

wes anderson's color

Andrés Peña

COLOR THEORY

QUICK REFERENCE SHEET

CMYK SUBTRACTIVE

CREATED WITH INK

WHEN WE MIX COLORS USING PAINT OR THROUGH THE PRINTING PROCESS, WE ARE USING SUBTRACTIVE COLOR METHOD. SUBTRACTIVE COLOR MIXING MEANS THAT ONE BEGINS WITH WHITE AND ENDS WITH BLACK, AS ONE ADDS COLOR, THE RESULT GETS DARKER AND TENDS TO BLACK.



RGB ADDITIVE

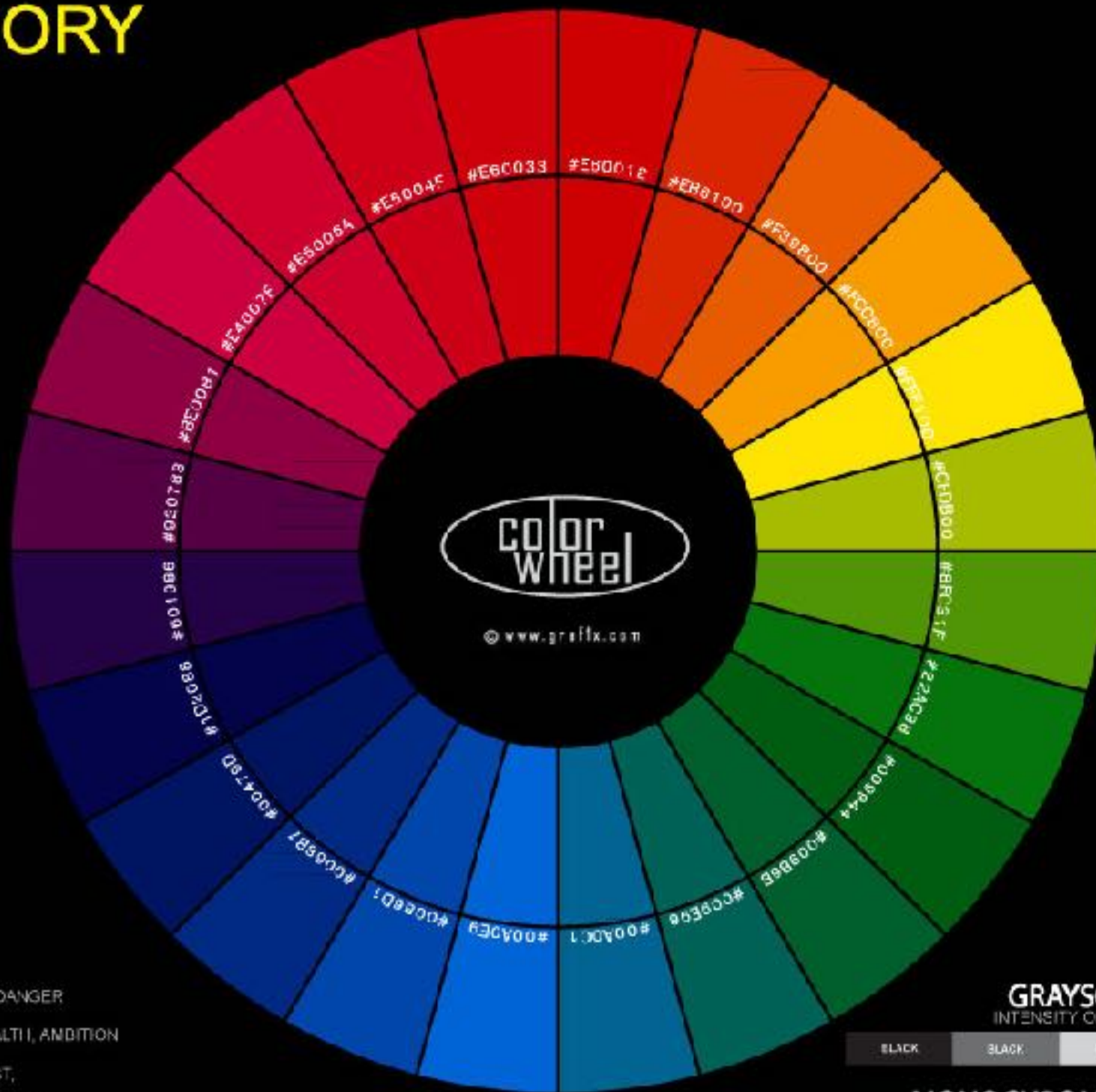
CREATED WITH LIGHT

IF WE ARE WORKING ON A COMPUTER, THE COLORS WE SEE ON THE SCREEN ARE CREATED WITH LIGHT USING THE ADDITIVE COLOR METHOD. ADDITIVE COLOR MIXING BEGINS WITH BLACK AND ENDS WITH WHITE, AS MORE COLOR IS ADDED, THE RESULT IS LIGHTER AND TENDS TO WHITE.



COLOR MEANINGS

RED	INTENSE, FIRE, BLOOD, ENERGY, DANGER, LOVE, PASSIONATE, STRONG.
RED-VIOLET	ROYALTY, POWER, NOBILITY, WEALTH, AMBITION, DIGNIFIED, MYSTERIOUS.
BLUE	SKY, SEA, DEPTH, STABILITY, TRUST, MASCULINE, TRANQUIL.
GREEN	NATURE, GROWTH, FERTILITY, FRESHNESS, HEALING, SAFETY, MONEY.
YELLOW	SUNSHINE, JOY, CHEERFULNESS, INTELLECT, ENERGY, ATTENTION.
ORANGE	WARM, STIMULATING, ENTHUSIASM, HAPPINESS, SUCCESS, CREATIVE, AUTUMN.



ANALOGOUS

COLORS THAT ARE ADJACENT TO EACH OTHER ON THE COLOR WHEEL.

RED	RED-ORANGE	YELLOW-ORANGE
YELLOW-ORANGE	YELLOW-GREEN	GREEN

COMPLEMENTARY

COLORS OPPOSITE EACH OTHER ON THE COLOR WHEEL.

RED	GREEN
ORANGE	BLUE
YELLOW	VIOLET
YELLOW-GREEN	RED-VIOLET
GREEN	RED
BLUE	ORANGE
BLUE-VIOLET	YELLOW-ORANGE

TRIADIC

THREE COLORS SPACED EQUALLY APART ON THE WHEEL.

RED	YELLOW	BLUE
RED-ORANGE	YELLOW-GREEN	BLUE-VIOLET
ORANGE	GREEN	VIOLET
YELLOW-ORANGE	BLUE-GREEN	RED-VIOLET

SPLIT COMPLEMENT

A COLOR AND THE TWO COLORS NEXT TO ITS COMPLEMENT ON THE COLOR WHEEL.

