

*A Century of Orange and Blue: Celebrating Years of Fighting Illini Basketball [Loren Tate, Jared Gelfond] on www.nxgvision.com *FREE* shipping on qualifying offers. > Years of Illini Basketball is just that--an in -depth look at the history of one of the Big Ten's premier basketball programs.*

A glowing line appears on the right side of the screen and slowly moves from right to left, as though burning away the orange backdrop, replacing it with images of Peter singing in front of a dark blue backdrop, his face heavily shadowed. Said lighting is orange and blue. Though when Blue Demon Jr. Scene transitions would switch between orange and blue. Softwares The Amiga originally used black, white, blue, and orange. In its four-color mode "the one used by boot screens and the Workbench UI. The poster for the musical of Rebecca is a giant R of bright orange fire on a deep blue background. Nokama in her Toa Metru and Toa Hordika forms also had orange eyes to contrast her blue body. The blue Vahki Bordakh had striking orange as its secondary color. The promo material likewise utilized this color-combo by lighting a portion of the background skyline orange to simulate the light and heat emanating from the industrial areas. Video Games In Star Wars: Mass Effect The morality of Commander Shepard is tracked on two separate karma meters , a blue one for "Paragon" actions and an orange one for "Renegade" actions. The first game used a lot more clean blues and whites in game and the user interface was blue, while the second switched to gritter oranges and browns and the user interface turned orange. The third game switched back to blue much like the first, though the overall color palette was generally less vibrant and more subdued, giving it an almost grey undertone to match the hopeless, apocalyptic feeling the Reaper War evoked. The Systems Alliance and Cerberus, the two main human factions Shepard works for in the series, use blue and orange as their respective color schemes. Not surprisingly, the menus and color schemes in each game match whatever faction Shepard is working for at the time blue for 1 and 3 when working with the Alliance, orange for 2 when working with Cerberus. The Battlefield series started using this trope with the cover art from the second Battlefield: Bad Company game, but Battlefield 3 really started it in earnest by putting it in the game itself: Blue icons are used for the friendly team, orange for the opposing. Explosions and muzzle flashes, are notably orange in color. Orange for Resistance, Blue for Security, all other colors for scenery. Crash Bandicoot is a walking orange-blue contrast; a creature with orange fur wearing nothing but blue pants. Blinx is orange, and wears a blue jacket. Everything significant to gameplay that comes in two forms, with the exception of the black and white test chamber walls themselves, is blue and orange or blue and yellow: The test chambers in Portal were deliberately made mostly cool blues in contrast to the warm oranges of the behind-the-scenes-areas. The video game adaptations of Harry Potter and the Deathly Hallows use practically only blue and orange shades throughout the game. Every boxart for the classic Mega Man series features this in the cover. Once Zero red was introduced, he was often used for contrast with Megaman blue. The original Metroid Prime has two distinct types of Phazon. The orange variety is only found in the Impact Crater, where the Final Boss awaits. While blue is prominent because of Phazon becoming more abundant, orange is largely limited to Samus and her gunship. The Legend of Zelda: Skyward Sword exaggerates it for the Silent Realm in order to emphasize how alien the alternate dimension is. Everything turns red whenever Link is spotted. Breath of the Wild uses it extensively to distinguish between incomplete orange and complete blue objectives. Orange and blue are also the primary highlight colors for Ancient technology and shrines. Mortal Kombat 9 has this on the cover and, to a lesser extent, on the main menu background; both achieve this by putting Scorpion and Sub-Zero opposite each other. In , another color palette is used. This is to help show off the unnatural state of the world in Sonic and Tails, where the titular hedgehog and his fox companion are colored blue and orange, respectively. The original Castlevania for the NES had most, if not all, of its foreground scenery orange, complete with many blue backdrops throughout the game. Averted in Vampire Killer for the MSX2 , which used a color palette of more subdued browns and shades of gray. In the Xtended Terran Conflict Game Mod , Aldrin, a neutral system that most of the Multiple Game Openings begin in prominently features a massive blue Earth-like world backlit by a yellow-orange nebula. Final Fantasy , The Emperor shoots out two differently colored

