COLOR

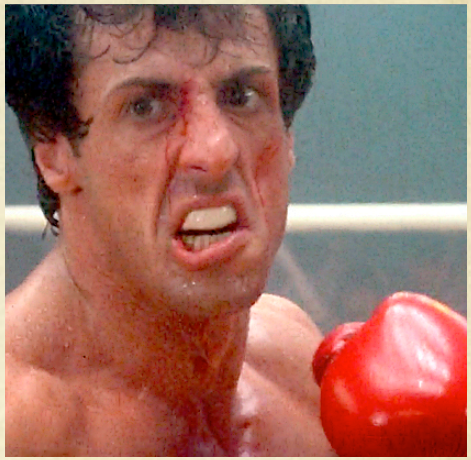
For each color, list emotions, moods, images, or ideas that you envision when you think of it.

- RED
- YELLOW
- BLUE
- BLACK
- BROWN
- ORANGE
- GREEN
- VIOLET
- WHITE

RED

- Happy
- Affectionate
- Loving
- Exciting
- Striking
- Active
- Intense

- Powerful
- Masterful
- Strong
- Defiant
- Aggressive
- Hostile



Orange

- Warm
- Happy
- Merry
- Exciting,
- Stimulating
- Hot
- Disturbed
- Distressed
- Unpleasant

Yellow

- Stimulating
- Cheerful
- Exciting
- Joyful
- Serene

- Unpleasant
- Aggressive
- Hostile

Green

- Youthful
- Fresh
- Leisurely
- Secure
- Calm
- Peaceful
- Emotionally Controlled
- Ill
- Wealthy
- Envious

Blue

- Pleasant
- Cool
- Secure
- Comfortable
- Tender
- Soothing
- Intelligent
- Social
- Dignified
- Full
- Great
- Strong
- Sad

Violet

- Spiritual
- Dignified
- Stately/Royal
- Vigorous
- Disagreeable
- Melancholy

- Despondent
- Unhappy
- Depressing
- Sad

Black

- Sad
- Melancholy
- Vague
- Unhappy
- Fearful
- Old
- Heavy
- Distressed
- Dignified
- Stately
- Strong
- Powerful
- Glamorous

White

- Purity
- Innocence
- Tender
- Soothing
- Solemn
- Empty
- Sterile
- Unfriendliness
- Coldness
- Barred (Barriers)

Brown

- Secure
- Comfortable
- Reliable
- Earthy
- Full
- Sad

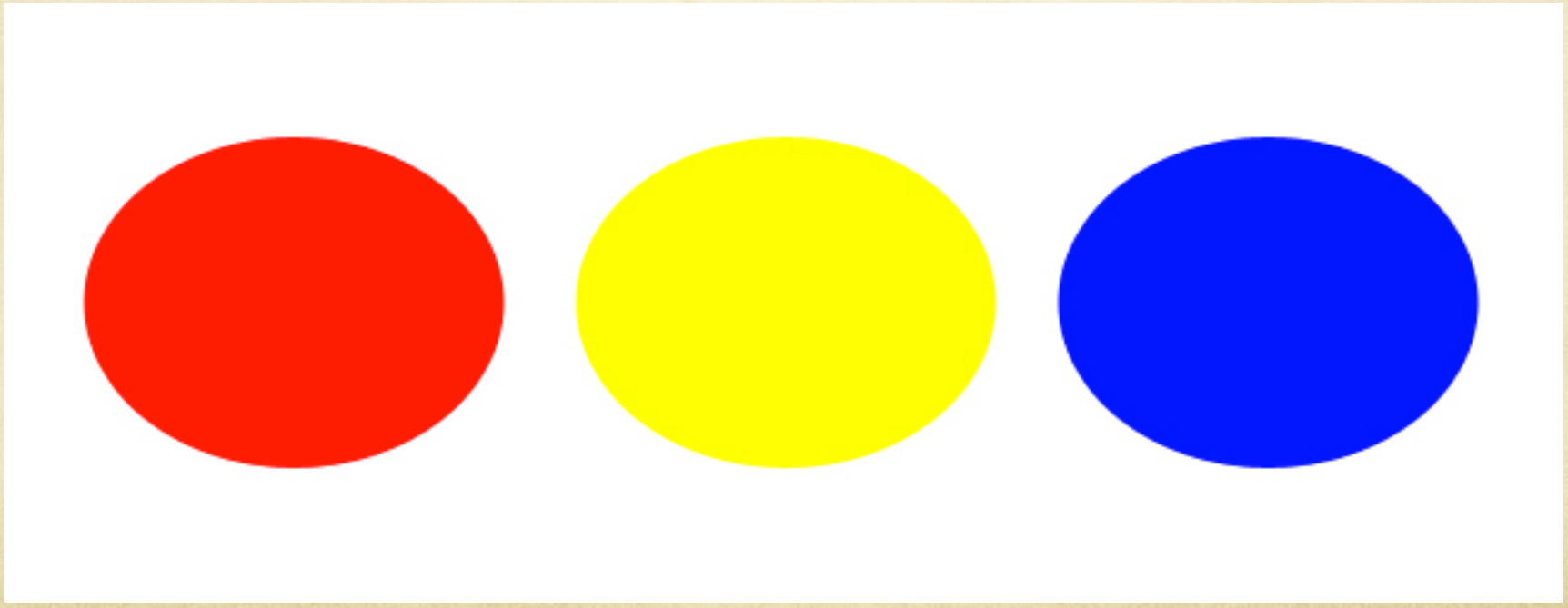
- Dirty
- Disagreeable
- Lack of Sophistication