RED	BLUE-VIOLET	RED-VIOLET
RED-ORANGE	VIOLET	RED
ORANGE	RED-VIOLET	RED-ORANGE
YELLOW-ORANGE	RED	ORANGE
YELLOW-GREEN	RED-ORANGE	YELLOW-ORANGE
GREEN	ORANGE	YELLOW-GREEN
BLUE-GREEN	ORANGE	YELLOW-GREEN
BLUE	RED-ORANGE	YELLOW-ORANGE
BLUE-VIOLET	ORANGE	YELLOW-ORANGE
VIOLET	YELLOW-ORANGE	YELLOW-GREEN
RED-VIOLET	YELLOW	GREEN
RED	YELLOW-GREEN	BLUE-GREEN
RED-ORANGE	GREEN	BLUE
ORANGE	BLUE-GREEN	BLUE-VIOLET
YELLOW-ORANGE	BLUE	VIOLET

GRAYSCALE

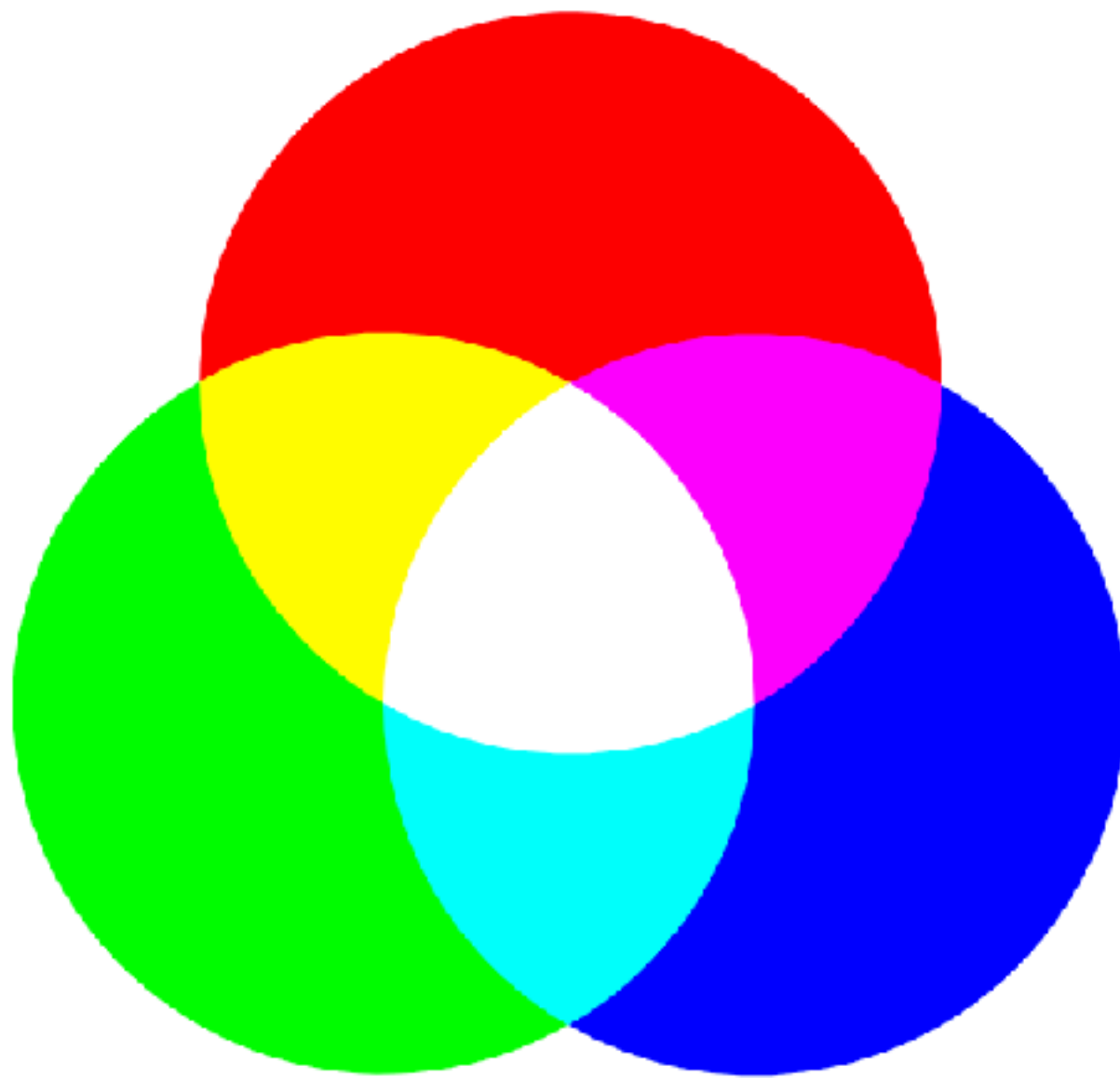
INTENSITY OF BLACK

BLACK	BLACK	BLACK
-------	-------	-------

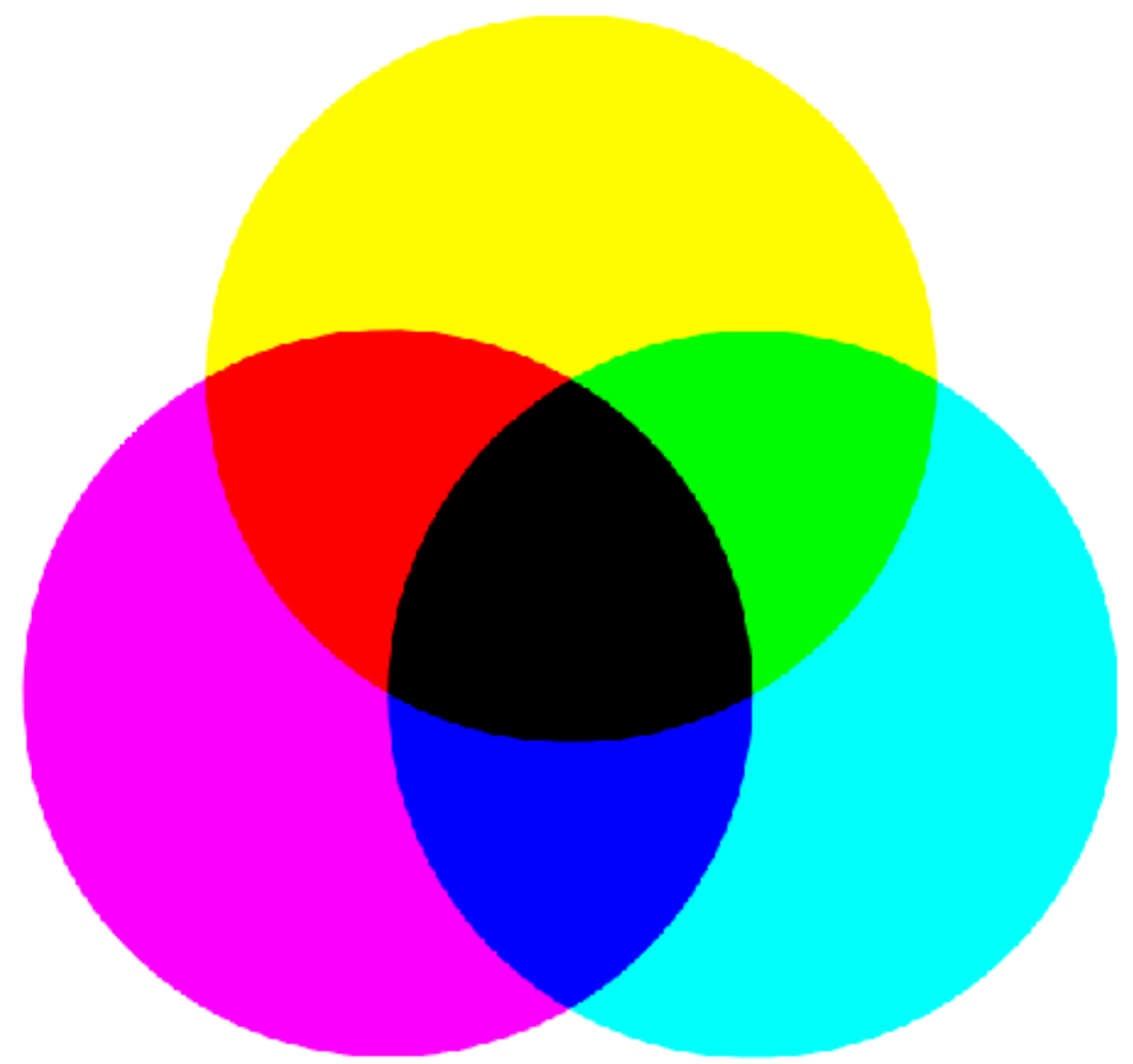
MONOCHROMATIC

COLORS OF SINGLE HUE

BLUE	BLUE	BLUE
RED	RED	RED

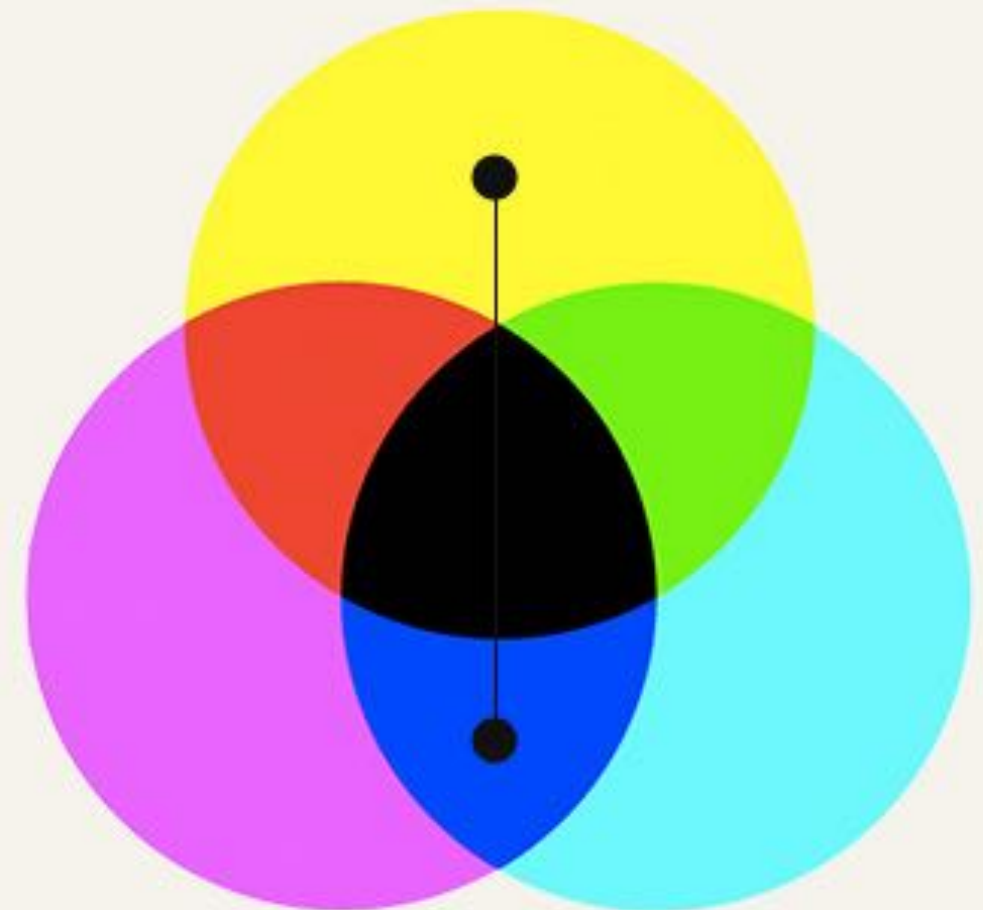
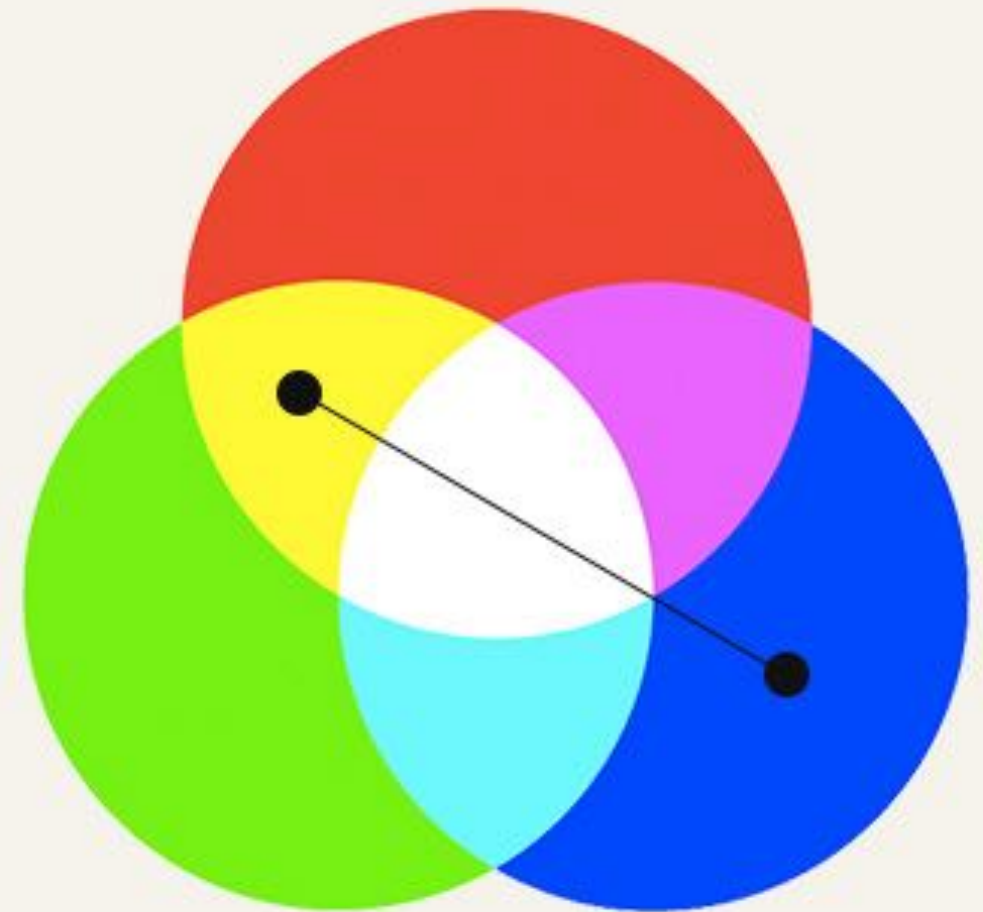


RGB in additive color mixing.



CMY in subtractive color mixing.

Additive RGB and subtractive CMY share complementary colors.





