

APPLICATION OF COLOR THEORY TO PATTERN DESIGNS

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Category Lighting and Color
Type Class Assignment
Level Freshmen / Sophomore
Duration 3 Weeks

Abstract A combined color theory and pattern design project is closer to the real world application of color pattern selection. Application of color theory to the patterns of the students' designs enhances project content and student interest and still succeeds in revealing the power of color contrasts.

Rationale *Interaction of Color* by Joseph Albers, limits color theory exercises to a color rectangle centered on a larger color field. The Albers approach is structured as a scientific enquiry. A question is asked, a hypothesis posed and tested and conclusions drawn. Limited variables insure uncompromised perceptual results.

The 19th century book on color and design, *Principles of Harmony*, is based on author M.E.Chevruel' s experience as director of France's Goeblin tapestry factory. His color laws are derived from his observation of tapestry weaving.

In previous classes, color theory was presented as a dry exercise using a single color chip floating in a field as recommended in Albers, *Interaction of Color*. This project returns to the Chevruel precedent of studying color with pattern. The risk of compromising the purity of the Albers exercise is balanced by the increased creative content and connections made between theory and real world application.

Problem Statement Apply 12 of the laws of simultaneous contrast (Figures 1012) presented in *Principles of Harmony* by M. E. Chevruel, to pattern designs created in a prior project

Procedure

Step One

Select a Chevreul color law from the 12 presented in Figures 1-12.

Step Two

Select two background colors (Figs. 1-12). Color Aid™ paper is a good choice because of its matte surfaces and large, rich color palette.

Step Three

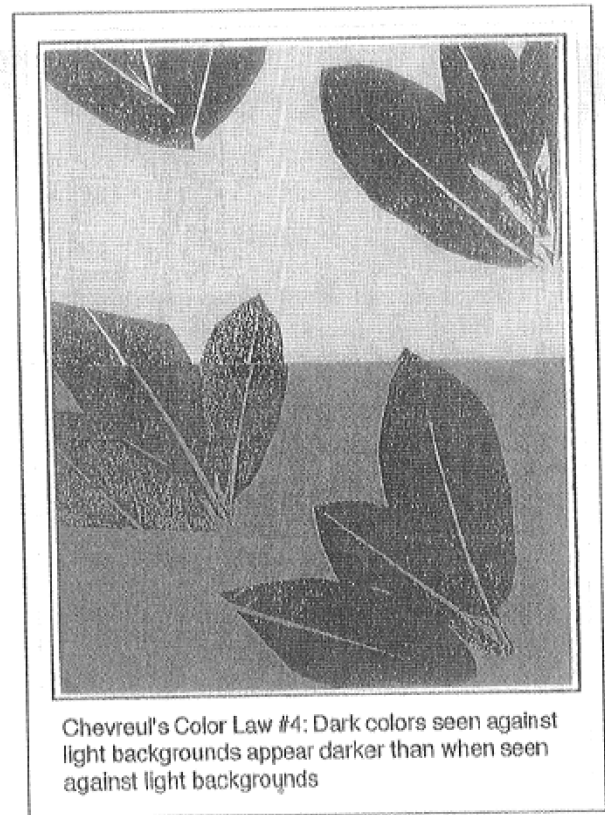
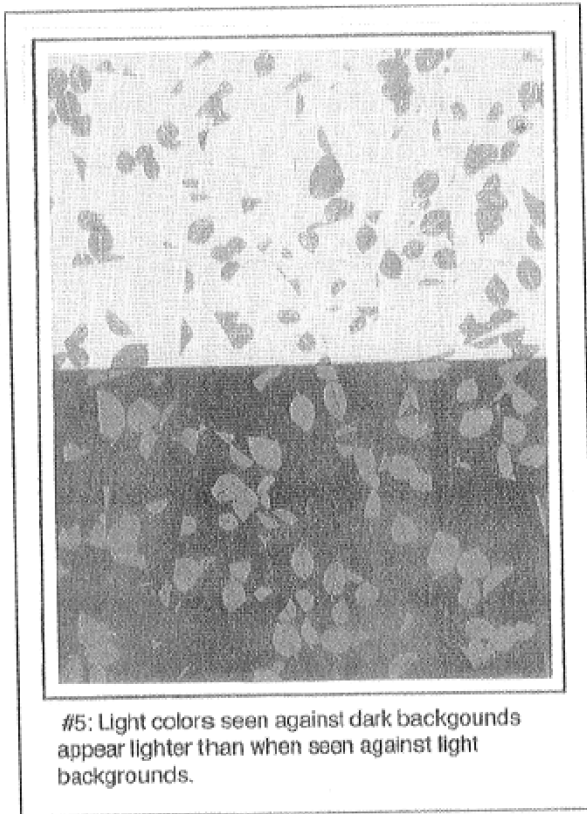
Take any photocopied image and photocopy it again onto Color Aid paper. The result is a black image on colored paper.

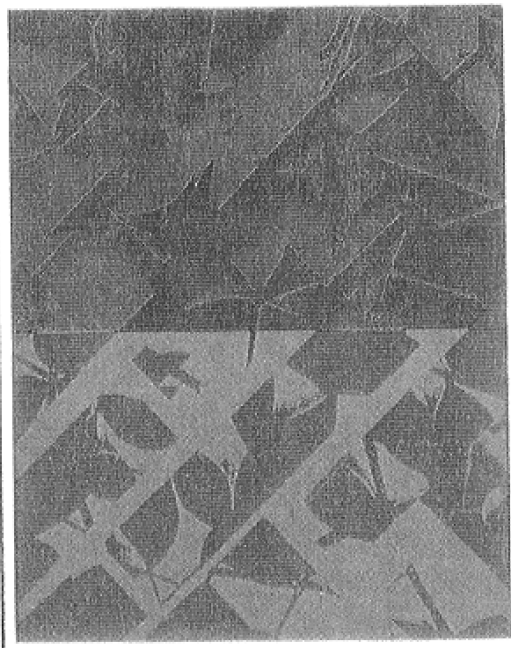
Step Four

Transfer Omnichrome™ color to the photocopied image created in Step Three. This should be done at the business where Omnichrome was purchased or at a copy service with the color transfer process.

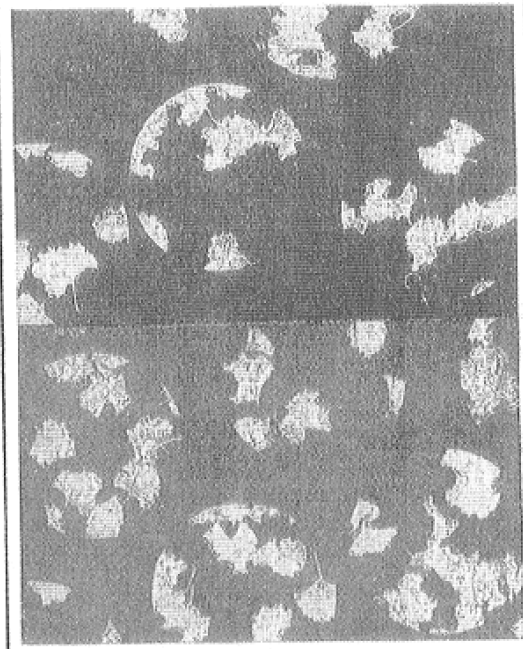
Documentation

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#10: A bright color seen against a dull background of the same hue family will cause the dull color to appear even duller.



#6: Colors are altered in hue by adjacent colors, each color tinging its neighbor with its complement.