Color Terminology

- **Color**—brought to you by light! Light waves of a certain length stimulate retina (in eye) which signals to the brain what we perceive as color.
- **Hue**—quality that differentiates one color from another (ex-blue vs. green vs. yellow)
- **Saturation**—amount or percentage of a hue in a color mixture. (ex-fire engine red=high saturation, dusty rose=lower)
- **Value**—relative lightness or darkness of color. (ex powder blue=high value, dark brown=low value)
- **Tint**—color with a high value. Usually achieved when mix color with white (light)
- **Shade**—color with low value. Usually get from mixing one or more hues and black.

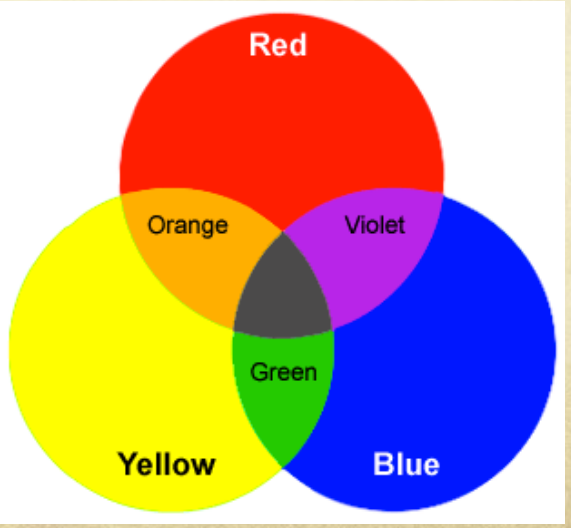
Primary Colors

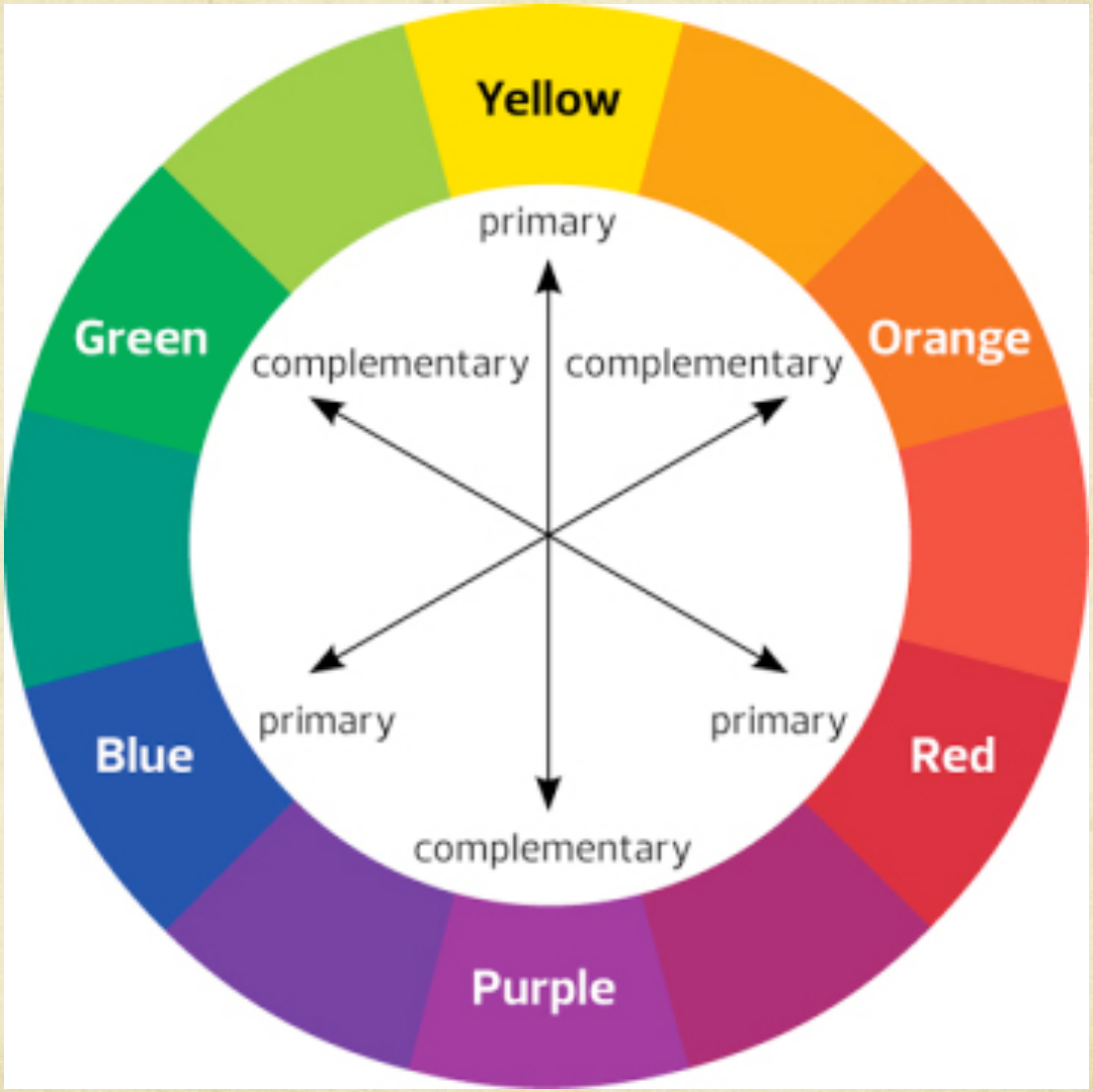
- Red, Yellow, Blue
- Can't be made/blended from any other colors.