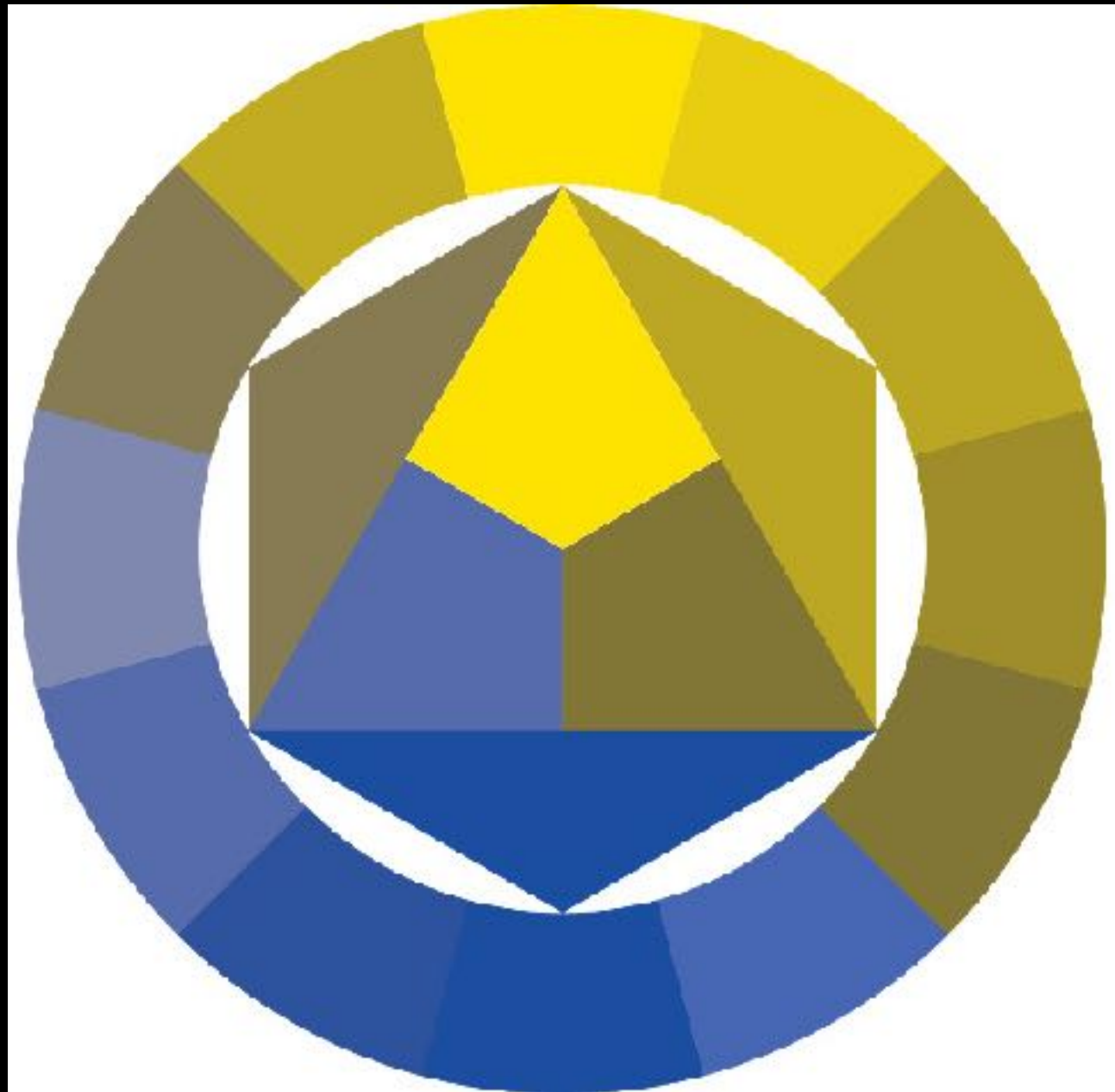
The control center in iOS 11 uses a monochrome color scheme but fully saturated colors for active buttons.



Normal Color Vision



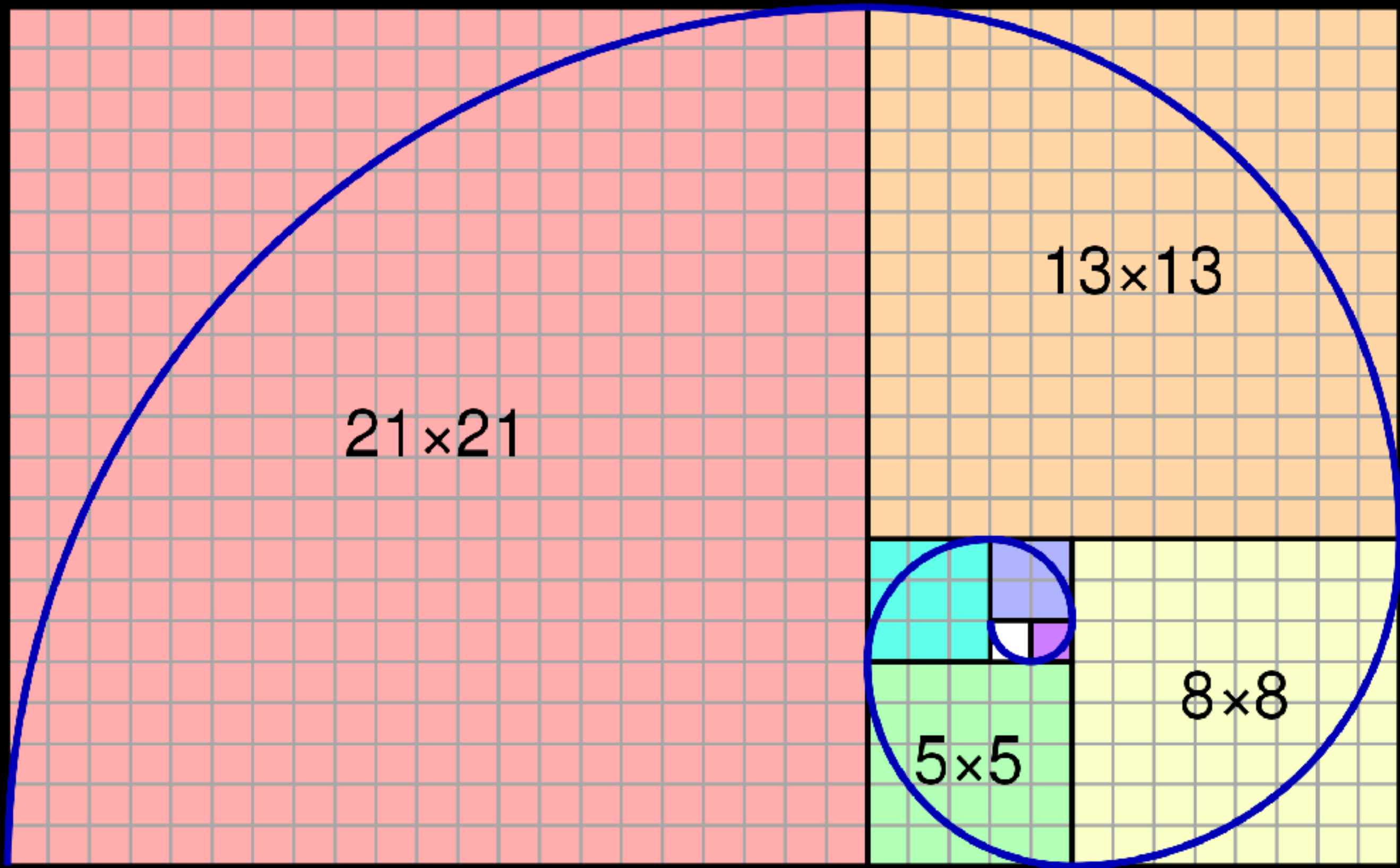
Mild red-green blindness.



