

# SWATCH

allison laytin dalton design 1 thursday morning fall 2015

# contents

## front matter & back/ all the info

glossary	1
+ bonus color names	3
color systems	6
painted color wheel	
cmy & rgb color wheels	7
pms + brand research	8
image credits	53

## all the swatches/ which are also info

hue	10
blue + value scale	
blue swatches	11
blue-green + value scale	16
blue-green + saturation chart	17
blue-green swatches	18
green + saturation chart	23
green swatches	24
value	30
coral + value scale	
painted value scale	31
grayscale swatches	32
tints and shades swatches	35
saturation	43
red-orange + saturation chart	
swatches high, low & in-between	44

## photos, cover

- W** My hand-painted gouache grayscale swatches, cut and lined up in a gradient  
**A** Hand-knitted blue-green sock, the last thing I made before starting Design 1  
**C** Archived costumes in lovely fabrics at Center Theatre Group's shop in Boyle Heights

## photo, this page

Hand-painted gouache rebellion swatch with the remainder of what I thought was my perfectly mixed blue-green, on Art Center Special paper

# glossary

Base glossary (in black) borrowed from csuimages.sjsu.edu. Borrowed text (the “color commentary”/“added color”) is my class notes and other research and thoughts—some of value, some probably not—sifted into the original definitions.

## **achromatic**

Having no discernible hue.

## **additive mixture**

Color seen as the result of light only. Differs from that of pigment (see *subtractive mixture*).

## **additive primaries**

Red, blue, green. Wavelengths of light that must be present to yield white light. Also the wavelengths of light that must be present to render all colors of objects. [And I also found this other, more complete definition on a color theory site, xrite.com: Red, green and blue light. When all three additive primaries are combined at 100% intensity, white light is produced. When these three are combined at varying intensities, a gamut of different colors is produced. Combining two primaries at 100% produces a subtractive primary, either cyan, magenta or yellow \(huh, I didn't know this... but if you look at my color wheels on page 7 it makes a lot of sense\).](#)

## **adjacent colors**

Hues that are one step from each other on the color wheel (see *analogous colors*).

## **analogous colors**

Hues adjacent (or nearly adjacent) on the color wheel; sometimes defined as hues limited to the range between a primary and secondary color. [One of the possible “color schemes,” or combinations of colors that work well together, discussed in class. I described this as “one hue and each of its immediate neighbors on the color wheel.”](#)

## **artist's spectrum**

The full range of visible hues: red, orange, yellow, green, blue, and violet; expandable to include any and all hues in between them. A synonym for color wheel.

## **chroma**

Term used to describe the relative purity or strength of a hue. Synonymous with the terms intensity and saturation. One of the three principal attributes used to describe a given color. High chroma is strong and pure color; low chroma is muted or diluted color.

## **chromatic**

Possessing hue or color.

## **color**

A perceptual sensation created in the mind in response to certain wavelengths of electromagnetic energy that comprise the visible spectrum of light. Human perception of and response to those wavelengths is conditioned by many factors including physiology, psychology, culture and language. [Color is not a word that points to something specific or precise. Color is a property of light, and also, separately, of pigment. Color is the part of the electromagnetic spectrum visible to the human eye. ALSO, some fun facts from my class notes: A computer can reproduce 16.7 million](#)

[colors, but a printer only 5,000; an average person can detect about 150 colors, but if one includes tints, shades, tones of those it's more like seven million.](#)

## **color theory**

Used here just in terms of the theory of color vision, of which there are two complementary theories. (See *trichromatic theory*, and opponent-process theory, [which we did not cover in class.](#))

## **color wheel**

A circular two-dimensional model showing color relationships, originating from Isaac Newton's “bending” of the linear array of the spectral hues into a circle [in 1666. He associated each color with a note in the musical scale, which means to me that at the time color could not be considered its own thing, but could only be charted by making it analogous to something else that had an established language and scale, and was therefore chartable.](#)

## **complements or complementary colors**

Colors directly opposite each other on the color wheel. [One of the possible “color schemes,” or combinations of colors that work well together, discussed in class. I described it as “opposite each other on the color wheel.” Combined additively they complete each other; placed adjacently, they heighten or intensify each other. In context, they require one another for balance. Hm. I have a problem with this idea of them “completing” each other when they are combined. If “completion” equals “canceling out to gray muck,” then I don't want to be completed :\)](#)

## **double complementary**

One of the possible “color schemes,” or combinations of colors that work well together, discussed in class. I described it as “two sets of complement neighbors.”

**hue**

The most basic color attribute, e.g. its redness, blueness, etc. The name of a color. Generally, there are few hues (just the colors of the spectrum, or the primaries, secondaries, and tertiaries identified on a color wheel) but millions of colors.

**intensity**

Synonymous with the term chroma (see *chroma*).

**light**

Visible electromagnetic energy with various frequencies corresponding to the hues of the visible spectrum. “Energy hitting a surface.”

**local value**

The actual value of the surface of an object under normal lighting conditions and without shadow.

**monochromatic**

Containing only one hue. One of the possible “color schemes,” or combinations of colors that work well together, discussed in class. I described it as “one hue in combination with some of its tints, shades, and/or tones” but I think a black, white, gray scheme would also be considered monochromatic, and black and white aren’t actually hues.

**opponent process theory**

The complement to the trichromatic theory of color vision, it states that the cone photoreceptors are linked together to form three opposing color pairs: blue/yellow, red/green, and black/white. Activation of one member of the pair inhibits activity in the other. Consistent with this theory, no two members of a pair can be seen at the

same location, which is why we don’t experience such colors as “bluish yellow” or “reddish green” (definition found at [psych.ucalgary.ca](http://psych.ucalgary.ca)).

**palette**

A group of colors used by an artist or designer or in a specific design, work of art, or body of work.

**primary colors**

Those hues from which all the others can be produced. In additive mixing (light): red (red-orange said Jon in class), green, blue (blue-violet said Jon in class); In subtractive mixing (pigments, etc): blue, yellow, red. But there is no such thing as a universal set of primaries. For our class, we’re using “primary” pigments that mimic CMY.

**process colors**

In printing and other graphic arts media, yellow (Y), cyan (blue-green) (C), magenta (red-violet) (M), colorants that when mixed or laid over one another result in nearly all possible colors on the printed page. Used with the addition of black (K) in four-color printing.

**saturation**

Synonymous with chroma (see *chroma*). Not enough here! From class: The intensity or strength of a hue; its vividness, purity. Also, in watercolors and inks, the amount of pigment mixed with water—more saturated color is more pigment.

**secondary colors**

Colors formed by combining two primary colors. In subtractive mixtures: orange (red and yellow), green (blue and yellow), and violet (red and blue); In additive mixtures: cyan (blue and green), yellow (red and green), and magenta (red and blue).

**shade**

A pure color plus black.

**spectrum (light)**

The full range of visible hues, arranged in their natural order, and usually identified as red orange yellow green indigo violet or, as They Might Be Giants remind us, “ROY G BIV is a colorful man.” Observable by splitting white light with a prism into its component parts, which was discovered by Sir Isaac Newton, who was an alchemist and liked the number seven so added “violet” rather than leaving it at “indigo.”

**split complementary**

One of the possible “color schemes,” or combinations of colors that work well together, discussed in class. I described it as “uses the two neighbors of an actual complement.” I also like the “opposition through temperature” description.

**subtractive mixture**

Colors seen as the result of the absorption of light, as in pigmentary mixtures (see *additive mixture*).

**subtractive primaries**

Fundamental colors used by painters (and printers) to form all other colors: red, blue, and yellow. Cyan (C), magenta (M), yellow (Y), and black (K) are technically exact subtractive primaries used in color printing and other applications. And I also found this other definition, which doesn’t agree on the base pigments, on a color theory site, [xrite.com](http://xrite.com): Cyan, magenta and yellow. Theoretically, when all three subtractive primaries are combined at 100% on white paper, black is produced. When these are combined at varying intensities, a gamut of different colors is produced. Combining two primaries at 100% produces an additive primary, either red, green or blue.

### tertiary colors

Colors formed by 1. [combination of two secondaries \(Goethe\)](#), (I'm sure this is a thing, but we didn't talk about it in class so I'm going to suggest we ignore it here) or 2. Combination of a primary with an adjacent secondary (Itten), such as yellow-orange, red-violet, blue-green, etc.

### tint

A pure color plus white.

### tone

A pure color plus gray. Hm. In class I remember hearing that there are three ways to create a tone... not just by adding gray. So, let's start over.

### tone

A version of a hue that is desaturated in one of three ways: By adding gray, by adding its complement, or by adding a transparent layer or glaze of another color on top.

### triadic

One of the possible "color schemes," or combinations of colors that work well together, discussed in class. I described it as "three hues equally spaced apart on the color wheel."

### trichromatic theory

Evidence for the trichromatic theory of color vision comes from [color matching and -mixing studies](#) leading to the hypothesis that normal color vision is based on the activity of three types of receptors, each with a different peak sensitivity (definition found at [psych.ucalgary.ca](#)). From class notes: We're "seeing" the sensation of rgb. This theory says that we have different types of photoreceptor cells in our eyes. Black

and white are perceived by "rod" cells in dim light—we have 100 million rods. The visible color spectrum is perceived by three types of "cone" cells—we have seven million altogether. This is just a theory! Nobody knows exactly how color vision works.

### value

Relative [perception of lightness or darkness](#) with or without the presence of hue. High value is light; Low value is dark. [And I also found this other definition on a color theory site, xrite.com](#): Indicates the degree of lightness or darkness of a color in relation to a neutral gray scale. The scale of value (or V, in the Munsell system of color notation) ranges from 0 for pure black to 10 for pure white. The value scale is neutral or without hue. (See [local value](#).)

## bonus, color names!

From [phrontistery.info](#), a list of obscure, mostly antiquated (and amazing) words describing a particular color.

**aeneous** Having no discernible hue

**albicant** Whitish; becoming white

**albugineous** Like the white of an eye or an egg; white-colored

**amaranthine** Immortal; undying; deep purple-red color

**argent** The heraldic color silver or white

**atrous** Jet black

**aubergine** Eggplant; a dark purple color

**aurulent** Gold-colored

**azuline** Light or sky blue; the heraldic color blue

**badius** Chestnut-colored

**brunneous** Dark brown

**burnet** Dark brown; dark woollen cloth

**caesious** Bluish or grayish green

**cardinal** Deep scarlet red color

**castaneous** Chestnut-colored

**castory** Brown color; brown dye derived from beaver pelts

**celadon** Pale green; pale green glazed pottery

**celeste** Sky blue

**cerulean** Sky-blue; dark blue; sea-green

**cesious** Bluish-gray

**chartreuse** Yellow-green color

**chlorochrous** Green-colored

**chrysochlorous** Greenish-gold

**cinerious** Ashen; ash-gray

**cinnabar** Red crystalline mercuric sulfide pigment; deep red or scarlet

**citreous** Lemon-colored; lemony  
**citrine** Dark greenish-yellow  
**coccineous** Bright red  
**columbine** Of or like a dove; dove-colored  
**coquelicot** Brilliant red; poppy red  
**corbeau** Blackish green  
**cramoisy** Crimson  
**croceate** Saffron-colored  
**cyaneous** Sky blue  
**eau-de-nil** Pale green color  
**eburnean** Of or like ivory; ivory-colored  
**erythraean** Reddish color  
**ferruginous** Of the color of rust; impregnated with iron  
**filemot** Dead-leaf color; dull brown  
**flammeous** Flame-colored  
**flavescent** Yellowish or turning yellow  
**fuliginous** Sooty; dusky; soot-colored; of or pertaining to soot  
**fulvous** Dull yellow; tawny  
**fuscous** Brown; tawny; dingy

**gamboge** Reddish-yellow color  
**glaucous** Sea-green; grayish-blue  
**greige** Of a gray-beige color  
**gridelin** Violet-gray  
**griseous** Pearl-gray or blue-gray; grizzled  
**haematic** Blood-colored  
**hoary** Pale silver-gray color; gray with age  
**ianthine** Violet-colored  
**ibis** Large stork-like bird; a pale apricot color  
**icterine** Yellowish or marked with yellow  
**icteritious** Jaundiced; yellow  
**incarnadine** Carnation-colored; blood-red  
**infusate** Clouded or tinged with brown; obscured; cloudy brown color  
**isabelline** Grayish yellow  
**jacinthe** Orange color  
**jessamy** Yellow like a jasmine  
**kermes** Brilliant red color; a red dye derived from insects  
**lateritious** Brick-red  
**leucochroic** White or pale-colored

**liard** Gray; dapple-gray  
**lovat** Gray-green; blue-green  
**lurid** Red-yellow; yellow-brown  
**luteolous** Yellowish  
**luteous** Golden-yellow  
**lutescent** Yellowish  
**madder** Red dye made from brazil wood; a reddish or red-orange color  
**mazarine** Rich blue or reddish-blue color  
**melanic** Black; very dark  
**melichrous** Having a honey-like color  
**meline** Canary-yellow  
**miniaceous** Color of reddish lead  
**minium** Vermilion; red lead  
**modena** Crimson  
**morel** Dark-colored horse; blackish color  
**nacarat** Bright orange-red  
**nankeen** Buff-colored; durable buff-colored cotton  
**nigricant** Of a blackish color  
**nigrine** Black