Flares, one orange and one blue. This is to let players tell them apart, since the two attacks behave differently. Tidus and Jecht also return with the same color associates as in Final Fantasy X. Red Faction Guerrilla is set on Mars, a planet coated almost exclusively in red-orange dust. Indeed, most of the games environments are variations on this theme. So rather than have the traditional orangey-yellow explosions and muzzle flares on the guns, the flame effects are distinctively blue. Furthermore, the antagonistic EDF buildings are all a dark blue with bright blue lights on them, making them pop out from the surrounding landscape unlike their brown uniforms and cars. Monday Night Combat makes its teams orange and blue. Global Offensive uses counter-terrorist blue and terrorist orange-yellow as team colors. This also goes with the black and white contrast present in these games and their prequels. Asura himself is painted and surrounded in orange flames while many of the enemies are advertised in blue backgrounds. The image on the main article and the box art are prime examples of this among others. Enforced in League of Legends: An option exists in Modern Warfare 3. By default, teammates have green names and map dots and enemies red, so the colorblind assist option changes those colors to blue and orange, respectively. Legacy of Kain , the two protagonists, Kain and Raziel, are color-coded like this. Kain wears a red sash around his chest while Raziel has blue skin, and their checkpoint emblems in Defiance are red and blue-green. Raziel devours blue souls while Kain drinks red blood. The Amstrad CPC version of Cybernoid had the status bar framed in blue, while the level walls were orange. The Mission-Pack Sequel reversed this color arrangement. Turbo Girl on the Amstrad CPC had the border art in flaming orange and shades of blue, with most elements of the first level using the same colors. Tiny and Big is set in a desert with vibrant blue skies. San Andreas has this, with the sky being a strong shade of blue, and the ground heavily orange tinted, coupled with heat haze to make the place look truly hot and smoggy. Dangerous uses a ton of orange and the occasional bit of yellow or red in its HUD. The infighting between the two leaders of the Golden Path in Far Cry 4 is represented by a blue elephant, who represents Sabal who wears a blue jacket , fighting an orange tiger, who represents Amita who wears an orange jacket. The uniform of the Golden Path is a blue outfit with a yellow logo and bandanna, but in a lot of light the yellow looks orange. Your skill tree is also divided between orange tiger skills and blue elephant skills. Transistor has this everywhere, right from the start, where the blue of the eponymous sword contrasts with the reddish-orange colour scheme of, well, Red. In James Bond The Duel for the Sega Genesis , shades of blue and orange dominate the background palette for most of the game. The exceptions are Mission 2 the only level set in a natural environment and Mission 5, which replaces the oranges with purples and reds. The Splatoon series uses covering everything in neon ink as a main gameplay mechanic, so Color Contrast is essential between teams. While there are many combinations the games, blue and orange is the most featured pair for the original game, being used in trailers, promotional artwork, and the box art. The orange Inkling girl and blue Inkling boy are even considered the poster children for the franchise, being the default representatives when appearing in other games such as Mario Kart 8 and Super Smash Bros. In a more practical use of the pair, activating color lock mode forces all team colors to orange and blue, since those two provide the most contrast for most colorblind people. In Splatoon 2 , however, the default colors are instead green and pink. In Splatoon 2 , the Octo Expansion also uses the classic blue and orange ink from the first game in the boss fight with Inner Agent 3. As of the Full Spectrum Combat update, Robocraft gives a choice of 16 colors to color your robot with. However, twelve of them are only available to premium account users. The others can only pick between white, gray, blue and orange. Days and nights on Pandora in all Borderlands games are only differentiated by the color filter orange for daytime, blue for nighttime. The Rebel ships in FTL: Faster Than Light have orange-painted hulls with bright-blue stripes running on them. Red-Tail, a variant of the Kestrel cruiser, features such a paint-job. Tealy and Orangey are two balls of their eponymous colors and are unaffected by hazards of the opposite color. The starting areas of Hollow Knight , Howling Cliffs, Dirtmouth and Forgotten Crossroads, all have a similar dark blue color scheme, which makes the orange Infection stand out as something abnormal compared to the rest of the environments. This becomes even more pronounced once the Forgotten Crossroads becomes the Infected Crossroads. Yellowish candlelight of a lantern against the blue ice. Felix and Farah from Orange And Blue.