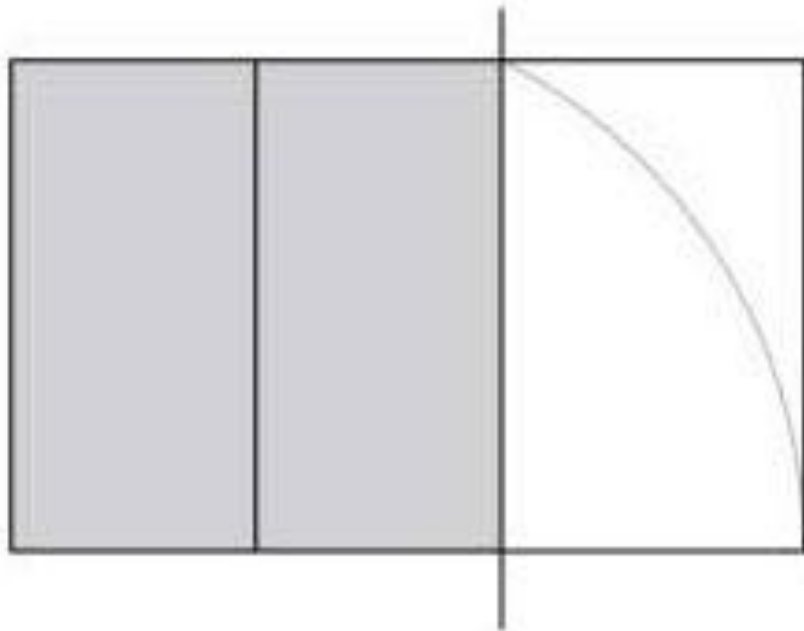
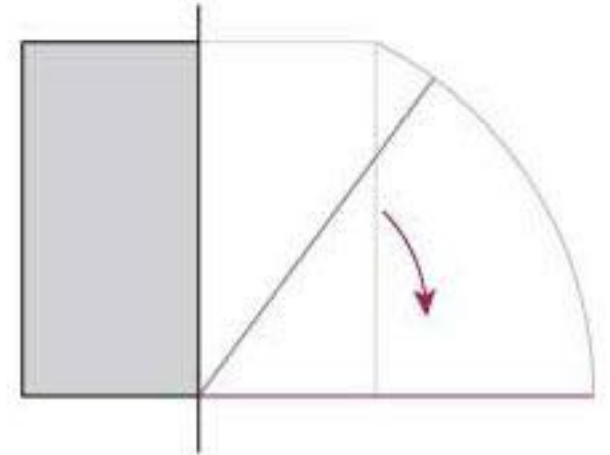
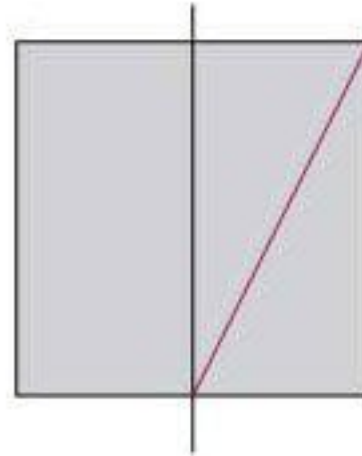
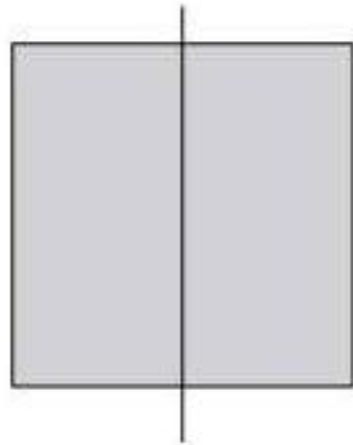
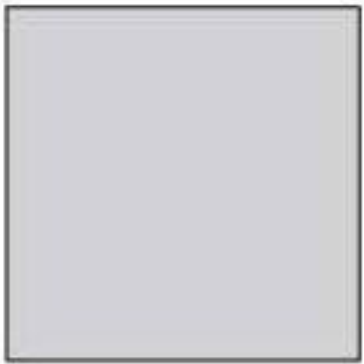
Severe red-green blindness.

“Anyone willing to take the necessary trouble will find that, with the aid of the grid system, he is better fitted to find a solution to his design problems which is functional, logical and also more aesthetically pleasing”