**niveous** Snowy; white

**ochre** Yellowish or yellow-brown color

**ochroleucous** Yellowish white

**olivaceous** Olive-colored

**or** Heraldic color gold or yellow

**pavonated** Peacock-blue

**periwinkle** A bluish or azure color; a plant with bluish flowers

**perse** Dark blue or bluish-gray; cloth of such a color

**phoeniceous** Bright scarlet-red color

**piceous** Like pitch; inflammable; reddish black

**plumbeous** Leaden; lead-colored

**ponceau** Poppy red

**porphyrous** Purple

**porraceous** Leek-green

**prasinous** Leek-green color

**primrose** Pale yellow

**puccoon** Blood-root; dark red color

**puce** Brownish-purple; purplish-pink

**puniceous** Bright or purplish red

**purpure** Heraldic color purple

**pyrrhous** Reddish; ruddy

**rhodopsin** Visual purple

**rubiginous** Rusty-colored

**rubious** Ruby red; rusty

**rufous** Reddish or brownish-red

**sable** Black; dark; of a black color in heraldry

**sanguineous** Bloody; of, like or pertaining to blood; blood-red

**sarcoline** Flesh-colored

**sinopia** Preparatory drawing for a fresco; reddish-brown color

**smalt** Deep blue

**smaragdine** Emerald green

**solferino** Purplish red

**sorrel** Reddish-brown; light chestnut

**spadiceous** Chestnut-colored

**stammel** Coarse woollen fabric, usually dyed red; bright red color

**stramineous** Strawy; light; worthless; straw-colored

**suede** Light beige

**sulphureous** Bright yellow

**testaceous** Of or having a hard shell; brick-red

**tilleul** Pale yellowish-green

**titian** Red-gold or reddish-brown

**topaz** Dark yellow

**vermeil** Bright red or vermilion color; gilded silver

**vinaceous** Wine-colored

**vinous** Deep red; burgundy

**violaceous** Violet-colored

**virescent** Becoming green or greenish; of a greenish color

**virid** Green

**viridian** Chrome green

**vitellary** Bright yellow

**wallflower** Yellowish-red

**watchet** Pale blue

**wheaten** The golden color of ripe wheat

**whey** Off-white

**willowish** Of the color of willow leaves

**xanthic** Yellow; yellowish

**zinnober** Chrome green

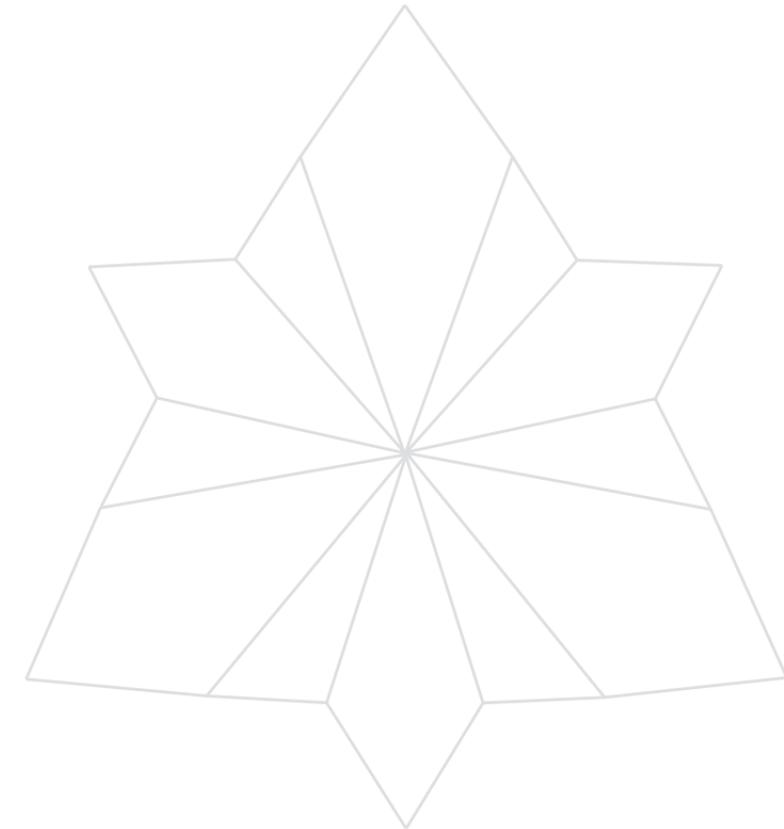
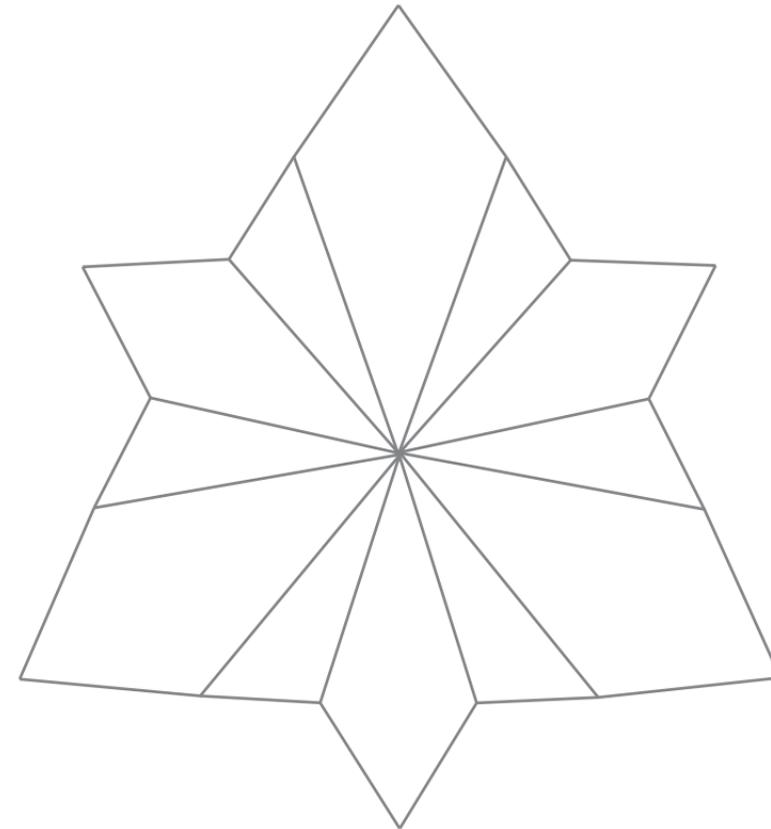
# color systems

**left** Color wheel design: Hierarchy for primary, secondary, tertiary hues; complements oppose; converging at center

**right** Color wheel, subtractive or pigment-based (hand-painted gouache): Primary, secondary, tertiary hues

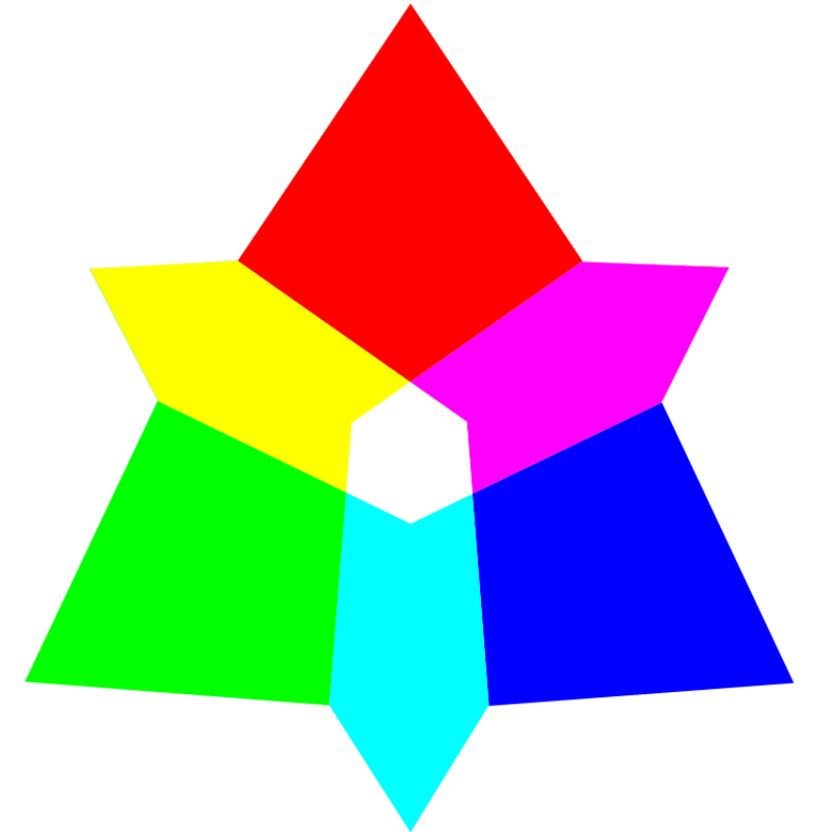
**clockwise from top** Yellow, yellow-green, green, green-blue, blue, blue-violet, violet, red-violet, red, red-orange, orange, yellow-orange

*See page 10 for more blue, blue-green, and green*



**left** Color wheel, subtractive or pigment-based (printer ink), primaries combined make the absence of all color : CMY for cyan, magenta, yellow

**right** Color wheel, additive or light-based (approximated in printer ink), primaries combined make the presence of all color : RGB for red, green, blue



**pantone color matching system** or **pms** Uses thirteen base pigments (as opposed to three in CMY) plus black mixed in different combinations to create thousands of colors that can be reproduced identically no matter the printer or surface. This consistency has become essential to branding.

**left** Color map, Kew Royal Botanical Gardens primary palette (approximated in printer ink) : PMS. *Color info from Kew's "Brand Guidelines 2015"*

*See next page for more on Kew's color identity*

**clockwise from top** 7483, c85 m0 y100 k55, r39 g94 b55; pantone 370, c60 m0 y100 k27, r102 g153 b0; Pantone 381, c25 m0 y98 k0, r206 g220 b0; black and white

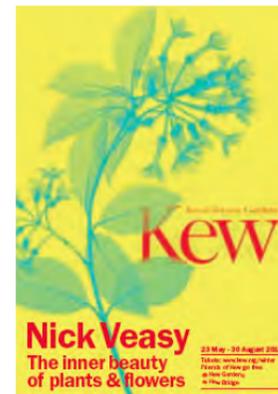
**right** Color map, Kew primary and secondary palette (approximated in printer ink) : PMS

**clockwise from top** Pantone 381, 370, 7483, 320, 315, 298, 3005, 2582, 668, 225, 235, 185, 200, 021, 1665, 123, 5865, 109

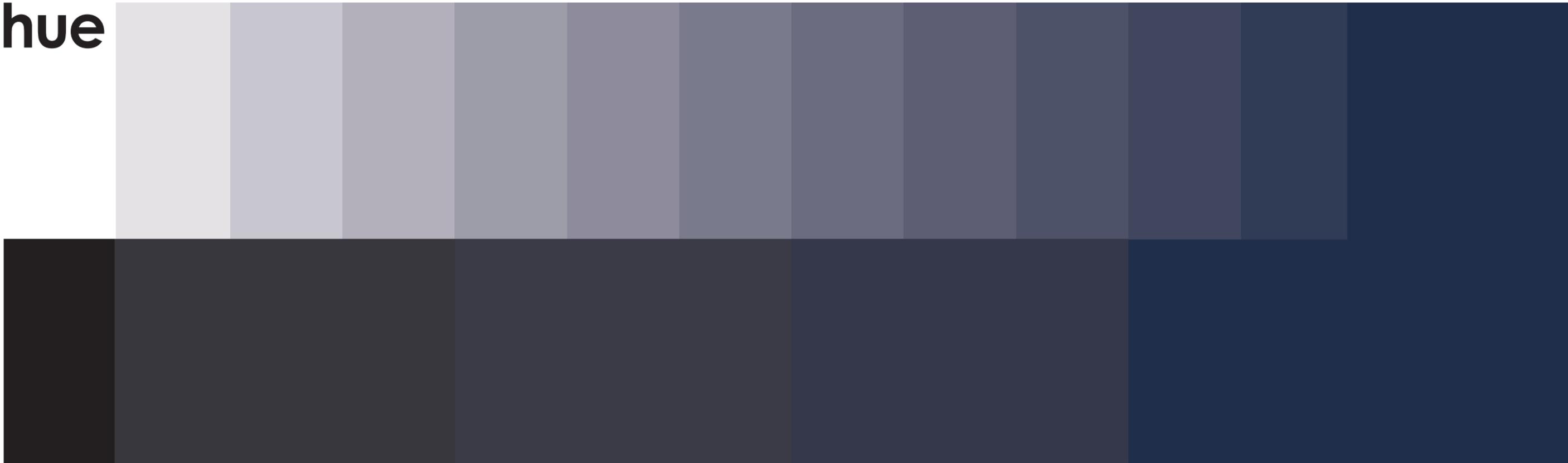


**kew royal botanic gardens** Has existed in some form since 1759. They rebranded in 2014, including revising their color identity, adding a new palette of colors inspired by nature while keeping their original palette of greens. *Information and images from Kew's "brand guidelines 2015"*

**right** Kew photos and magazine covers adhering to their new color set

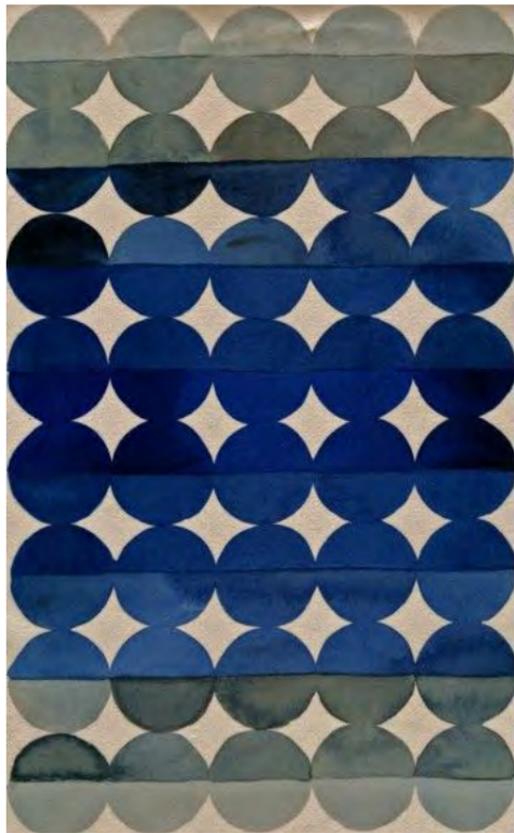
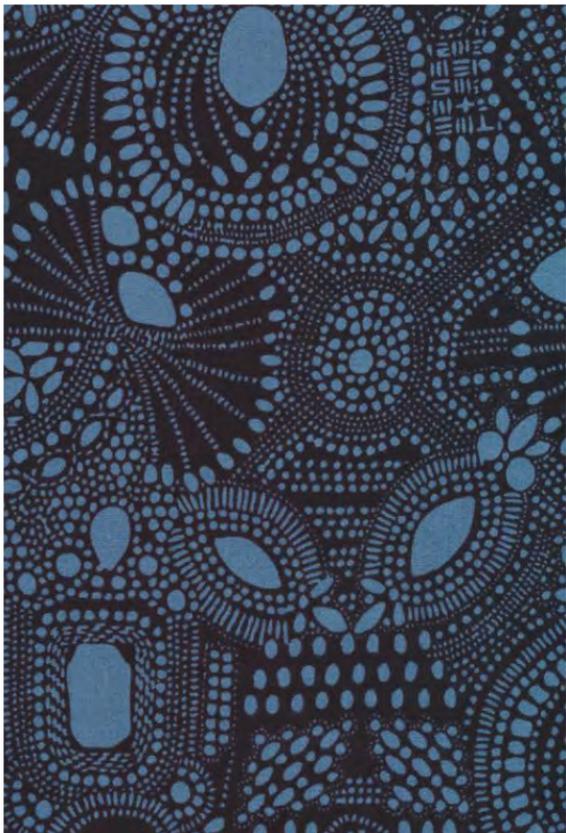