Secondary Colors

- (These function differently when working with light– just know that…)
- Secondary colors are made by mixing two primary colors
  - In pigment (not light), the colors made are Purple (or Violet), Green, & Orange.





Complementary Colors

I GET IT!!!

Color communicates. So what?

- How can a designer manipulate the audience's perception of the colors they'll see onstage?

Manipulation 101

- There are general "rules" of color use that artists and designers abide by.
  - For example: Set designs often done in medium saturation. This allows the set to fade a bit more into the background where it can support the storytelling coming through the costumes, lights, sound, etc.…
  - Costume—often more free with their color saturation and choices, because costumes draw attention to the **characters**. Main rule for costume design is that color choices should support the character (or the version you want to portray).
- However! Really good designers know how to break rules in a way that can support a concept.

Manipulation 101

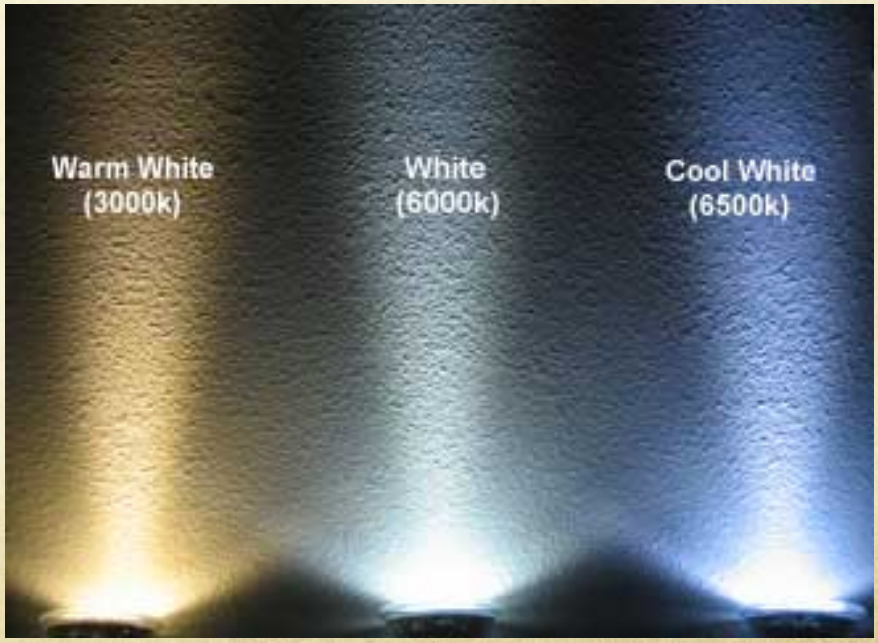
- **Color Proximity**– The placement of one hue in relationship to another.
  - How far apart or close together colors are, etc…

- **Manipulation Hint:** The spatial relationships between specific hues (especially contrasting colors) have a great impact on an audience's perception of a scene!!

DELI
GROCERY & CANDY
STORE
CIGARETTES NEWSPAPERS CIGARS FILM MAGAZINES ICE CREAM SODA COFFEE
COFFEE

In your scripts...

- What is the environment of your play?
  - Is it one location the whole time? Several?
- Do you want your characters to stand out more or their environment?
- What color choices could you make with your set to support the things you want to emphasize?
- What moods do you want to establish? What colors capture that mood? Why?

Terra Nova Color Analysis

- Environment of the Play: “Frozen whiteness of Antarctica” is the primary location