techniqes to achieve depth effects, such as overlapping shapes, which can also enhance or deplete your efforts to achieve the greatest color depth effects.

Due: In Class

Critique / Discussion: *Color Depth Demonstration*

Due Week 14: Final Project Part 4 — Primary & Secondary Colors, paint, and at least 11x14 image area on Carolina board or better.

Due Week 15:

Final Project Part 5 — Full Creative Statement, using color, paint, and at least 11x14 image area on Carolina board or better.

All Past Due Projects

No Exceptions. No Incomplete(s). No Excuses. No Whining.

Projects not turned in by the end of class on Week 15 will receive a grade of "F" on those projects.

Please do not imagine that you can change this policy.