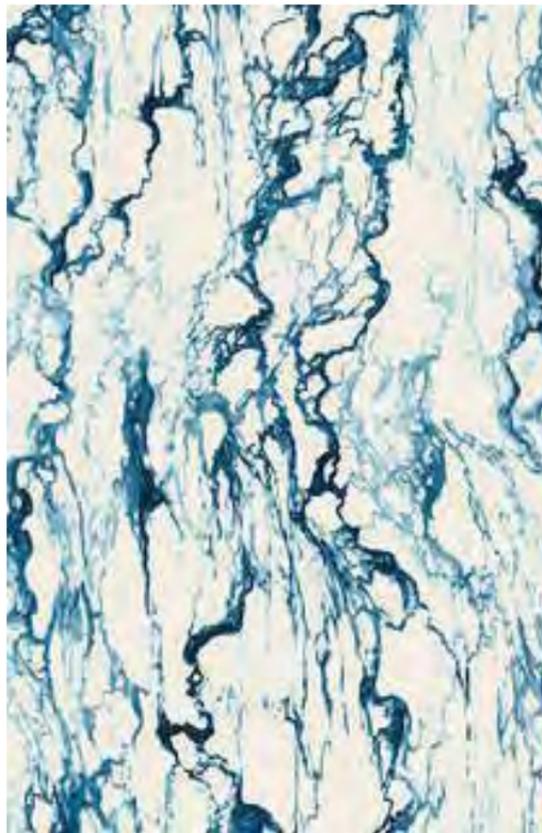
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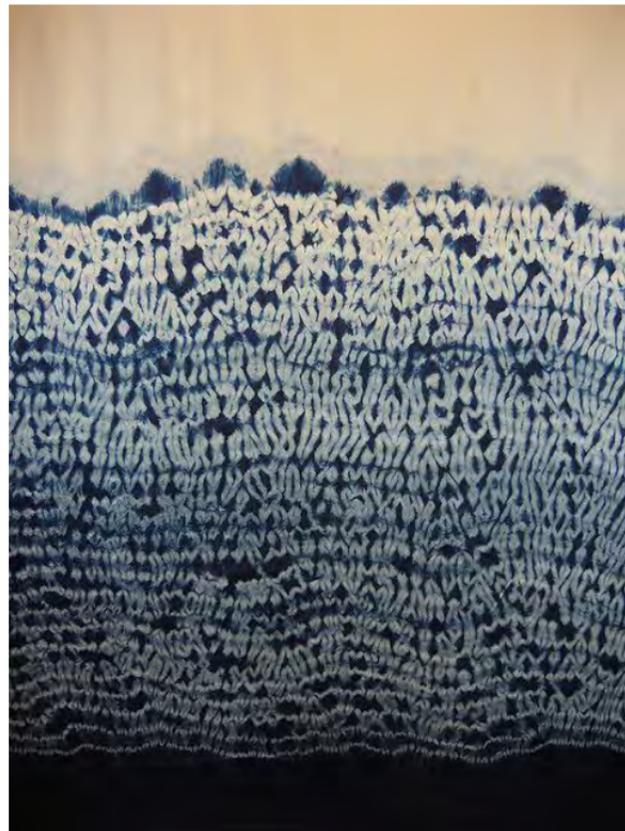
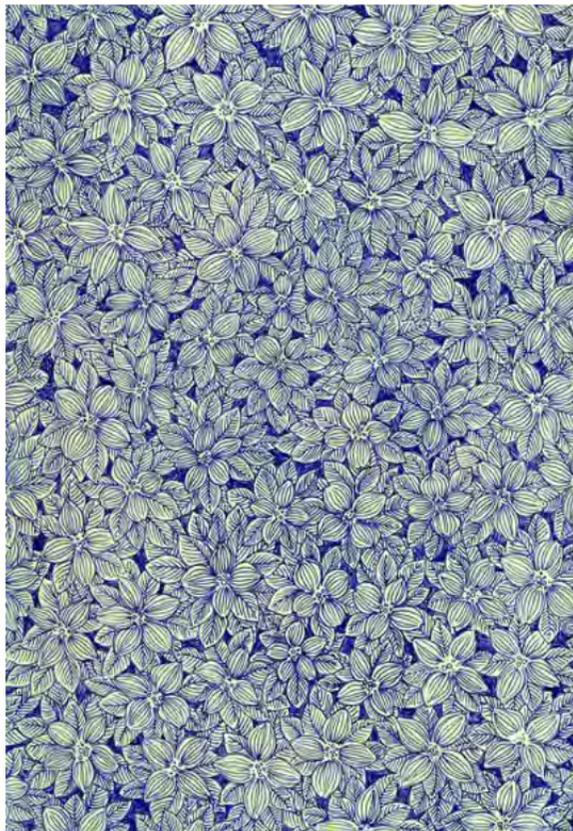


blue + value (above, tints | below, shades) 10

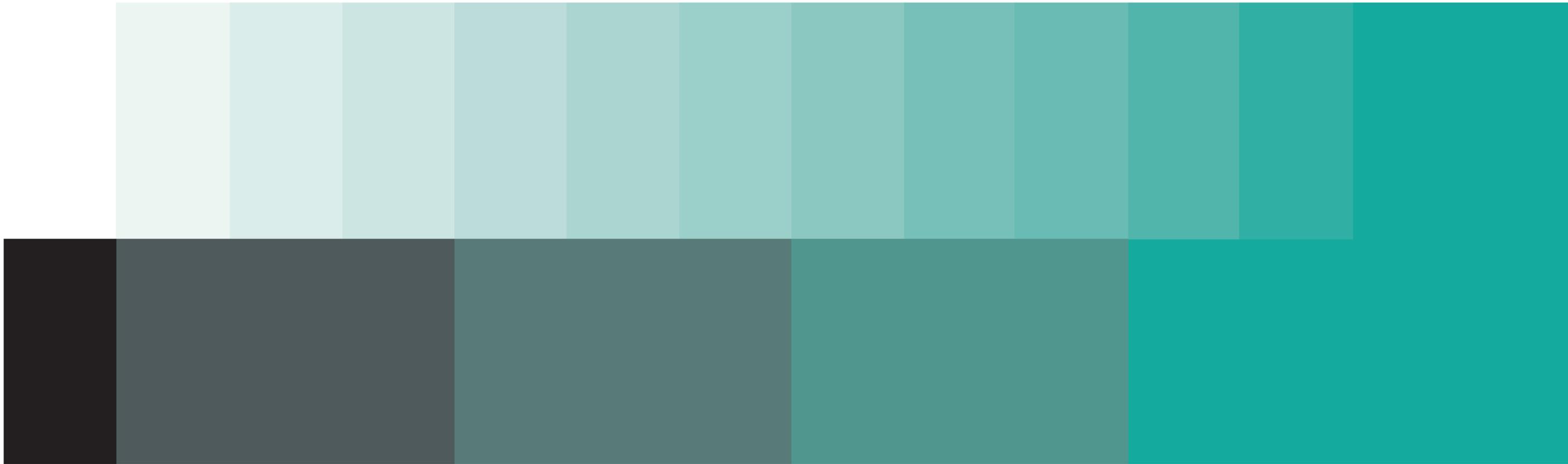


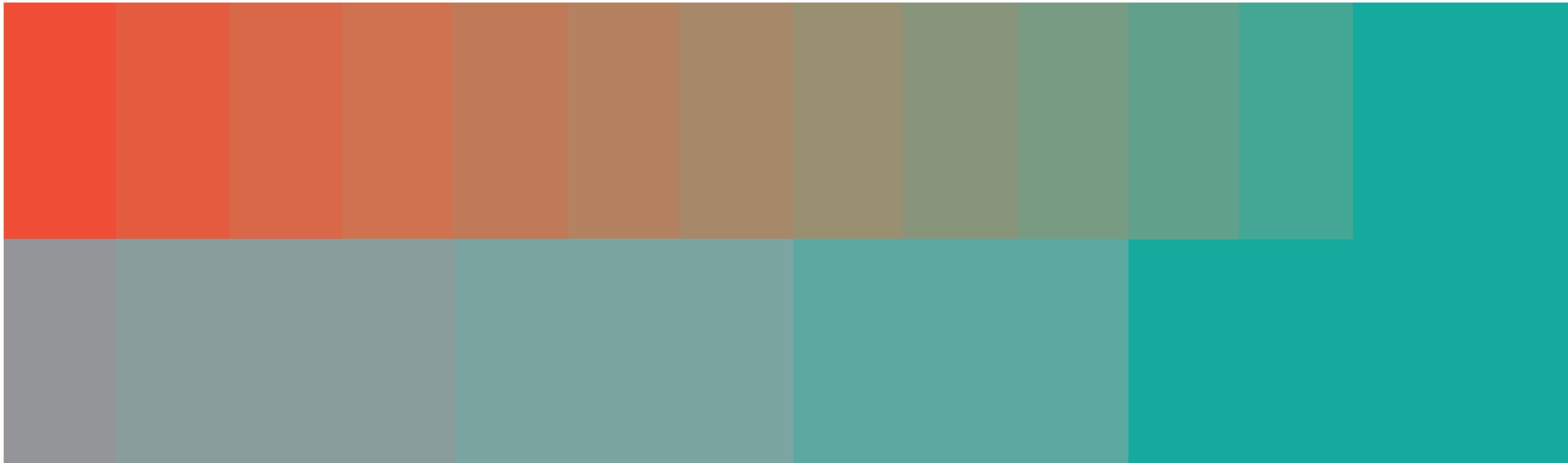






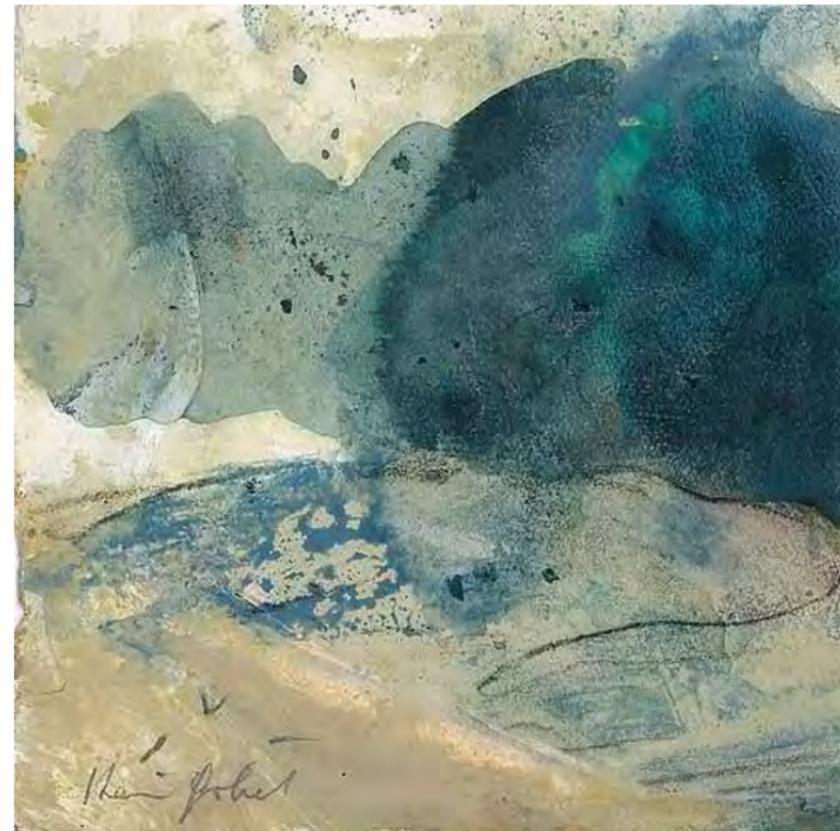


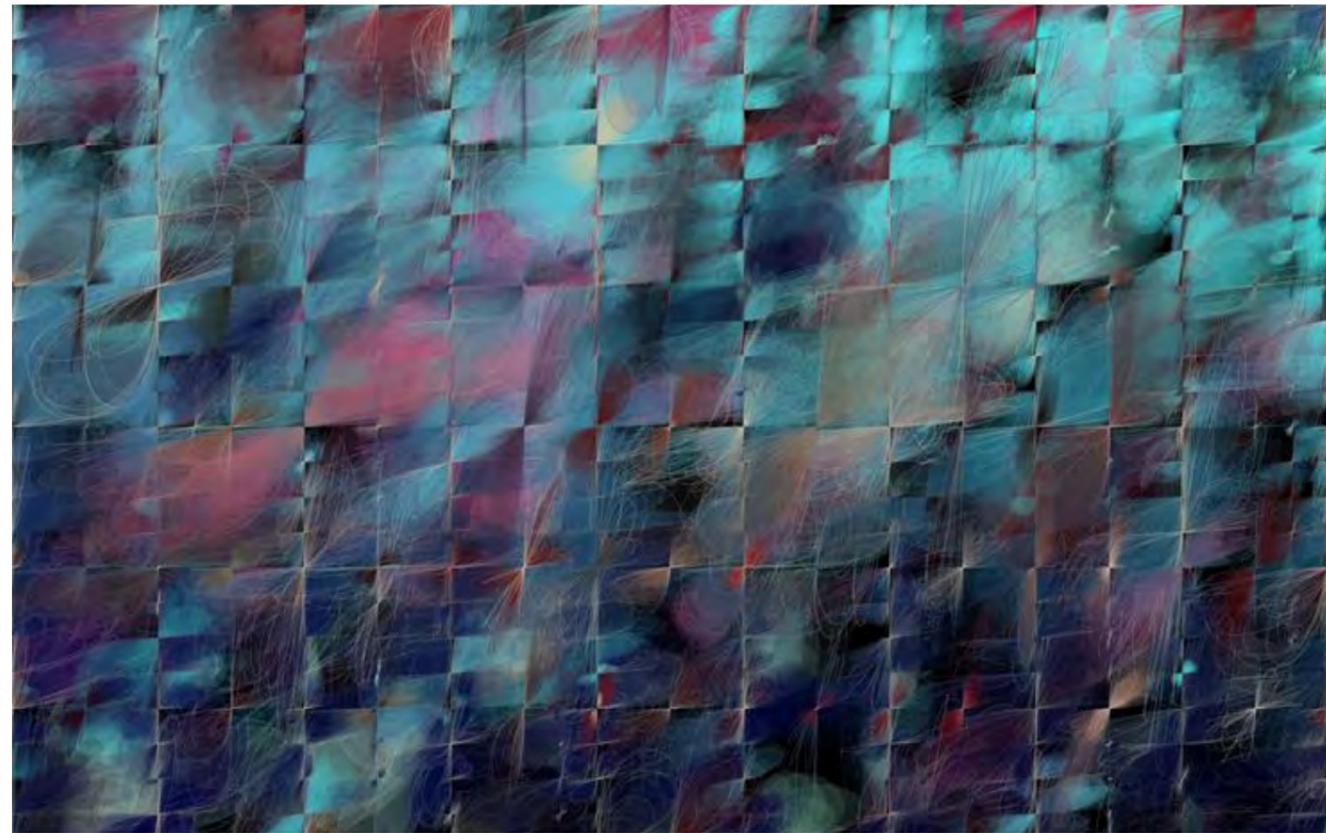


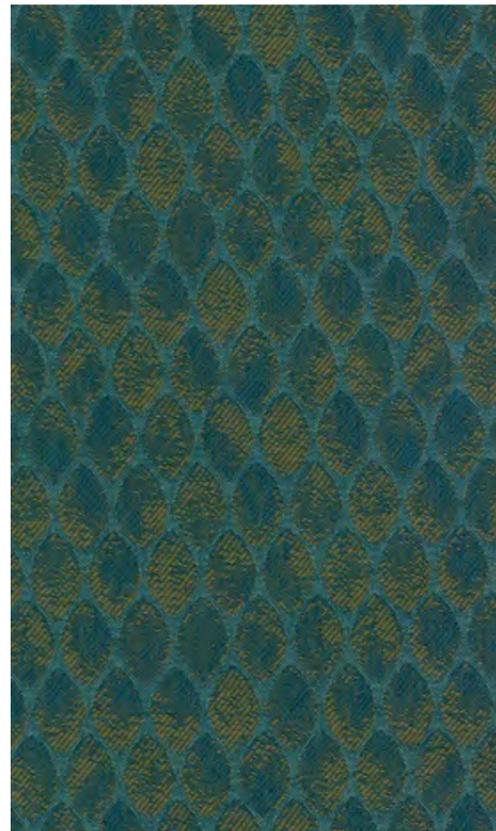
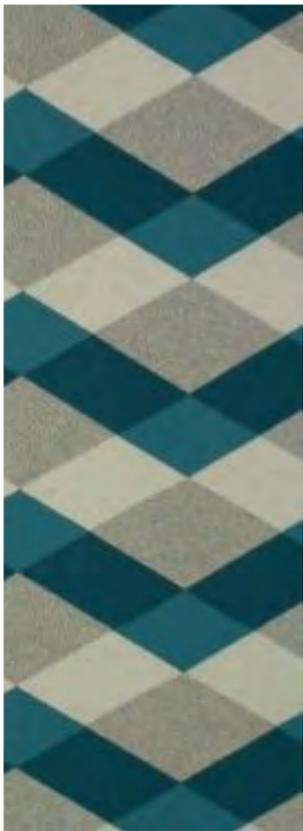