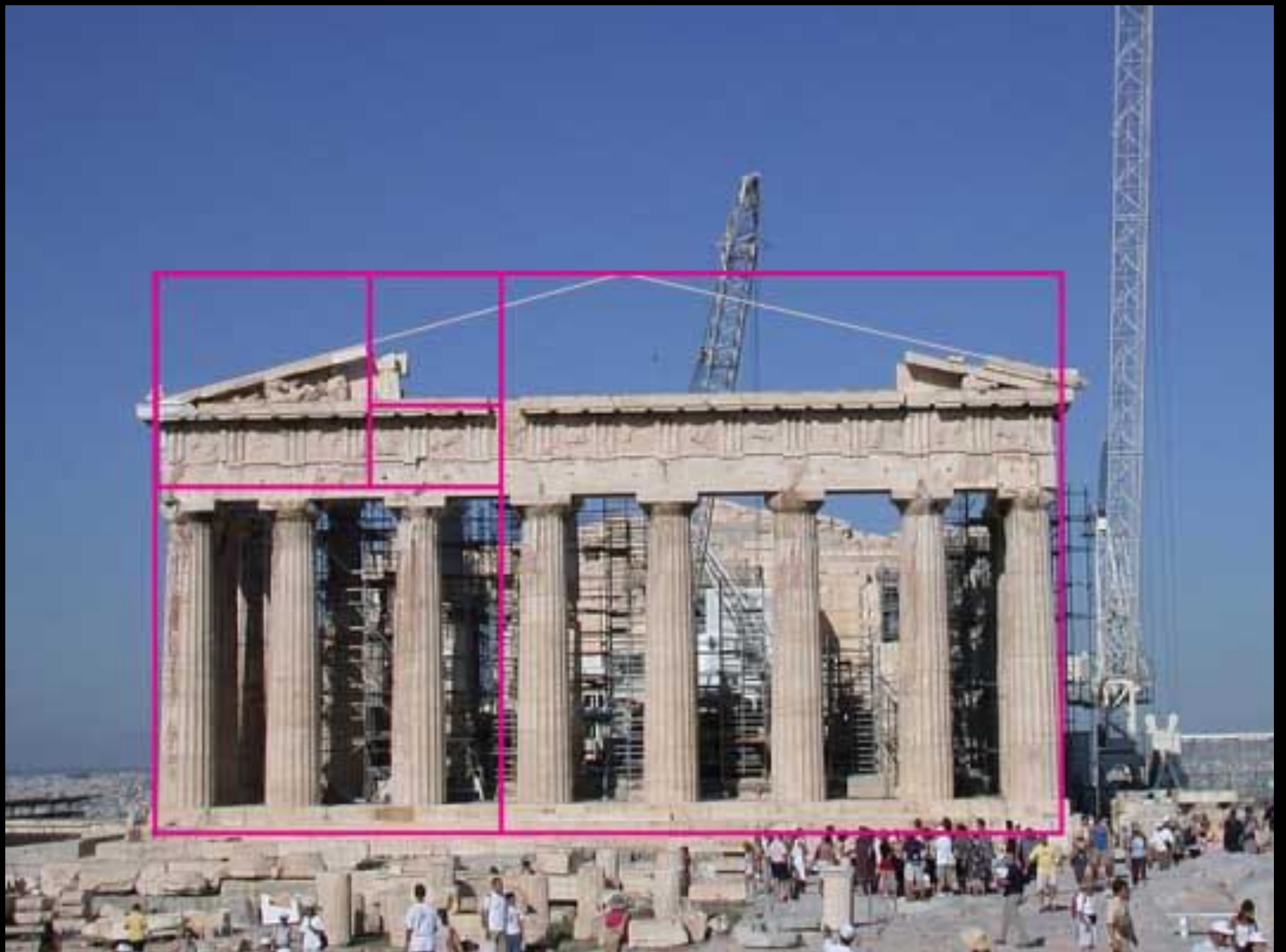
— Joseph Müller-Brockmann



Plotting the relationships in scale provides us with a spiral that can be seen in nature
Fibonacci Sequence
1:1.61 ratio, the Golden Ratio



- 1) draw a square
- 2) divid square
- 3) draw a diagonal line
- 4) rotate
- 5) create new rectangle



doore of the Tabernacle of the Congregation, lest you die: for the anointing oyle of the LORD is vpon you: and they did according to the word of Moses.

8 And the LORD spake vnto Aaron, saying,

9 Doe not drinke wine nor strong drinke, thou, nor thy sonnes with thee, when ye goe into the Tabernacle of the Congregation, lest yee die: it shall bee a statute for euer, throughout your generations:

10 And that ye may put difference betwene holy and unholy, and betwene vncleane and cleane:

11 And that ye may teach the children of Israel all the statutes which the LORD hath spoken vnto them by the hand of Moses.

12 And Moses spake vnto Aaron, and vnto Eleazar and vnto Ithamar his sonnes that were left, Take the meate offering that remaineth of the offerings of the LORD made by fire, and eate it without leauen, beside the altar: for it is most holy.

14 And ye shall eat it in the holy place, because it is thy due, and thy sonnes due of the sacrifices of the LORD, made by fire: for so I am commanded.

*Exod. 29.
24.

14 And the waue breast and heaue shoulder shall yee eate in a cleane place, thou, and thy sonnes, and thy daughters with thee: for they be thy due and thy sonnes due, which are given out of the sacrifice of peace offerings, of the children of Israel.

15 The heaue shoulder, and the waue breast shall they bring, with the offerings made by fire of the fatted, to waue: for a waue offering before the LORD: and it shall bee thine, and thy sonnes with thee, by a statute for euer, as the LORD hath commanded.

16 And Moses diligently sought the goate of the sinne offering, and behold, it was burnt: and he was angry with Eleazar and Ithamar, the sonnes of Aaron, which were left alive, saying,

17 Wherefore haue ye not eaten the sinne offering in the holy place, seeing it is most holy, and God hath given it you to beare the iniquitie of the Congregation, to make atonement for them, before the LORD?

18 Behold, the blood of it was not brought in, within the holy place: yee

should indeede haue eaten it in the holy place, as I commanded.

*Chap. 6.
16.

19 And Aaron said vnto Moses, behold, this day haue they offered their sinne offering and their burnt offering before the LORD: and such things haue befallen mee: and if I had eaten the sinne offering to day, should it haue bin accepted in the sight of the LORD?

20 And when Moses heard that, hee was content.

CHAP. XI.

1 What beasts may, 4 and what may not bee eaten. 9 What fishes. 13 What fowles. 29 The creeping things which are vncleane.

And the LORD spake vnto Moses, and to Aaron, saying vnto them.

2 Speake vnto the children of Israel, saying, These are the beasts which ye shall eate among all the beasts that are on the earth:

*Deut. 14. 4.
20. 10. 14.

3 Whatsoever parteth the hoofe, and is clouen footed, & cheweth cud among the beasts, that shall ye eate.

4 Neuerthelesse, these shall yee not eate: of them that chew the cud, or of them that diuide the hoofe: as the camel, because hee cheweth the cud, but diuideth not the hoofe, he is vncleane vnto you.

5 And the conie, because he cheweth the cud, but diuideth not the hoofe, he is vncleane vnto you.

6 And the hare, because he cheweth the cud, but diuideth not the hoofe, he is vncleane vnto you.

7 And the swine, though he diuide the hoofe, and be clouen footed, yet hee cheweth not the cud: hee is vncleane to you.

*2. Marc. 6.
13.

8 Of their flesh shall ye not eate, and their carcase shall ye not touch: they are vncleane to you.

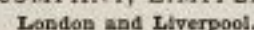
9 These shall ye eate, of all that are in the waters: whatsoever hath finnes and scales in the waters, in the seas, and in the rivers, them shall ye eate.

10 And all that haue not finnes nor scales in the seas, and in the rivers, of all that moue in the waters, and of any liuing thing which is in the waters, they shall be an abomination vnto you:

11 They shall be euen an abomination vnto you: ye shall not eate of their flesh, but you shall haue their carcases in a-bomination.

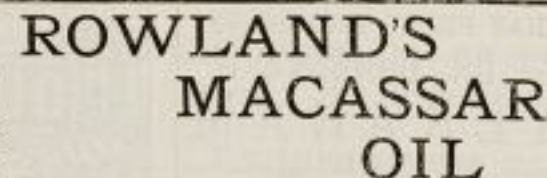
12 What

It transferred to movable type, where the type setting itself consists of a grid. The grid lines continued to help printers in typesetting. This could often be as simple as a baseline that determined the scale of the headings and body.



LONDON: 26, PATERNOSTER ROW:
AND ALL NEWSAGENTS.

69, BENDISGATE STREET WITHIN, E.A. 24, STRAD (near Charing Cross), W.C. 30, PRINCE STREET, W.
1, WILKINSON GARDEN, W. 25, 1100, HOLBORN, W.C.



