



Amarillo College

An equal opportunity community college

ARTS 1311 Design I

COLOR STUDY GUIDE

Split-complement: A color and the two colors on either side of its complement.

Color tetrad: Four colors, equally spaced on the color wheel, containing a primary and its complement and a complementary pair of intermediates.

Monochromatic: Having only one hue; the complete range of value of one color from white to black.

Spectrum: The band of individual colors that results when a beam of white light is broken into the component wavelengths, identifiable as hues .

Chroma: The purity of hue or its freedom from white, black or gray; or the intensity of hue.

Tertiary color: Color resulting from the mixture of all three primaries in differing amounts or two secondary colors.

Primary colors: The preliminary hues that can't be broken down or reduced into component colors.

Low key: Any color that has a value level of middle gray or darker.

Secondary color: A color produced by a mixture of two primary colors. Orange, Green and Violet.

Local subjective color: The color as seen in the objective world such as green grass, blue sky and gray stones.

Hue: Designates the common name of a color and indicates its position in the spectrum.

Additive Primaries: Red, Green, Blue:

Color triad: Three colors spaced as equal distance apart on the color wheel.

Subtractive Primaries: Four inks used in Process Printing—Cyan blue, Magenta red, Yellow, Black (CMYK)

Pigments: Color substances that give their color property to another material by being mixed with it or covering it.

ANCIENT PIGMENTS

Dried Safflower Blossoms: Safflower produces yellows, oranges and reds.

Pigments from Ancient Rome: White clays, hematite, goethite, azurite, malachite, white lead, and realgar.

Realgar: A sulfide of red arsenic, gathered in the past from the slopes of sulfurous volcanoes, produced reds and yellows.

Madder Plant: Rubia Tinctoria was cultivated in Normancy, Spain, Provence, Lombardy, and Sicily, and produces a bright red and yellow.

Alexandrian Blue: A mineral mined in the Middle East, especially in Egypt

Blue of Languedoc: The **Woad** plant Isatis Tinctoria was cultivated in the middle ages in Normandy and Thuringia. The leaves were wound into a ball and kept out of the light and moisture for storage.

Indigo: Made from a variety of the Indigofera plant species, the most prized was from Bengal.

Litharge Yellow: An oxide of lead, made into tubes for shipping by melting and rolling around a metal bar.

Indian Yellow: Made from the concentrated extract from the urine of cows feed entirely on mango leaves.

Hematite: Iron Oxides—Earth Colors

Celedon Green: Terra Vertes, or green earths, are minerals with green hues.

MODERN PIGMENTS

Cadmium red medium: The most practical of the vermilion-type reds. Made of the metallic element of the same name, its a yellowish red of medium brilliance, permanent, opaque and with great covering abilities.

Cadmium orange: A ready-made brilliant orange or hue purity and intensity.

Cadmium yellow: A brilliant yellow hue.

Yellow ocher: An earth color, brownish low intensity yellow that is very opaque.

Indian yellow: a slightly greenish or dusty yellow of subtlety and transparency.

Alizarin crimson: A bluish red of low brilliance, very transparent and darker than the deepest cadmium red.

Geranium lake: A very bright red, excellent in transparent watercolor, but not used in other media.

Rose madder: A little closer to red-violet. Transparent used mostly by watercolorists.

Ultramarine blue: “from beyond the sea” because it was produced from the mineral lapis lazuli and was very expensive. It has a slightly violet hue and very transparent, popular for watercolor.

Hooker’s green: Transparent, used in watercolor and polymer, especially for outdoor painting. Great green for painting images of foliage.

Viridian green: Transparent and popular color.

Chromium oxide green: A warm green, earthy and very opaque.

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ARTISTIC MEDIA:

Tempera: Pigment mixed with eggwhite. Eggs also can be used upon already painted surfaces as a protective varnish. Variations use a medium of gums or glues, such as rabbit skin glue or fish glue.

Encaustic: Pigments mixed with wax are called encaustics.

Enamel: Pigment in a vitreous, or glasslike, compound, that can be heated to adhere well on metal surfaces. Glossy and durable.

Polymer: Plastic medium such as acrylic and vinyl and soluble in water. They are transparent and dry very quickly, and can be varnished with polymer varnishes, making paintings scuff-proof.

Gouache: Pronounced gwash, is an opaque watercolor. The pigments are usually mixed with some honey, besides gum arabic, and the paint is applied without much water, and a color has to be mixed with white if a lighter tint is required. Rather than broad strokes, gouache painting is usually done with many cross-hatch strokes, color strokes on top of color strokes to form new color effects.

Casein: An ingredient of curdled milk, used by cabinetmakers as a waterproof glue. Very opaque, today, tempera, gouache and casein are almost identical in their painting nature.

Fresco: A kind of watercolor applied to wet plaster that evolved from tempera, and becomes waterproof with the water paint is solidified by the drying lime of the plaster.