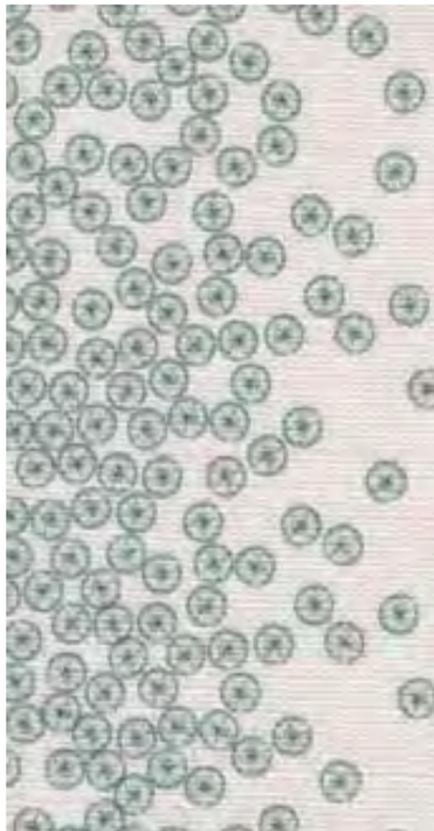
blue-green hue + saturation (above, adding complement | below, adding gray) 17

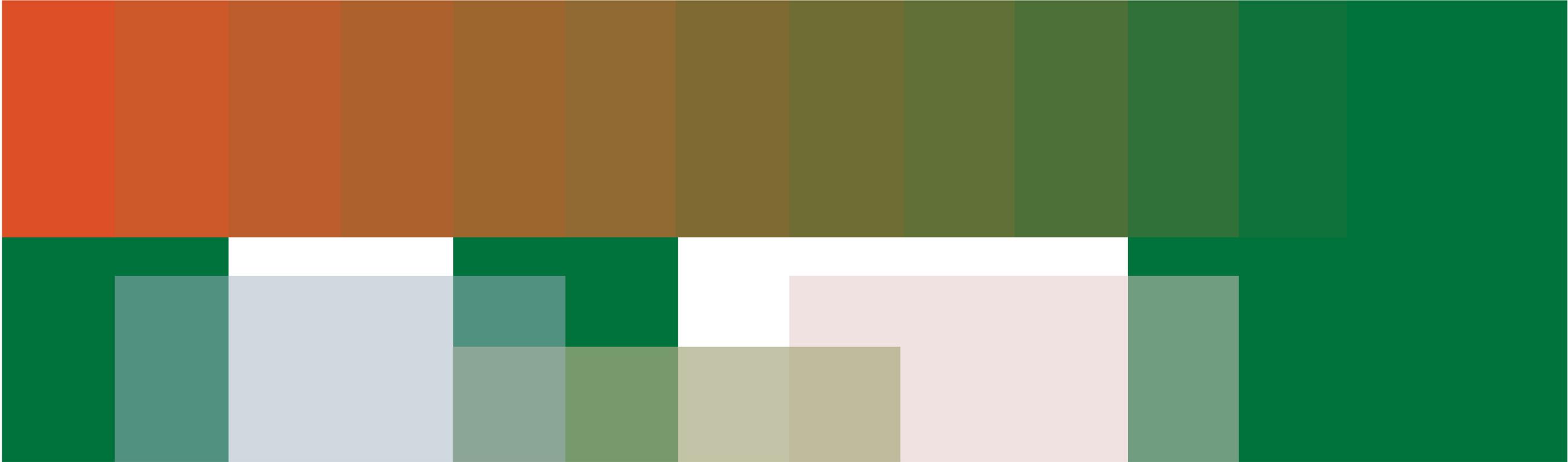




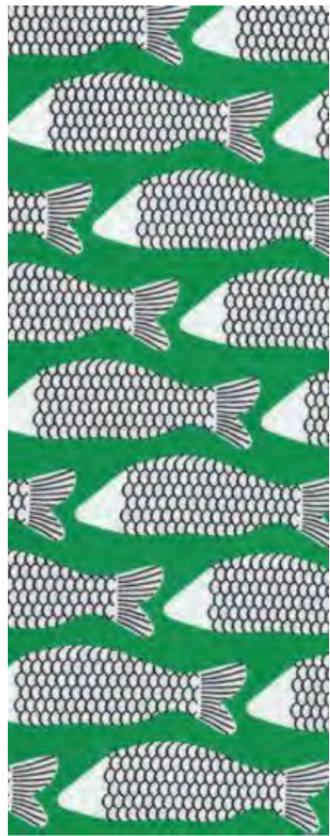
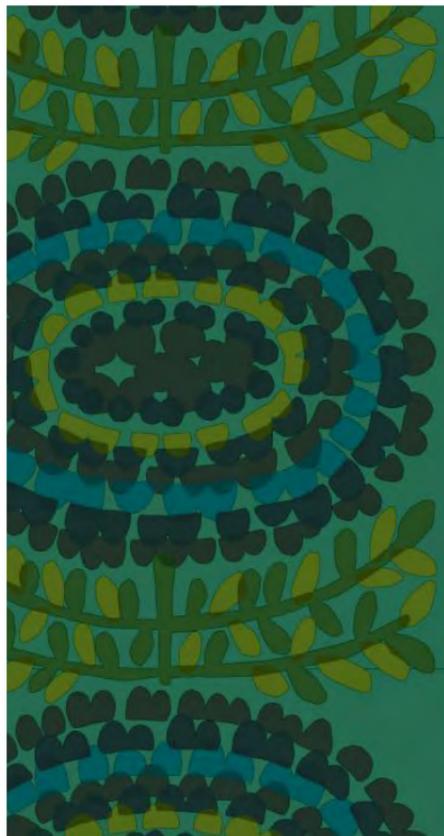


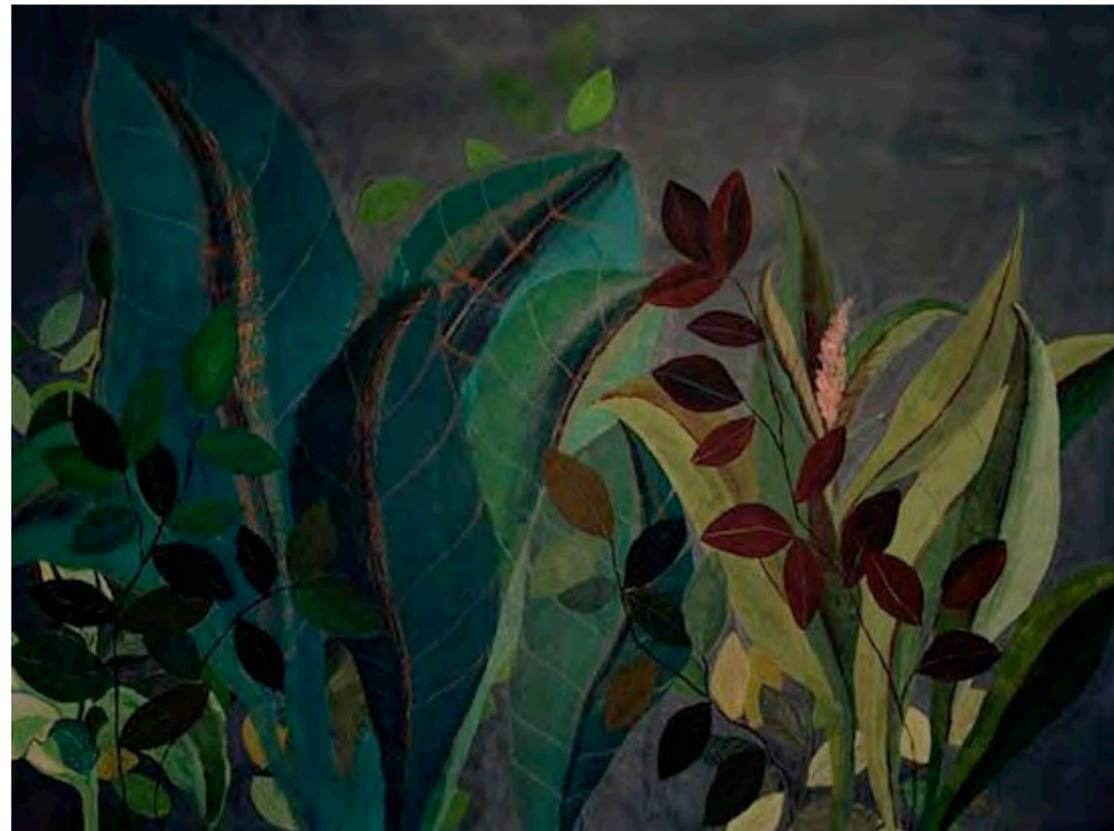


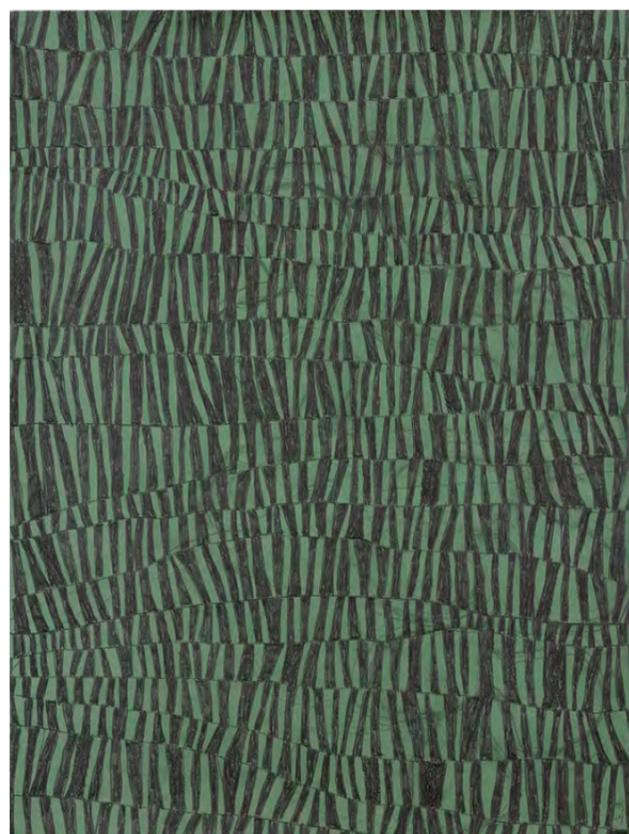


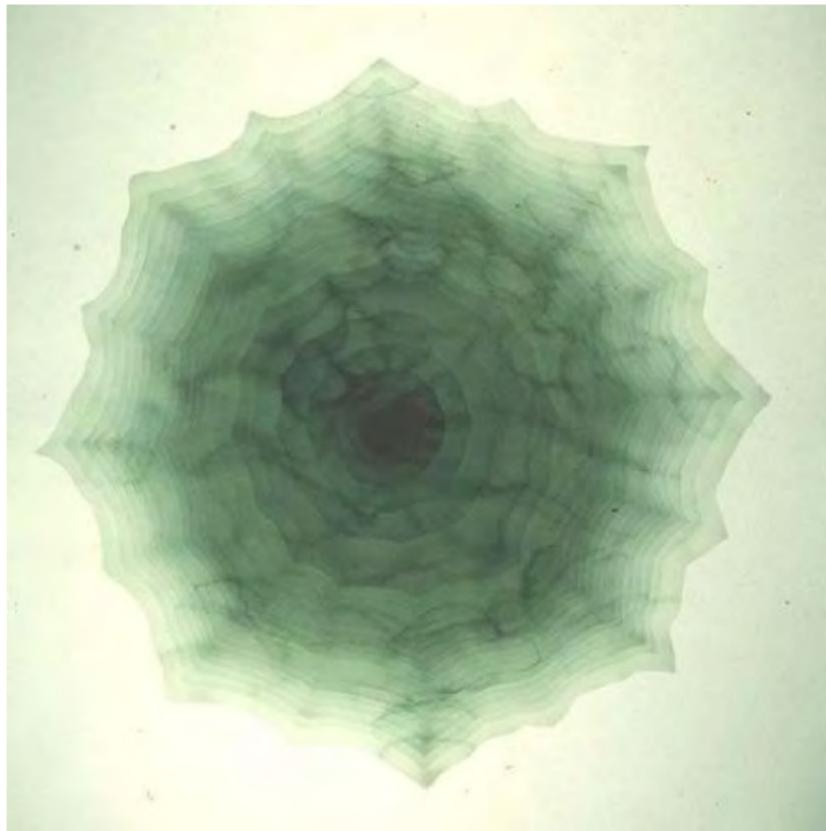


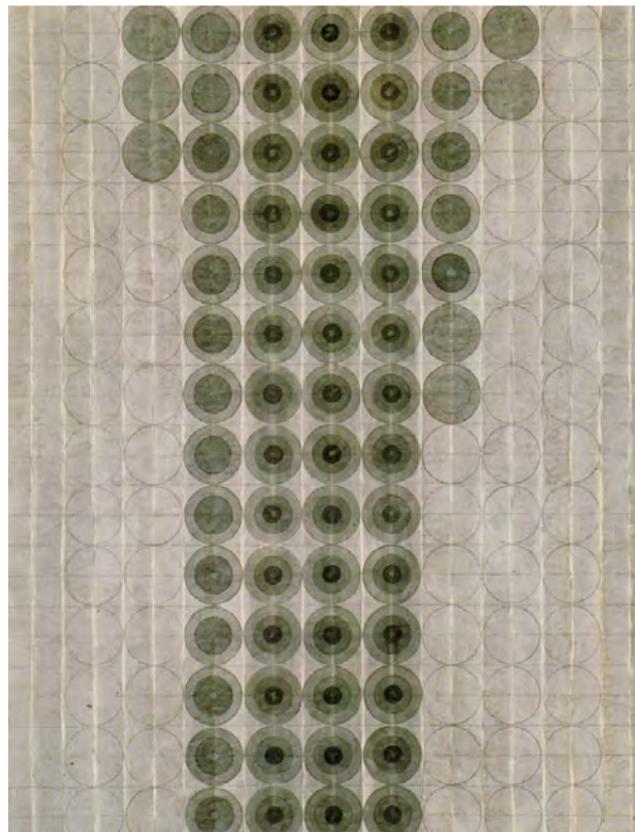
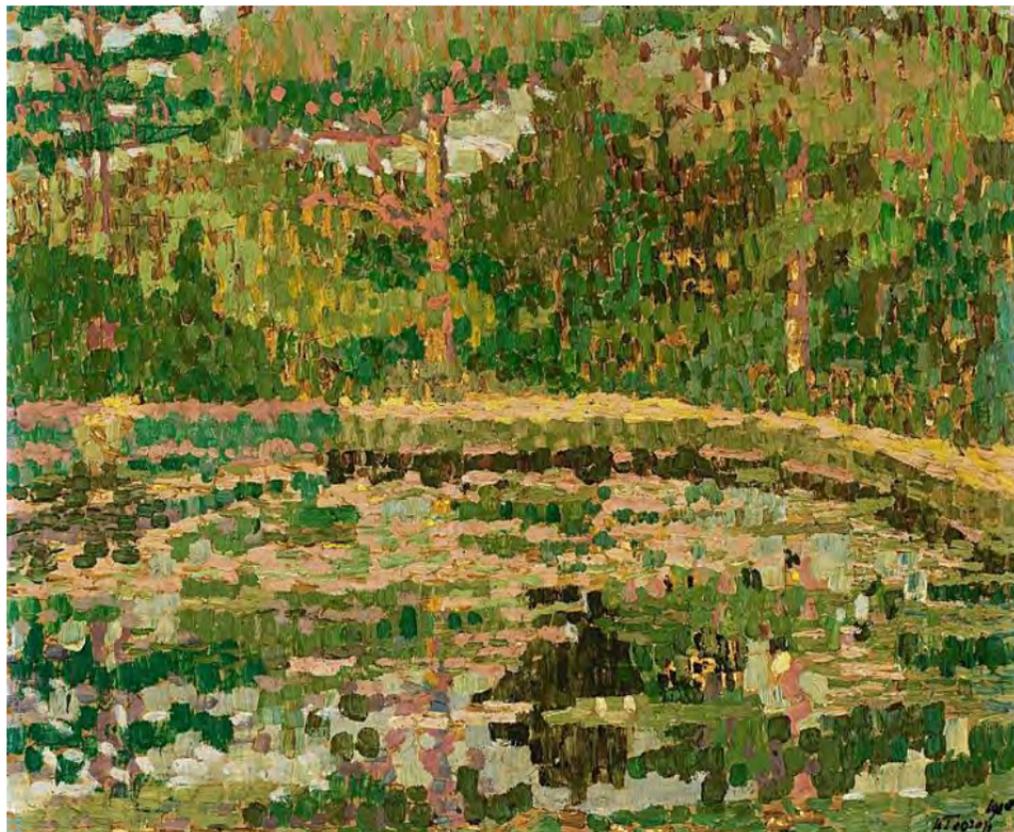
green hue + saturation (above, adding complement | below, adding opacity) 23