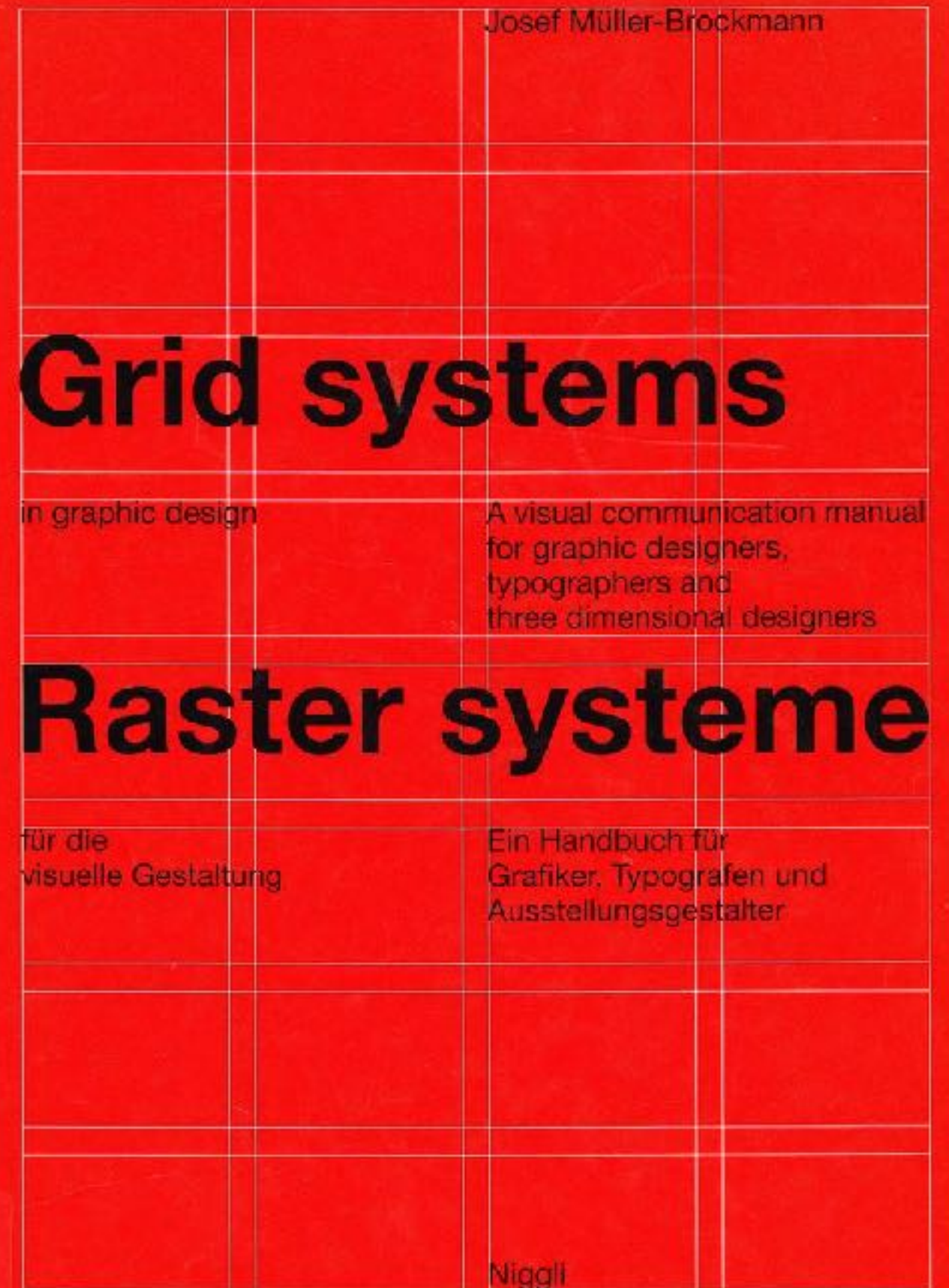
strengthens the hair of children and adults; contains no lead nor mineral ingredients; sold in golden colour also; usual sizes, 3s. 6d., 7s., 10s. 6d. and 21s. Can be sent by post by J. ROWLAND & SONS, 20, Batten Street, London, on receipt of 3d. above these prices. Avoid spurious imitations. Sold everywhere.

ALLEN & HANBURYS, PLOUGH COURT, LOMBARD STREET,
LONDON.



Simple forms, strict fonts, and clear visual hierarchy work harmoniously together to honor the content. Image: Joost Schmidt, 'Plakat Zur Bauhaus - Ausstellung in Weimar 1923', 1923

The masters of the grid system - Swiss
Style designers like Brockmann and
Gerstner.



Internationale Juni-Festwochen 1962 Stadttheater Zürich

Direktor
Dr. Herbert Graf

Freitag, 1. Juni
20.00 Uhr
Eröffnungsvorstellung

Fidelio
Oper von
L. van Beethoven

Leitung
Otto Kriempert
Hainer Hill

In den Hauptpartien
Jean Cook
Sena Jinnac
Heinz Borsl
James McCracken
Deszö Ernster
Gustav Neidlinger
Leonhard Plickl

Sonntag, 3. Juni
20.00 Uhr
Welterauführung
Donnerstag, 7. Juni
20.00 Uhr

Blackwood und Co.
von Armin Schibler

Leitung
Nello Santi
Loth Mansouri
Max Bignens
Juan Tena

Mittwoch, 6. Juni
19.30 Uhr
Freitag, 15. Juni
19.30 Uhr

Der Prophet
Oper von
G. Meyerbeer

Leitung
S. Krachmalnick
Loth Mansouri
Hainer Hill
Michel de Lubry

In den Hauptpartien
Virginia Gordani
Sandra Warfield
James McCracken
Sandra Warfield
Heinz Borsl
Fritz Peter
Andrew Foldi
Siegfried Tappolet
Ralph Telasko

Freitag, 8. Juni
20.00 Uhr

Le Mystère de la
Nativité
von Frank Martin

Leitung
Ernest Ansermet
Georg Reinhardt
Heinrich Weidel

Mitwirkende:
Mary Davenport
Regina Sarfaty
Vera Schlosser
Werner Ernst
Reinhold Güther
Walter Henze
Wolfram Mertz
Victor de Nake
Leonhard Plickl
Fritz Peter
Glade Peterson
Abe Polakoff
Siegfried Tappolet
Ralph Telasko
Robert Thomas
Gottfried Zimmerer

Samstag, 9. Juni
20.00 Uhr

2. Trovatore
Oper von
Giuseppe Verdi

Leitung
Nello Santi
Herbert Graf
Max Rothlisberger

In den Hauptpartien
Virginia Gordani
Sandra Warfield
Heinz Borsl
James McCracken
Abe Polakoff

Dienstag, 12. Juni
20.00 Uhr

Die Zauberflöte
Oper von
W. A. Mozart

Leitung
Hans Erismann
Rudolf Hartmann
Max Rothlisberger

Gastspiel
Maria Stader
Ernst Hähner
Peter Lagger

Mittwoch, 13. Juni
19.30 Uhr

Die Fledermaus
Operette von
Johann Strauss

Leitung
S. Krachmalnick
Herbert Graf
Max Rothlisberger
Wend Hubert

In den Hauptpartien
Adèle Leigh
Eva-Maria Rogner
Regina Sarfaty
Wolfram Mertz
Leonhard Plickl
Alfred Rasser
Rudolf Schöck
Ralph Telasko
Robert Thomas