Chapter 2 : A Century Of Orange And Blue | Download eBook PDF/EPUB

A Century of Orange and Blue is just that an in-depth look at the history of one of the Big Ten's premiere basketball programs. The University of Illinois' basketball roots date back to , when the idea of men's basketball was introduced to UI director of athletics George Huff during a scrimmage at the Men's Old Gym.

Illumination changes the hue due to the fact that color is in the light. Color is the product of wavelengths that are either absorbed or reflected by the surface of an object. The hue appears to alter according to a colors surroundings as our retina is affected by these wavelengths and how the stimuli are communicated to the cortex, that part of the brain that enables us to distinguish one shade from another. Man has always been aware of the blue of the sky, the green of the grass, and the red of flowers or blood, but the cause of the color phenomenon was not known until the 19th century. In classical times, Greek scholars such as Plato, Aristotle and Pythagoras discoursed on the nature of color. According to Aristotle, the simple colors were those of the elements: They were created by blends of light and darkness. He also wrote that black mixed with sunlight and firelight will turn crimson. Leonardo da Vinci, like Aristotle, believed that color was the property of the object. In his Treatise of Painting he wrote: But as painters cannot do without either, we shall place them among the others. He continued, "We shall set down white for the representative of light without which no color can be seen, yellow for the earth, green for water, blue for the air, red for fire, and black for darkness. In , Sir Isaac Newton discovered that the light from the sun could be bent in varying degrees by passing through prisms. This produces a spectrum of colors ranging from red rays most bent through orange, yellow, green and blue to violet rays least bent. Newton attributed the phenomenon to corpuscles or small particles flying through space away from the source of light. Newton proved his theory by setting up a glass prism in a darkened room. Sunlight was directed into the room through a hole in a shutter. When this beam of sunlight passed through the glass prism the color spectrum was produced. He proved that light is the source of all color. By redirecting this color spectrum back through a second glass prism Newton produced white light. His discoveries proved that white light is a compound of all colors and that all colors in the spectrum are present in white light. With further experimenting, Newton discovered that the color of an object is determined by selective reflection of light rays. When light strikes an object some light rays are absorbed and lost. Some light rays are reflected to produce the observed object color. Also there are, various coats of sealers, build coats, and top coats in varying sheens and degrees of clarity from a classic amber clear to a non yellowing water white clear. When we look into this finish of "additive" color, the tones and colors of all layers are combined and reflected to our eyes as the finish color. With a translucent or mostly transparent wood finish the tone of the wood itself becomes an important part of the final color result. Color mixing of stains or dyes and finish matches should be evaluated in natural daylight with all finish coats including topcoats in place. For some contract finishes color matches are evaluated under specific color-temperature bulbs as specified. The choice of timber or wood specie used can play an important part in obtaining a successful color tone. Very light finishes or finishes with a light background are more difficult to achieve on darker woods. A whitewashed effect finish on cherry or on some mahoganies would be subject to the natural tendency of the woods to darken with time. A Red Mahogany stain or dye applied to freshly milled Mahogany will appear as a more intense red. The red in the wood and in the stain combine and strengthen the red. To darken or deepen a red based stain without making a muddy result, add a bit of green or blue to the red. Prior to gluing, a light wash of denatured alcohol or lacquer thinner can give an idea of how even a lay-up of boards will accept a stain or finish. Sometimes just rearranging planks or flipping a board end for end will help even out, blend, or eliminate an apparent grain or color mismatch. His circle had seven principal colors that he related to the seven planets and the seven musical notes of the diatonic scale: The theory of the three primary colors-red, yellow and blue originated about a century later when a Frenchman, Jean C. Le Bon, published a treatise on pigment mixing. The theory has since become the basis for any work involving colored pigment. Without light there is no color. Total darkness is void of all color. We see the colors produced by an object only when it is bathed in natural light. Everything in nature is composed of various chemical elements. These elements and