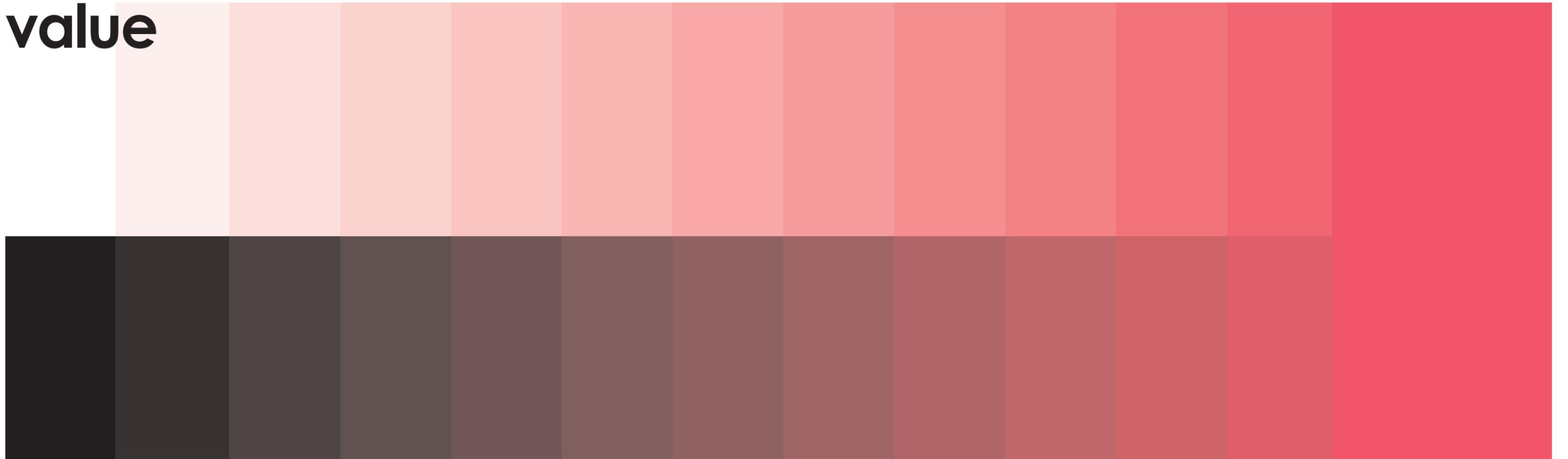








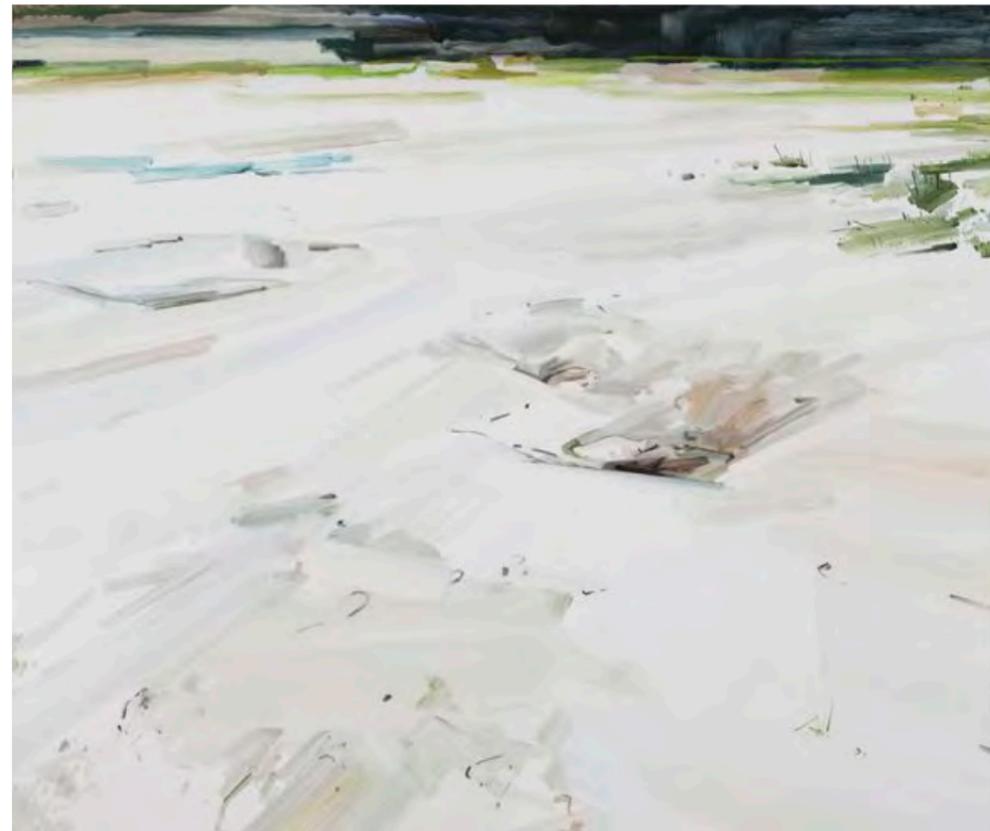
**value**

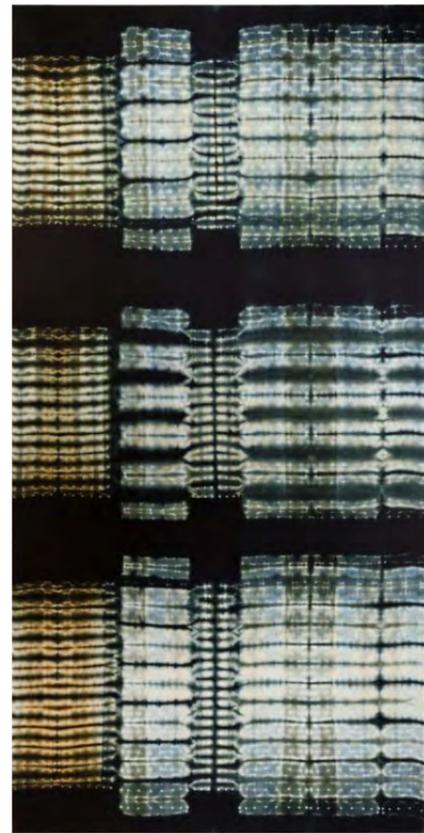


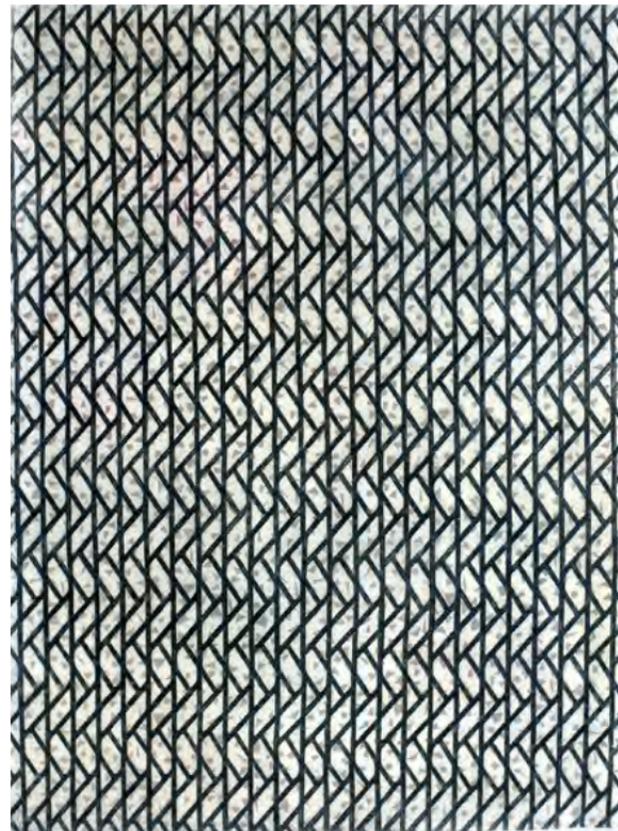
**coral color + value 30**

**right** Eleven-step  
value scale (hand-  
painted gouache):  
lamp black to  
permanent white

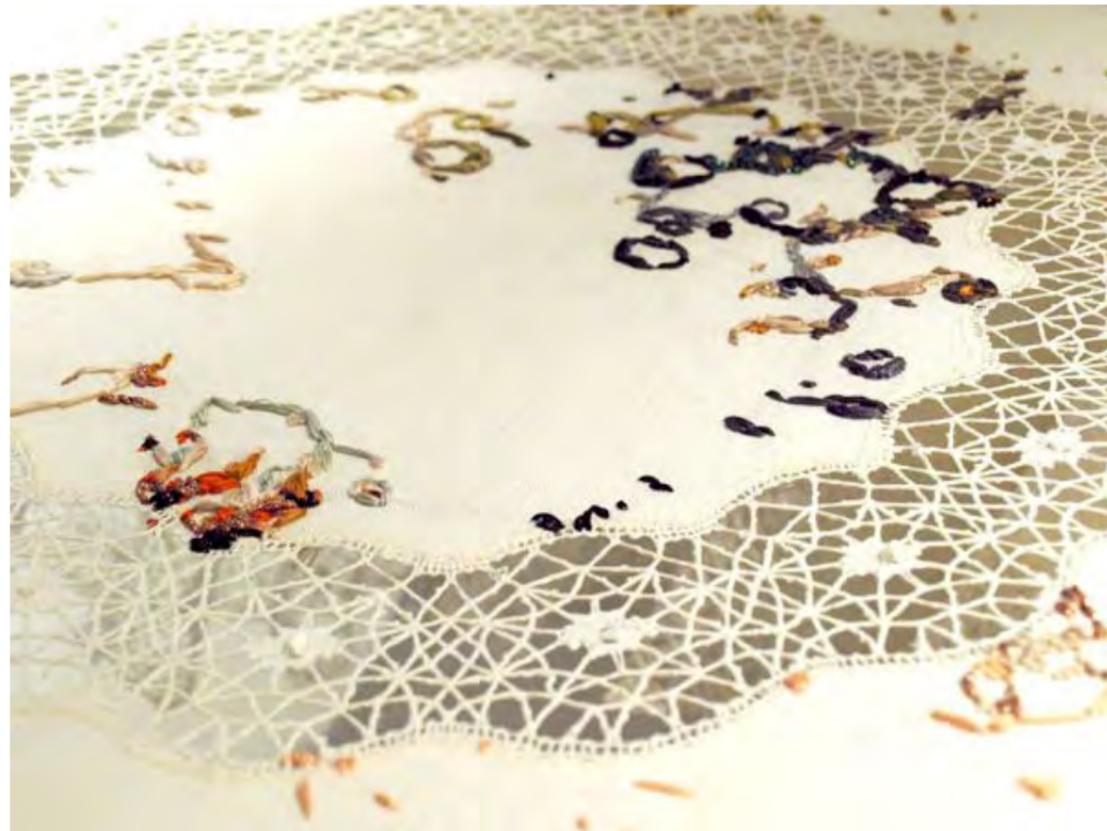
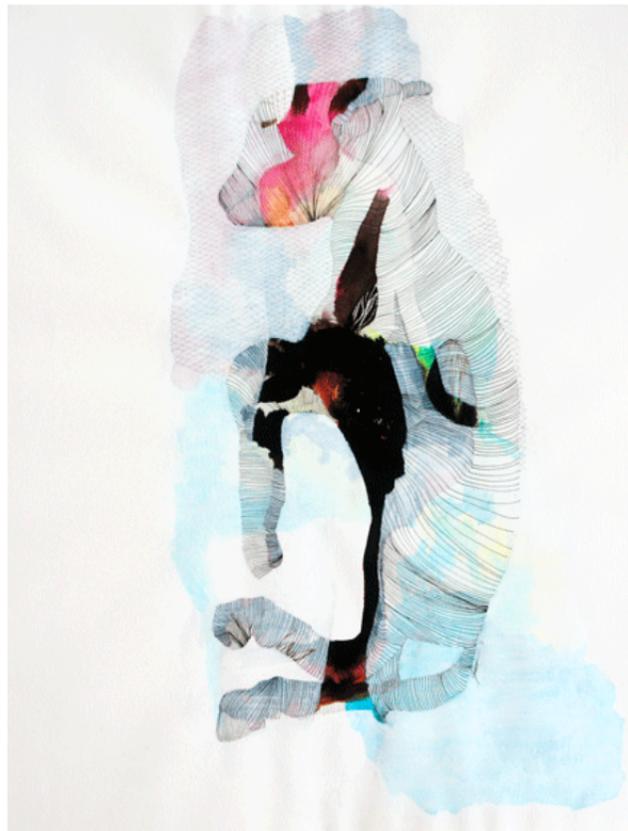
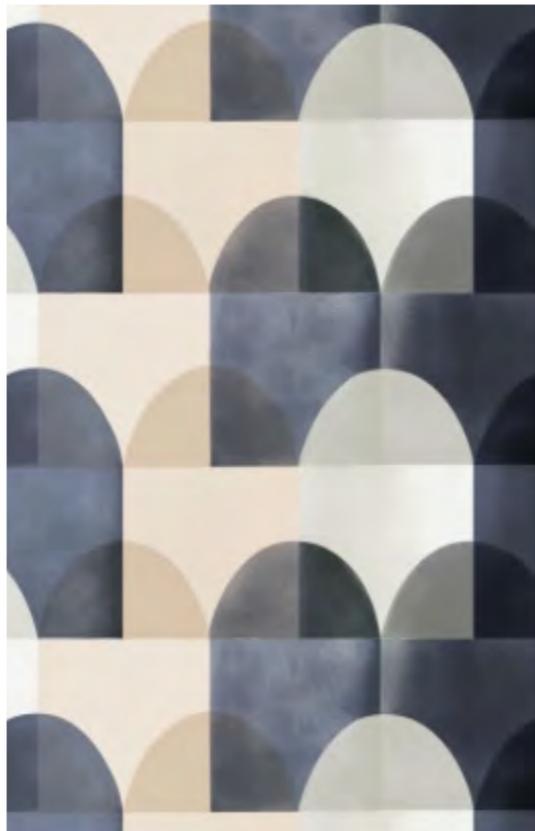