Samstag, 16. Juni
20.00 Uhr

Orpheus
und Eurydike
Oper von
Chr. W. von Gluck

Leitung
Robert F. Desautel
Hans Zimmermann
Max Rothlisberger
James J. Berger

In der Hauptpartie
Regina Sarfaty

Sonntag, 17. Juni
20.00 Uhr
Mittwoch, 20. Juni
20.00 Uhr
Neu-Inszenierung

Der Freischütz
Oper von Carl Maria
von Weber

Leitung
Rudolf Kempe
Herbert Graf
Rudolf Heinrich

Gastspiel
Ingrid Bjoner
Harry Stieff
Gottlieb Frick
Fritz Uhl

Donnerstag, 21. Juni
20.00 Uhr

Die Nachtigall
Die Geschichte
vom Soldaten
von Igor Strawinsky

Leitung
Victor Reinschagen
Hans Zimmermann
Hans Erni

In den Hauptpartien
Die Nachtigall
Ren Grist
Glade Peterson
Die Geschichte
vom Soldaten
Virginia Zengo
Hans-Joachim Frick
Franz Metter
Bill Ross

Sonntag, 23. Juni
19.00 Uhr
Dienstag, 25. Juni
19.00 Uhr

Der Rosenkavalier
Oper von
Richard Strauss

Leitung
Peter Maag
Herbert Graf
Max Rothlisberger

In den Hauptpartien
Lisa Della Casa
Anneliese
Rothlisberger
Regina Sarfaty
Rudolf Knoll
James Pease

Samstag, 24. Juni
20.00 Uhr

Il Barbiere
di Sordani
Oper von
Gioacchino Rossini

Leitung
Nello Santi
Loth Mansouri
Max Rothlisberger

In den Hauptpartien
Ren Grist
Heinz Borsl
Fernando Corena
Robert Kerns
Fritz Peter

Mittwoch, 27. Juni
20.00 Uhr

Don Giovanni
Oper von
W. A. Mozart

Leitung
Peter Maag
Josef Giesen
Max Rothlisberger

In den Hauptpartien
Maria van Dongen
Ren Grist
Vera Schlosser
Heinz Borsl
Fernando Corena
Werner Ernst
George London
Glade Peterson

Ballet
du XXème Siècle
du Théâtre Royal
de la Monnaie
Bruxelles

Leitung
Maurice Béjart
André Vandermoot

Choreographie
Maurice Béjart
Anne Charist

Freitag, 28. Juni
20.00 Uhr
Sonntag, 1. Juli
14.30 Uhr
1. Programm

Homage
à Igor Strawinsky

Pulcinella
Musik von
Igor Strawinsky

Jeu de Cartes
Musik von
Igor Strawinsky

Le Sacre
du Printemps
Musik von
Igor Strawinsky

Sonntag, 30. Juni
19.00 Uhr
Sonntag, 1. Juli
20.00 Uhr
2. Programm

Directimato
Musik von
Fernand Schärer

Fantasia
Concertante
Musik von
S. Prokofiev

Sensale à trois
Musik von
Béla Bartók

Bolero
Musik von
Maurice Ravel

fonts

serif / san serif

Aa Aa

serif

san serif

Default Web Fonts

Verdana

Arial

Arial Narrow

Arial Black

Helvetica

Century Gothic

Courier

Courier New

COPPERPLATE GOTHIC

Times

Times New Roman

Georgia

Geneva

Gill Sans

Tahoma

Trebuchet

Comic Sans

Impact

Palatino Linotype

Book Antiqua

Lucida Console

Lucida Sans Unicode

Serif

Sans-Serif

Font stack

It's important to understand that the browser will only display font if it's installed on user's computer.

Font stack - a collection of more than one typeface in an order of preference to be displayed in the browser if some of the typefaces are not found.

```
{  
  font-family: Georgia, Courier, serif;  
}
```


font-family property sets the font in your CSS

Presented as a hierarchy of choices (1st choice, 2nd choice, 3rd choice) so it's good to have a fallback for older browsers that can't render

```
body {  
    font-family: Georgia, Courier, serif;  
}  
  
h1, h2, h3 {  
    font-family: Arial, Verdana, sans-serif;  
}
```

Font

Padding is the space btw the border + the content.

Some Properties:

`font-family`

`color`

`font-size`

`line-height`

`text-align`

Font

Padding is the space btw the border + the content.

text-decoration

underline, strike thru or none (eg to unset underline on hyperlinks)

text-transform

change font **case** (eg uppercase, lower, capitalize, none)

font-style

set to italic or normal

font-weight

set to bold or normal

letter-spacing

controls the space btw letters

Custom web fonts: Google Fonts

Add link in **<head>** of HTML

```
<link href="https://fonts.googleapis.com/css?family=Roboto" rel="stylesheet">
```

Use with font-family property in CSS

```
font-family: 'Roboto', sans-serif;
```


css grid display

Flexbox & CSS Grid

"The basic difference between CSS Grid Layout and CSS Flexbox Layout is that flexbox was designed for layout in one dimension - either a row or a column. Grid was designed for two-dimensional layout - rows, and columns at the same time. The two specifications share some common features, however, and if you have already learned how to use flexbox, the similarities should help you get to grips with Grid."

[MDN](#)

The flex-direction property defines in which direction the container wants to stack the flex items - either flex-direction: row or flex-direction: column. However, by using flex-wrap property. Read all about [CSS Flexbox @ W3](#).

CSS Grid

A grid is an intersecting set of horizontal and vertical lines - one set defining columns and the other rows. Elements can be placed onto the grid, respecting these column and row lines.

How Grid Layout Works

The process for using the CSS Grid Layout Module is fundamentally simple:

- + Use the display property to turn an element into a grid container. The element's children automatically become grid items.
- + Set up the columns and rows for the grid. You can set them up explicitly and/or provide directions for how rows and columns should get created on the fly (the css grid is very flexible).
- + Assign each grid item to an area on the grid. If you don't assign them explicitly, they flow into the cells sequentially.

The element that has the display: **grid property** applied to it becomes the grid container and defines the context for grid formatting. All of its direct child elements automatically become grid items that end up positioned in the grid. You can define an explicit grid with grid layout but the specification also deals with the content added outside of a declared grid, which adds additional rows and columns when needed. Features such as adding "as many columns that will fit into a container" are included.

Grid line

The horizontal and vertical dividing lines of the grid are called grid lines.

Grid cell

The smallest unit of a grid is a grid cell, which is bordered by four adjacent grid lines with no grid lines running through it.

Grid area

A grid area is a rectangular area made up of one or more adjacent grid cells.

Grid track

The space between two adjacent grid lines is a grid track, which is a generic name for a grid column or a grid row. Grid columns are said to go along the block axis, which is vertical (as block elements are stacked) for languages written horizontally. Grid rows follow the inline (horizontal) axis.

The structure established for the grid is independent from the number of grid items in the container. You could place 4 grid items in a grid with 12 cells, leaving 8 of the cells as 'whitespace.' That's the flexibility of grids. You can also set up a grid with fewer cells than grid items, and the browser adds cells to the grid to accommodate them.

Grid Container Properties:

display

grid-template-columns

grid-template-rows

grid-template-areas

grid-template

grid-column-gap

grid-row-gap

grid-gap

justify-items

align-items

place-items

justify-content

align-content

place-content

grid-auto-columns

grid-auto-rows

grid-auto-flow

grid

[CSS Tricks w/ links!](#)

Grid Item Properties

grid-column-start

grid-column-end

grid-row-start

grid-row-end

grid-column

grid-row

grid-area

justify-self

align-self

place-self

Fr unit

flexible length