combinations have varying degrees of light ray absorption. Depending on the elements contained, each object has its own distinctive color. When we look upon a given color of raw pigment we are looking upon a chemical element that is reflecting certain light rays. All the wave lengths of color are present in natural white light, but not all of them are present in artificial light. For this reason a given object will appear to be a different color when moved from natural to artificial light. We have all noticed that some automobile colors appear different at night under certain artificial lighting conditions. With some paint colors this change is very dramatic. He proved for instance that the wave length of red was longer than the wave length of violet. Because photography is based on a process involving light instead of pigments, the primaries used in color photography are yellow, magenta and cyan. Hue is the first dimension of color. It is the quality by which we can distinguish one color from another. Hue is synonymous with color. The three primary colors of red, yellow and blue are hues. Black and white are not hues. White and black are the highest and lowest light values respectively. White has the highest degree of light reflectancy. Black, on the other hand, has the lowest degree of light reflectancy. In the color spectrum all of the lighter colors have a higher degree of light reflectancy than the darker colors. White is a tint and black is a shade. When a color is lightened by being extended toward white, the new color is called a tint. When a color is darkened by being extended toward black, it becomes a shade. When it is extended toward gray an equal amount of white and black, the color becomes a tone. Value is the second dimension of color. Value distinguishes a light color from a dark one. By adding white to any color or mixing a primary of lighter color with it we create a color of higher value. Orange is actually a value of red because of the addition of yellow, a lighter color. Various tints of pink are values of red. Chroma is the third dimension of color. Chroma is the quality that distinguishes a strong, dark color from a weak one. Each of the three primary colors or hues are at their greatest chroma before the addition of tints of intermixing with other colors. They have not been weakened by the addition of white or black. Chroma is the intensity of a color. Thus a color in its greatest intensity is at its greatest chroma. We can see that chroma is very closely related to value in color. Red, Yellow and Blue are called primary colors. They cannot be obtained by mixing together other colors. Orange, green and violet are called secondary colors. They are obtained by mixing in equal amounts two adjoining primaries. Orange results from the mixing of red with yellow. Green results from the mixing of yellow with blue. Violet results from the mixing of blue with red. When the primaries are not mixed in equal amounts, intermediary colors are formed, such as yellow-green chartreuse, green-yellow apple green, etc. Tertiary colors are obtained by mixing together two secondary colors, such as orange with green olive, green with violet slate or violet with orange russet. Colors that appear opposite from each other on the color circle are called complementary colors. A complementary color is often used to reduce the chroma brightness or intensity of its opposite. When two complementary colors are mixed in equal parts, although theoretically they should produce black, they produce neutral a grayish dark brown. Warm colors are those of the fire and sun, reds, yellows, oranges and red violets. Several color systems or theories have been developed over the years. The most widely accepted is the Prang system named for Lewis Prang, its inventor. The Prang system uses twelve colors to complete the spectrum circle. There are six base colors plus six intermediates. The six base colors of the system are red, orange, yellow, green, blue, and violet in that order from left to right. Color theory and diagrammatic representation assumes pigments to be equal in chroma strength. You might use unequal measures of 2 pigments to reach a true mix of color.