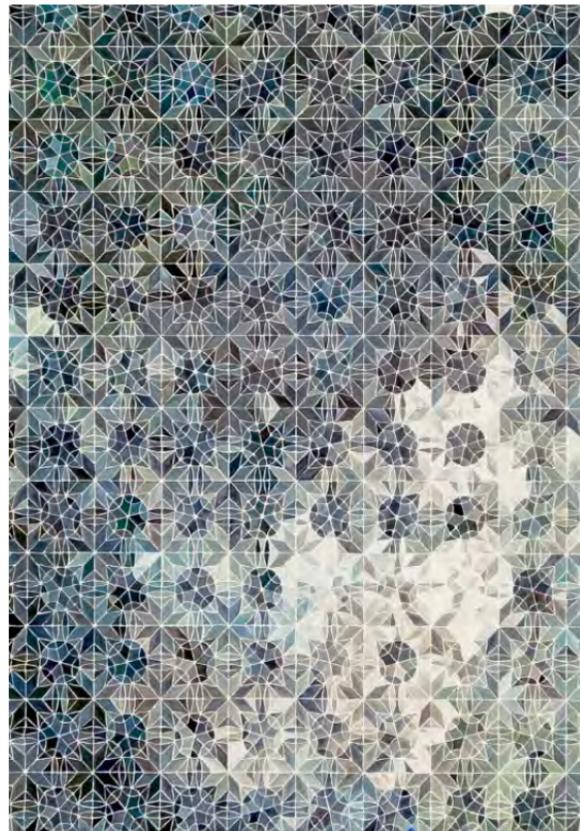






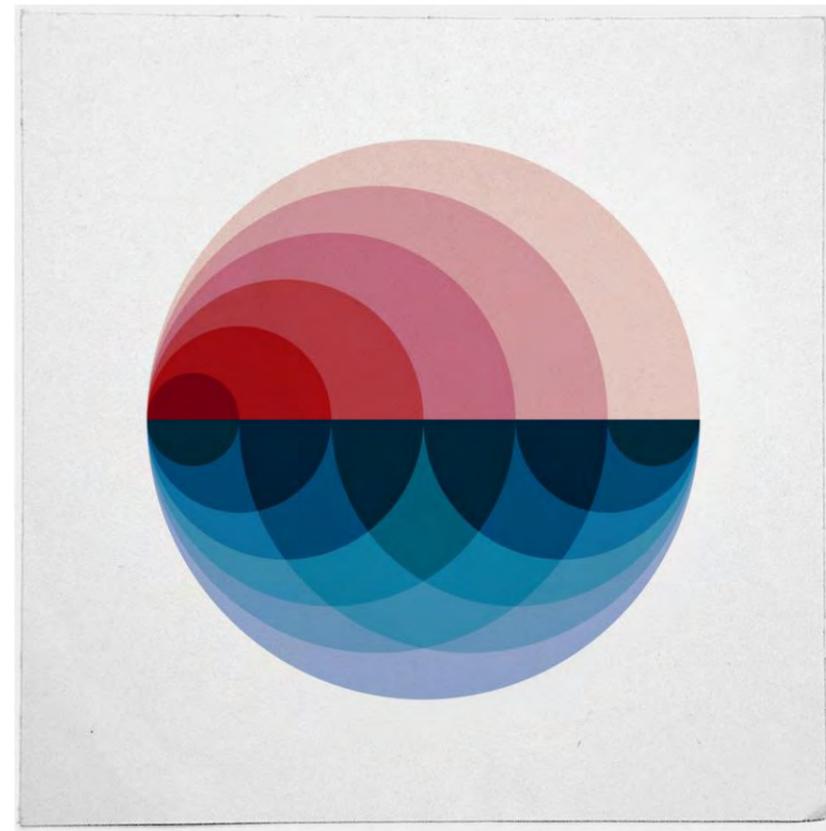


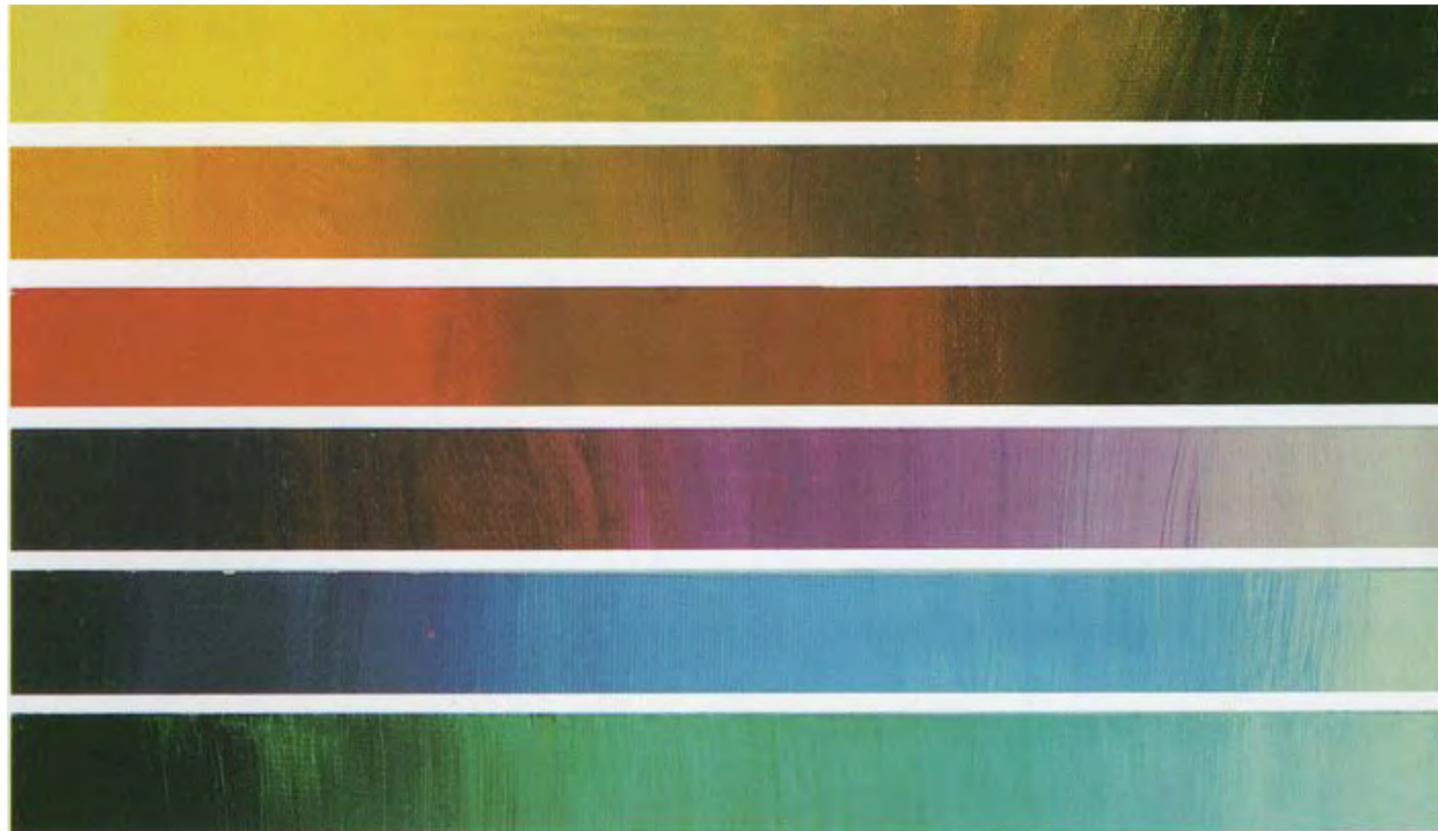






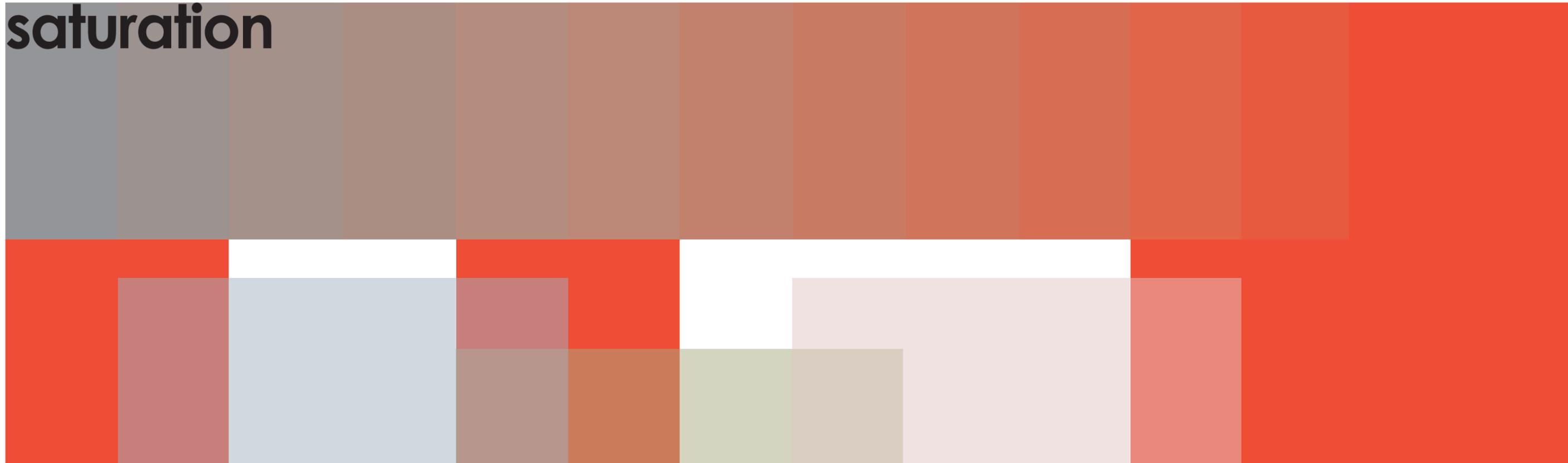


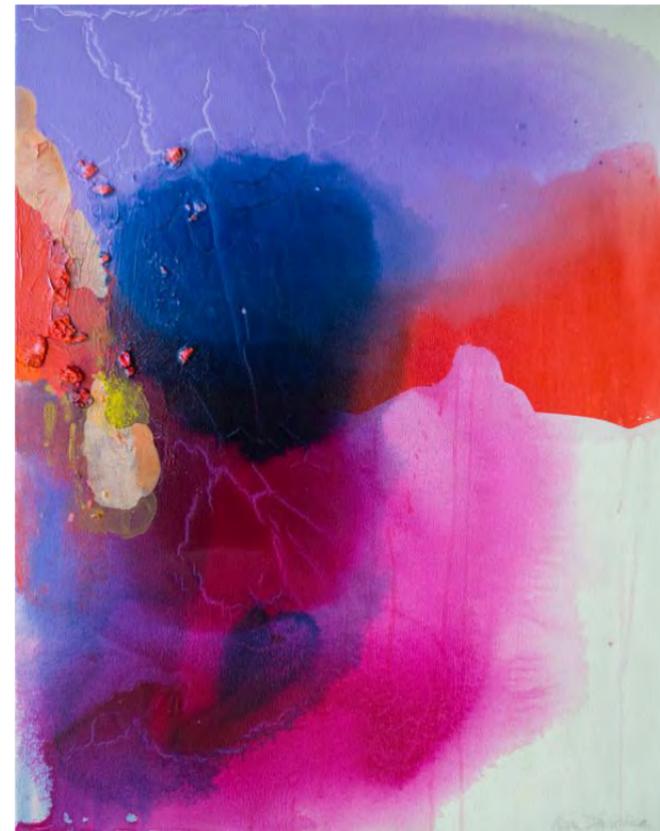
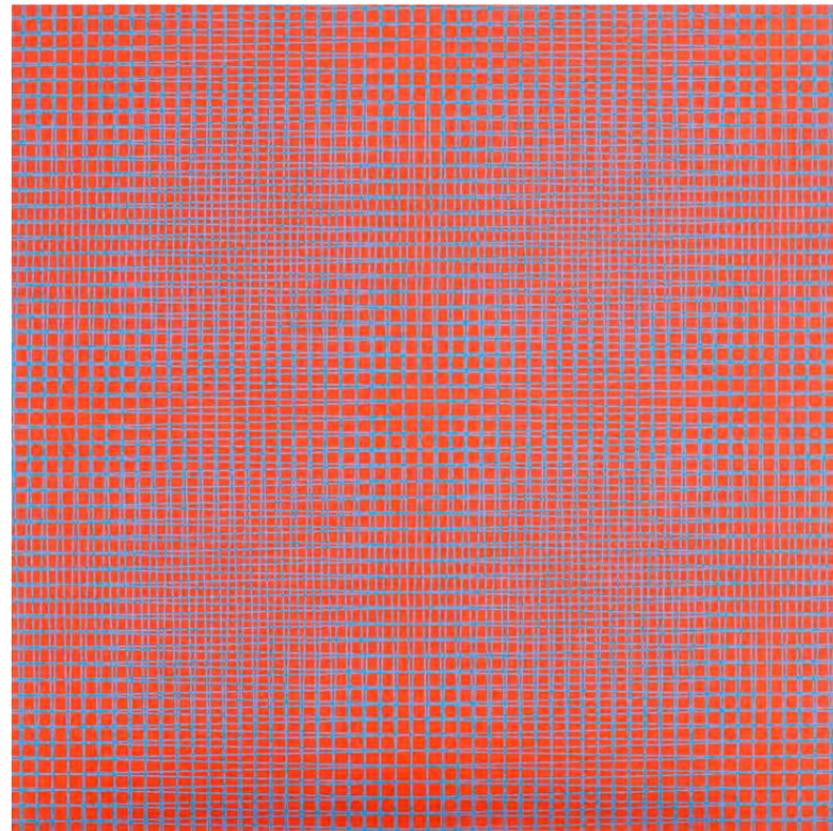