Chapter 3 : Blue - Wikipedia

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In different color models[edit] Traditional color model[edit] On the traditional color wheel developed in the 18th century, used by Claude Monet and Vincent van Gogh and other painters, and still used by many artists today, the primary colors were considered to be red, yellow, and blue, and the primaryâ€™secondary complementary pairs are redâ€™green, blue-orange, and yellowâ€™purple. For example, yellow is a primary color , and painters can make purple by mixing of red and blue; [3] so when yellow and purple paint are mixed, all three primary colors are present. Since paints work by absorbing light, having all three primaries together results in a black or gray color see subtractive color. In more recent painting manuals, the more precise subtractive primary colors are magenta, cyan and yellow. The shadow of an object appears to contain some of the complementary color of the object. For example, the shadow of a red apple will appear to contain a little blue-green. This effect is often copied by painters who want to create more luminous and realistic shadows. Also, if you stare at a square of color for a long period of time thirty seconds to a minute , and then look at a white paper or wall, you will briefly see an afterimage of the square in its complementary color. Placed side by side as tiny dots, in partitive color mixing, complementary colors appear gray. In the RGB model, the primary colors are red, green, and blue. The complementary primaryâ€™secondary combinations are red â€™ cyan , green â€™ magenta , and blue â€™ yellow. In the RGB color model, the light of two complementary colors, such as red and cyan, combined at full intensity, will make white light, since two complementary colors contain light with the full range of the spectrum. If the light is not fully intense, the resulting light will be gray. In some other color models, such as the HSV color space , the neutral colors white, greys, and black lie along a central axis. Complementary colors as defined in HSV lie opposite each other on any horizontal cross-section. For example, in the CIE color space a color of a " dominant " wavelength can be mixed with an amount of the complementary wavelength to produce a neutral color gray or white. A traditional color star developed in by Charles Blanc. The traditional complementary colors used by 19th-century artists such as Van Gogh, Monet and Renoir are directly opposite each other. The colors of the RGB color model , which uses combinations of red, green, and blue light on a black screen to create all the colors seen on a computer display or television. Complementary colors are opposite each other. Red and cyan are complementary in the RGB color model. Blue and yellow are also complementary in the RGB model. Color printing[edit] In the CMYK color model, the primary colors magenta, cyan, and yellow together make black, and the complementary pairs are magentaâ€™green, yellowâ€™blue, and cyanâ€™red. Color printing, like painting, also uses subtractive colors, but the complementary colors are different from those used in painting. As a result, the same logic applies as to colors produced by light. Color printing uses the CMYK color model , making colors by overprinting cyan, magenta, yellow, and black ink. In printing the most common complementary colors are magentaâ€™green, yellowâ€™blue, and cyanâ€™red. Black is added when needed to make the colors darker. In theory and art[edit] In color theory[edit] The effect that colors have upon each other had been noted since antiquity. In his essay *On Colors* , Aristotle observed that "when light falls upon another color, then, as a result of this new combination, it takes on another nuance of color. In , in his treatise on optics, Isaac Newton devised a circle showing a spectrum of seven colors. In this work and in an earlier work in , he observed that certain colors around the circle were opposed to each other and provided the greatest contrast; he named red and blue, yellow and violet, and green and "a purple close to scarlet. In , the American-born British scientist Benjamin Thompson , Count Rumford â€™ , coined the term complementary colors. While staying at an inn in Florence, he made an experiment with candles and shadows, and discovered that colored light and the shadow cast by the light had perfectly contrasting colors. He wrote, "To every color, without exception, whatever may be its hue or shade, or however it may be compounded, there is another in perfect harmony to it, which is its complement, and may be said to be its companion. The advantages that