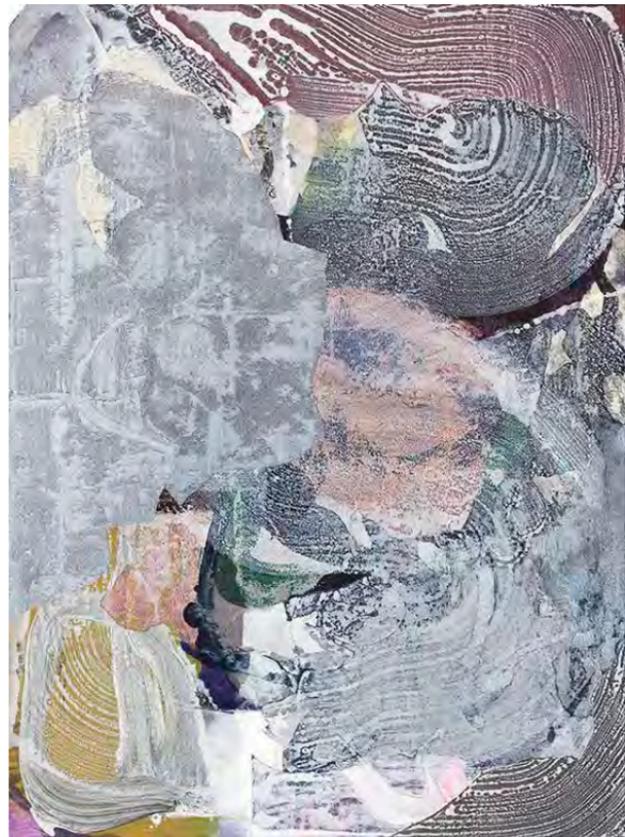
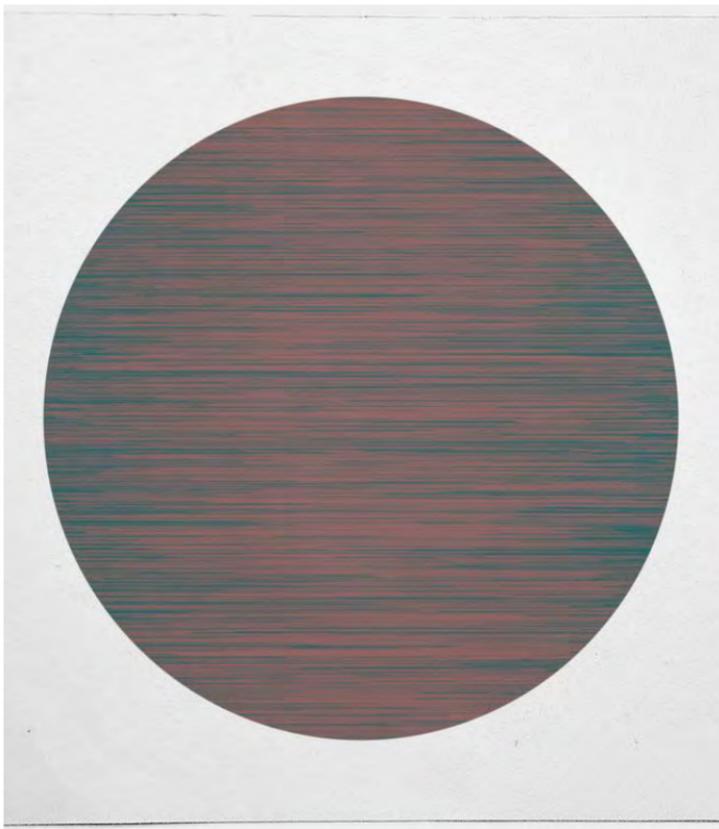


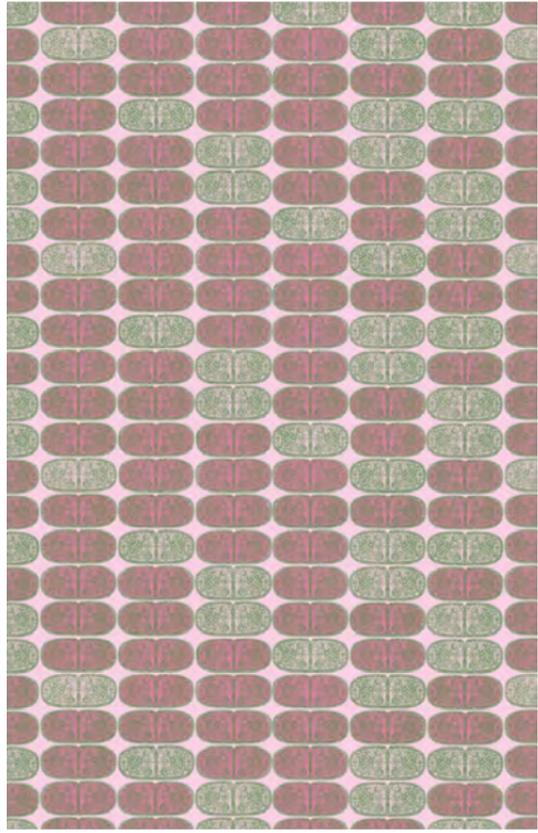
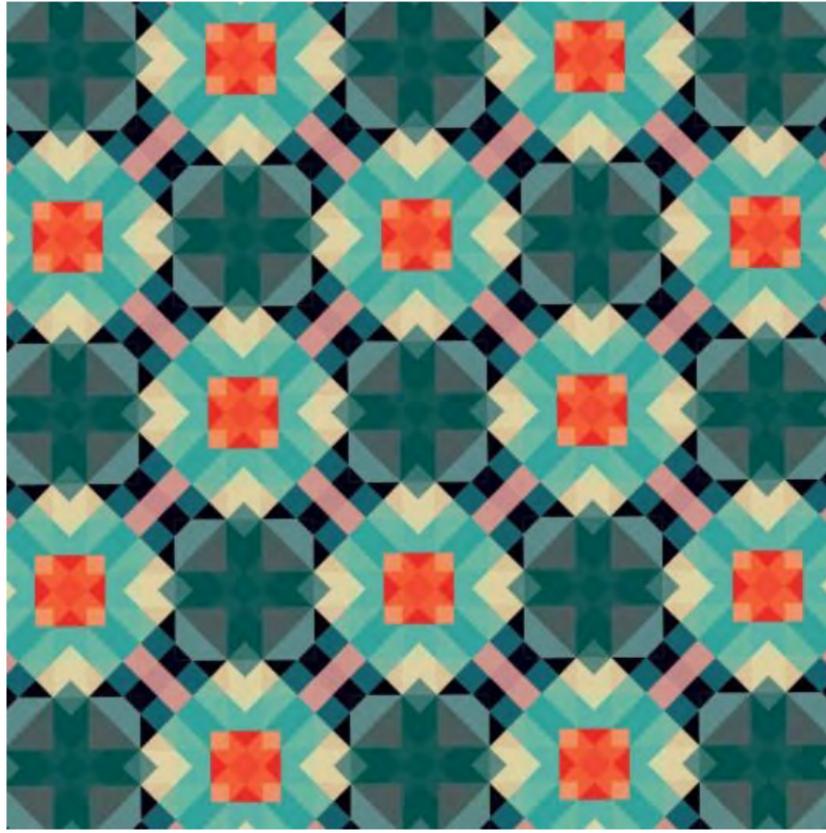
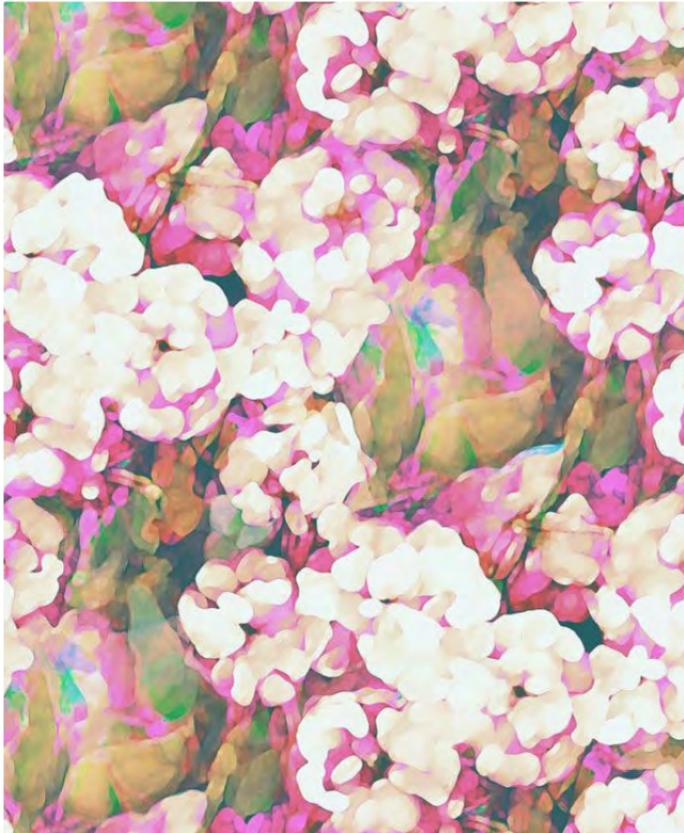


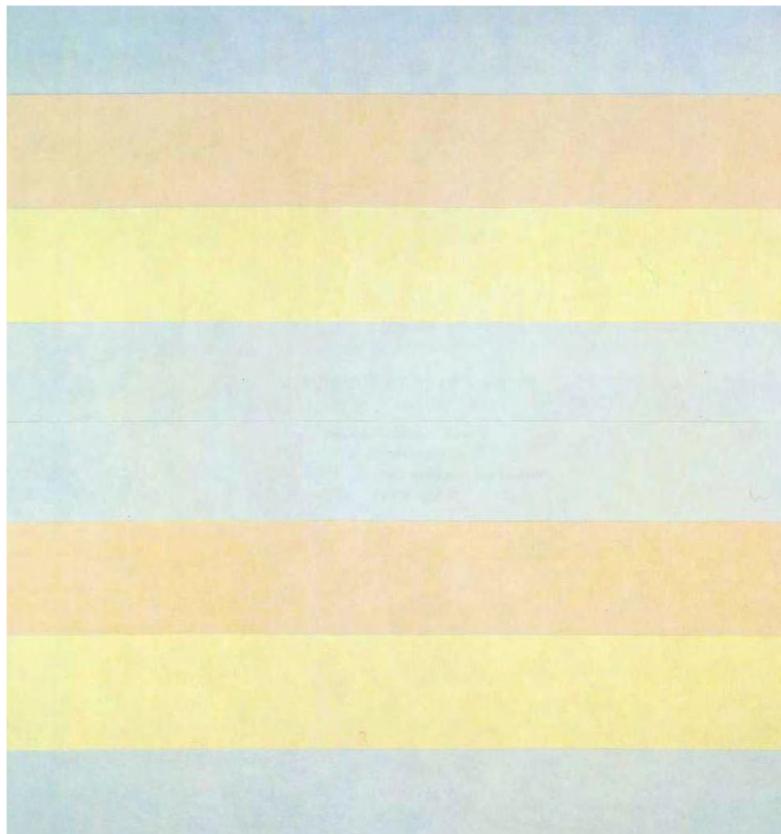
**saturation**



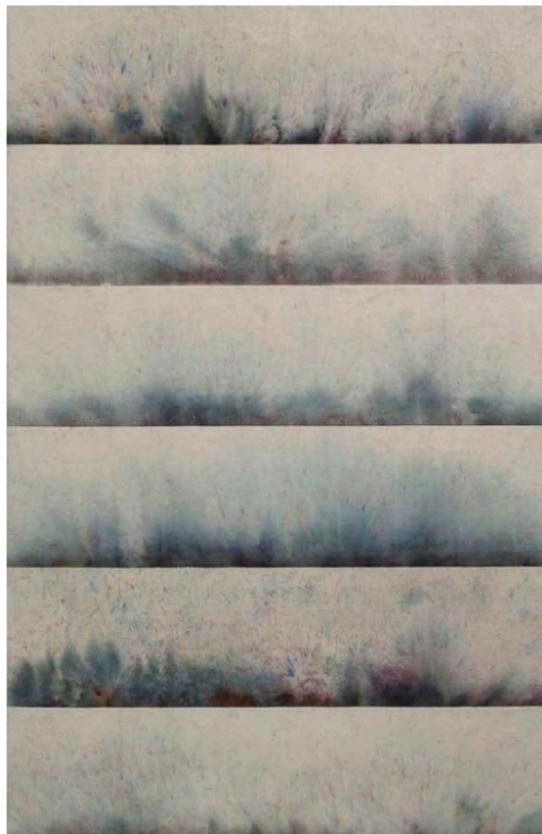


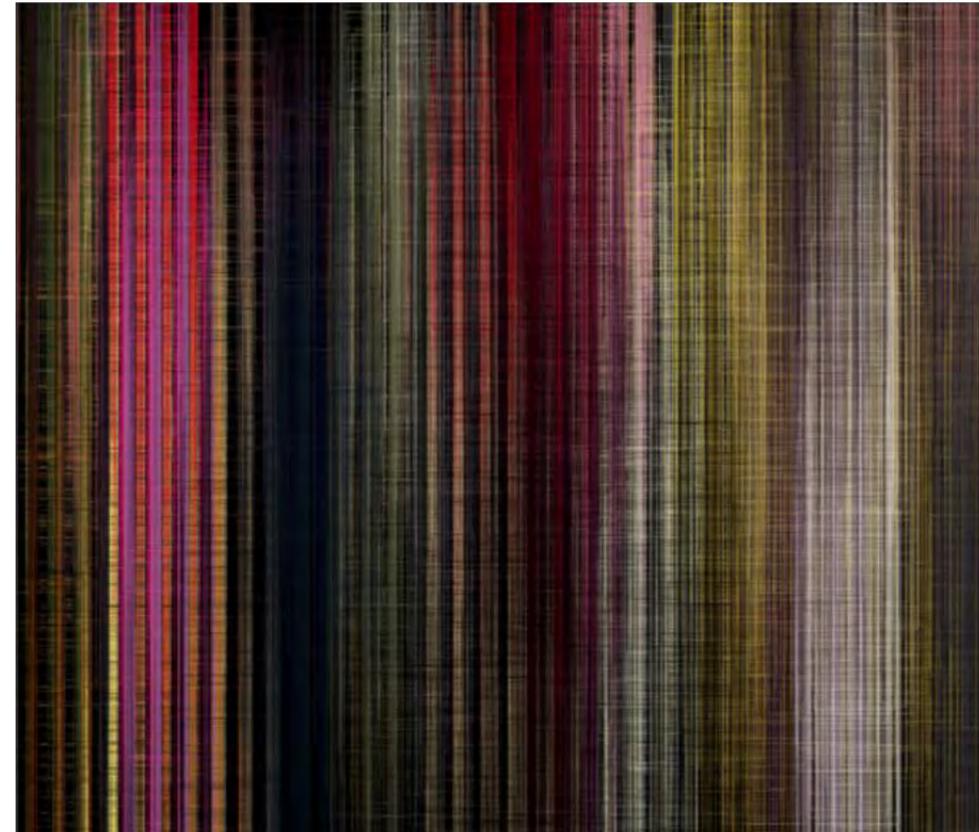
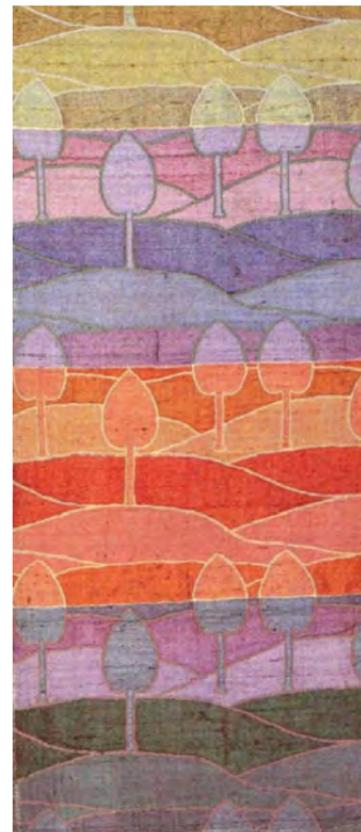
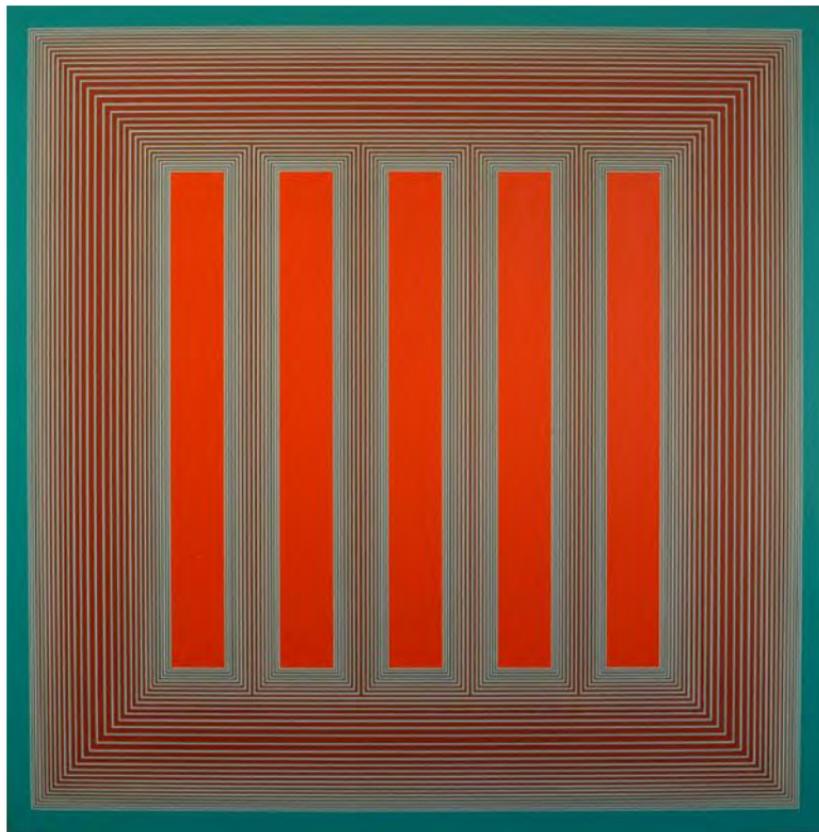


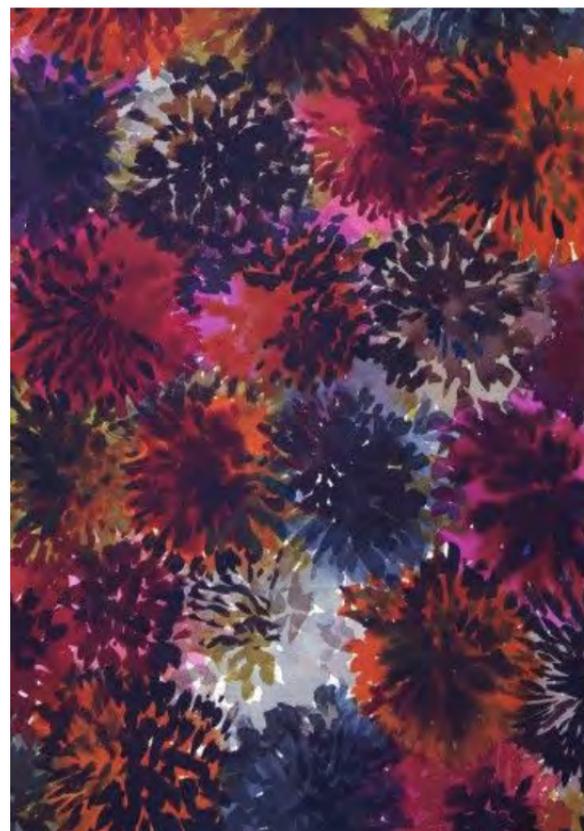














# image credits

## page 11 : hue, blue : left to right

Geninne *Butterflies*, navy quilter's cotton from Moody Blues, Cloud9 Fabrics  
Geninne *Dots*, quilter's cotton from Moody Blues, Cloud9 Fabrics  
Merimekko *Jussarö*, cotton fabric  
Elizabeth Olwen *Deco Petal*, navy from Wildwood, Cloud9 Fabrics  
*Line Leaf*, blue canvas textile design, Bark

## page 12 : hue, blue

Sarah Watson *Bauble*, gray quilter's cotton from Garden Secrets, Cloud9 Fabrics  
Luli Sanchez *Dot Stripe Fade* textile design  
Club Gold pen drawing from tumblr.com  
Thomas Callaway *Trocadero* in bleu claire textile design, Holland & Sherry  
*Momentum Dhurrie*, celestial textile design, Hable Construction

## page 13 : hue, blue

Pierre Frey *Portor* textile design  
*Starlight* in ocean textile design, Lulu DK  
*Micklyn* cream floral moroccan textile design on deep indigo ink  
*Tara Upholstery*, indigo textile design, Knoll Luxe  
Luli Sanchez *Anemone Lines Blues* textile design

## page 14 : hue, blue

Floral textile design found on blog.shanegraphique.com  
John Robshaw *Malik* light indigo textile design

Miles Redd *Schumacher V Step*, cobalt textile design  
From Retro Age Vintage Fabrics on flickr.com  
IndigoNightOwl shibori indigo vat dyes 007

## page 15 : hue, blue

Merimekko *Siirtolapuutarha*, cotton fabric  
Yun Hyongkeun, no further information found  
Floral textile design found on blog.shanegraphique.com  
Reiko Matsushita *Light and Shade*, indigo fabric design  
Zanna Goldhawk illustration for Papio Press

## page 18 : hue, blue-green

*Rain*, robin's egg textile design, Clay McLaurin Studios  
*Zebra Velvet*, silver blue textile design, Clarence House  
Photo of Alim Kahn, Emir of Bukhara, c. 1905-1915, photographer unknown  
Florence Broadhurst *Japanese Floral*, Signature Prints  
Bernard Frize *Beige-Vinyl-Interior*

## page 19 : hue, blue-green

Luli Sanchez unnamed textile design  
Donald Sultan *Black Roses in a Black Rose Vase*, Feb. 2, 1990  
*Bleeding Heart*, Midnight textile design, Clay McLaurin Studio  
Heinz Göbel, no further information found

## page 20 : hue, blue-green

Merimekko *Kuusajaskari*, linen fabric  
*Hay Bales*, Midnight textile design, Clay McLaurin  
Kate Keara Pellen embroidery  
Holger Lippmann *E-Pastel Series #80*, 2013-15, vector for print  
made with code (processing)

## page 21 : hue, blue-green

*Beach Towel*, teal textile design, Mokum  
*Everglades Club*, Surf textile design by Fronthill from Stark Fabric  
Irma B Tana *Lawn* textile design, Liberty Art Fabrics  
Eric Blum *Glimmer Alert (N°656)* 2012, ink, silk & beeswax on panel  
Nina Campbell *Gilty Weave* textile design, Osborne & Little

## page 22 : hue, blue-green

Wang Jiqian (C. C. Wang), *Landscape No. 940*, 1985, ink and colour on paper, hanging scroll, 62.5 x 47.7 cm  
William Morris *Avon* textile design, produced by Morris & Co in 1886  
Ross Bleckner *Knights not Nights*, 1987  
Luli Sanchez unnamed textile design  
*Acetabularia Stripe*, pleagic textile design, Nettle+Fin

## page 24 : hue, green

Merimekko *Sylvia* textile design  
Jessica Nielsen *Carp* quilter's cotton from Water Land, Cloud9 Fabrics  
Benoit Maire *Cloud Painting 2*, 2012, oil on canvas, 150 x 100 cm  
Junko Oki *Stitching on Boro*  
A. Hakes background pattern design for We the Urban

## page 25 : hue, green

Andreas Eriksson *Bushes*, 2014, oil on canvas, 206 x 125 cm  
Elizabeth Olwen *Royal Swans*, green quilter's cotton from Park Life, Cloud9 Fabrics  
Art and People painting found on arthound.com  
Gerhard Richter *Flow (934-15)*, 2013, enamel on back of glass mounted on Alu Dibond, 45 x 35 cm

**page 26 : hue, green**

Sidewall *Giant Poppies*, 1966, machine-printed  
Mette Stausland *Moving Part 30*. 2014, pencil on paper, 69 x 54 cm  
Kate Keara Pellen embroidery  
Mark Rothko, no further information found

**page 27 : hue, green**

Liz Ward *Ice Balloon*, watercolor on paper, 49 1/2" x 49 3/4"  
Thomas Callaway *Luberon*, vert printemps textile design, Holland & Sherry  
Edgar Degas *Forest in the Mountains* (Forêt dans la montagne) c. 1890  
*Chloe*, vibrant green, California bungalow-style print, shown in color #35  
printed on 100% silk by Living Vintage

**page 28 : hue, green**

Jan Toorop *Pond in a Forest near Domburg*, 1908  
Eva Hesse *Untitled*, 1966  
Muriel Brandolini #11, White Collection textile design  
Russell Tomlin *Quiet Imagined* (detail)

**page 29 : hue, green**

Ruben Eikebo, oil on canvas, 30 x 40 cm (detail)  
Zhang Daqian *Ancient Temple in the Mist*, 1978, 70.9 X 138.5 cm, splashed ink  
and color on paper  
Sol LeWitt *Horizontal Bands with Colors Superimposed*, 1988

**page 32 : value, grayscale**

Vintage wallpaper design found on [vintagewallpapers.be](http://vintagewallpapers.be)  
Ingrid Van Der Zalm *Untitled, No 5*, 2011, digital print and silk screen, 70x90 cm  
Claire Sherman *Holes*, 2012, oil on canvas, 60" x 72"  
Akihito Takuma *Lines of Flight, op.455*, 2015, oil on canvas, 145cm x 112cm

**page 33 : value, grayscale**

Luli Sanchez painting for textile design  
Lenore Thomas *This Sunrise Is Like Being in Love (#1)*, 2011, intaglio,  
screenprint 12" x 12.5"  
Image found on [annaleenashem.blogspot.com](http://annaleenashem.blogspot.com) with a link to stylist Lotta  
Agaton's blog, no artist identified  
Frank Connet *Limestone II*, 2011, indigo and walnut dyes on wool using shibori  
sewn resist, mounted on stretcher, 84" X 43"  
Melinda Laszczynski collage found on [arthound.com](http://arthound.com)

**page 34 : value, grayscale**

Kirsten Everberg *In a Grove*, 2013, oil and enamel on canvas over panel  
Koen Taselaar *PatternPattern #10*, pencil on pattern paper, 55 x 38 cm  
Luli Sanchez painting for textile design found on [lulisanchez.com](http://lulisanchez.com)

**page 35 : value, tints and shades**

Katsuji Wakisaka *Pähkinäpuu*, cotton textile design, Merimekko 1974  
Marta Spendowska *Flora* watercolor  
Corydon Cowansage *Roof #10*, 2012, oil on canvas, 58 x 78 inches  
Max Colby *Role Play: Microscopic Views*, hand embroidery on collagraph print, hand-  
made paper, 16 x 20"

**page 36 : value, tints and shades**

Imogen Heath *Viaduct* blue textile design, cotton linen  
Ingrid Van Der Zalm *Untitled, No 20*, 2011, mixed media, 70x90 cm  
Luli Sanchez painting for textile design found on [lulisanchez.com](http://lulisanchez.com)  
Kate Keara Pellen embroidery for gallery installation

**page 37 : value, tints and shades**

Claire Sherman *Pile of Rocks*, 2010, oil on canvas, 78" x 72"

Jeffrey Gutcheon *Crystal Mountain* quilt, 1978  
Allison Miller, painting found on [arthound.com](http://arthound.com)

**page 38 : value, tints and shades**

Fritz Winter *Gradations (Stufungen)*, 1934  
Ruan Hoffman ceramic plate found on [arthound.com](http://arthound.com)  
Elvira Wersche *Zonder Titel*, 2005, watercolor 105 x 74 cm  
Claire Sherman *Cave and Water*, 2010, oil on canvas, 8 1/2' x 7'

**page 39 : value, tints and shades**

Takashii Wasaki *Prismahamon*, 2008, embroidery floss and fabric (hand  
embroidered) 35.5cm x 35.5cm  
Unetdemi (no other information) found on [ernests.tumblr.com](http://ernests.tumblr.com)  
Ingrid Van Der Zalm *Untitled, No 9*, 2011, digital print and silkscreen, 60x80 cm  
Leslie Shewring *Wayfarers* from Palos Verdes collection, Cloud9 Fabrics

**page 40 : value, tints and shades**

uploaded to pinterest by user, no further information  
Ida Kerkovius, *Carpet with Black Background*, 1923  
David Mrugala *2015.4.21\_13.49.21\_frame\_0002* made with code / processing

**page 41 : value, tints and shades**

Helen Van Wyck *Color Palette* (detail), 1991  
Corydon Cowansage *Grass #13*, 2014, oil on canvas, 64 x 50 inches  
poster design (no other information) found on [lylaandblu.com](http://lylaandblu.com)

**page 42 : value, tints and shades**

CraigChapple (no further information) found on [fyprocessing.tumblr.com](http://fyprocessing.tumblr.com)  
Mika Barr textile design shown at "Woven Consciousness" exhibition, Eretz Israel  
Museum, Tel Aviv  
Ingrid Van Der Zalm, textile from Graduation Collection 2010

**page 44 : saturation, high**

Luli Sanchez, Color Abstract, textile design 2014

Early 1900s Russian peasant girls, photographer unknown

François Morellet *Deux Trames 89°-91°*, Silkscreened ink on wood, 80 × 80 cm

Claire Desjardins *Relief*, 2015, painting 30 x 24 x 1.5 in

**page 45 : saturation, low**

2014.8.17\_16.43.31\_frame\_0004, made with code

Unknown artist, posted by Zachary Keeting on wowgreat.tumblr.com

Vintage wallpaper design *Seventies Geometric Wallpaper* found

on vintagewallpapers.be

Gunta Stözl, design drawing for double woven cloth, 1926

**page 46 : saturation**

Imogen Heath *Rosa* textile design

Uploaded to pinterest by unnamed user

Merimekko *Tantsu*, cotton fabric

Kaffe Fassett textile design made into quilt

**page 47 : saturation**

Agnes Martin *Untitled #9*, 1999, acrylic and graphite on linen, 12 x 12

Marta Spendowska, no further information found

Sayed Haider Raza, *Shanti Bindu*, n/d

**page 48 : saturation**

Olafur Eliasson *Blue-Voids*

Najia Mahadji *Diptique Bleu*, 2007, epreuve numerique pigmentaire, tiree

a 15 exemplaires, 110x175cm

Tepe Kraus *Blue Crossing*, oil on cardboard and paper

**page 49 : saturation**

Alexander Wolff *Untitled*, 2011, fabric dye on canvas, 150 x 105.4 cm

John Dante Bianchi *Untitled (Bruised Panel 6)*, 2014, acrylic on aluminum panel

63 x 48 inches

John Dempcy *Mud Flats*, acrylic on clayboard, 12 x 12 inches

Marcus Amm *Untitled*, 2013, oil on gesso board, 40 x 30 cm

**page 50 : saturation**

Richard Anuskiewicz *Green Temple Of Red Cadmium*, 1984, acrylic on canvas,

60 x 60 in

Charles Francis Annesley Voysey textile design, produced by Alexander Morton

& Co, 1895

Uzbek Silk, 2012, vector for print made with code (www.processing.org)

Luli Sanchez *Diamonds and Vs* textile design

**page 51 : saturation**

Ingrid Van Der Zalm embroidered printed textile

Emily Green *Watercolor Clouds*, giclee print on 300gsm cotton rag, 11.75" x 16.5"

Luli Sanchez floral textile design

Vera Mamuzic Trajkovic, mixed media

**page 52 : saturation**

Alyson Fox surface design

Emily Kame Kngwarreye *Alalgura Country*, 1994

*Rain Drops* by and found on littlegreymittens.tumblr.com

Georgian woman c. 1905-1915 photographer unknown