painters might derive from a knowledge of these principles of the harmony of colors are too obvious to require illustration. The German poet Johann Wolfgang von Goethe presented his own theory in , stating that the two primary colors were those in the greatest opposition to each other, yellow and blue, representing light and darkness. He wrote that "Yellow is a light which has been dampened by darkness; blue is a darkness weakened by light. This discovery was the foundation of additive colors , and of the RGB color model. He also found that it was possible to create virtually any other color by modifying the intensity of these colors. This discovery led to the system used today to create colors on a computer or television display. Young was also the first to propose that the retina of the eye contained nerve fibers which were sensitive to three different colors. This foreshadowed the modern understanding of color vision , in particular the finding that the eye does indeed have three color receptors which are sensitive to different wavelength ranges. Then a German scientist, Hermann von Helmholtz , " , resolved the debate by showing that colors formed by light, additive colors, and those formed by pigments, subtractive colors, did in fact operate by different rules, and had different primary and complementary colors. In , the French chemist Eugene Chevreul , making a study of the manufacture of Gobelin tapestries to make the colors brighter, demonstrated scientifically that "the arrangement of complementary colors is superior to any other harmony of contrasts. The use of complementary colors was further publicized by the French art critic Charles Blanc in his book *Grammaire des arts et du dessin* and later by the American color theorist Ogden Rood in his book *Modern Chromatics*. These books were read with great enthusiasm by contemporary painters, particularly Georges Seurat and Vincent van Gogh , who put the theories into practice in their paintings. He declared that colors opposite each other had the strongest contrast and harmony. A Boutet color circle from showed the traditional complementary colors; red and green, yellow and purple, and blue and orange. The color wheel designed by Johann Wolfgang von Goethe was based on the idea that the primary colors yellow and blue, representing light and darkness, were in opposition to each other. In art[edit] In , Claude Monet painted *Impression, Sunrise* , a tiny orange sun and some orange light reflected on the clouds and water in the centre of a hazy blue landscape. This painting, with its striking use of the complementary colors orange and blue, gave its name to the impressionist movement. Monet was familiar with the science of complementary colors, and used them with enthusiasm. He wrote in , "color makes its impact from contrasts rather than from its inherent qualities. They all had studied the recent books on color theory, and they knew that orange placed next to blue made both colors much brighter. Auguste Renoir painted boats with stripes of chrome orange paint straight from the tube. Vincent van Gogh was especially known for using this technique; he created his own oranges with mixtures of yellow, ochre and red, and placed them next to slashes of sienna red and bottle green, and below a sky of turbulent blue and violet. He also put an orange moon and stars in a cobalt blue sky. He wrote to his brother Theo of "searching for oppositions of blue with orange, of red with green, of yellow with purple, searching for broken colors and neutral colors to harmonize the brutality of extremes, trying to make the colors intense, and not a harmony of greys. The hall is blood red and pale yellow, with a green billiard table in the center, and four lamps of lemon yellow, with rays of orange and green. Everywhere it is a battle and antithesis of the most different reds and greens. The painting gave its name to the Impressionist movement. *Oarsmen at Chatou* by Pierre-Auguste Renoir Renoir knew that orange and blue brightened each other when put side by side. In this self-portrait , Vincent Van Gogh made the most of the contrast between the orange of his hair and the blue background. *Starry Night* by Vincent van Gogh features orange stars and an orange moon. Afterimages[edit] When one stares at a single color red for example for a sustained period of time roughly thirty seconds to a minute , then looks at a white surface, an afterimage of the complementary color in this case cyan will appear. This is one of several aftereffects studied in the psychology of visual perception which are generally ascribed to fatigue in specific parts of the visual system. In the case above the photoreceptors for red light in the retina are fatigued, lessening their ability to send the information to the brain. When white light is viewed, the red portions of light incident upon the eye are not transmitted as efficiently as the other wavelengths or colors , and the result is the illusion of viewing the complementary color since the image is now biased by loss of the color, in this case red. As the receptors are given time to rest, the illusion vanishes. In the case of looking at the white light, red light is still incident upon the eye as

well as blue and green , however since the receptors for other light colors are also being fatigued, the eye will reach an equilibrium. Practical applications[edit] The use of complementary colors is an important aspect of aesthetically pleasing art and graphic design. This also extends to other fields such as contrasting colors in logos and retail display. When placed next to each other, complements make each other appear brighter. Complementary colors also have more practical uses. Because orange and blue are complementary colors, life rafts and life vests are traditionally orange, to provide the highest contrast and visibility when seen from ships or aircraft over the ocean. Red and cyan glasses are used in the Anaglyph 3D system to produce 3D images on computer screens. Orange life rafts provide the highest contrast and visibility seen against blue water. Red and cyan glasses are used for viewing Anaglyph 3D three-dimensional images on the Internet or in print. This image, viewed with red and cyan Anaglyph 3D glasses, will appear in three dimensions.

Chapter 4 : Why Every Movie Looks Sort of Orange and Blue

A Century of Orange and Blue: Celebrating Years of Illini Basketball - Book Review, by Loren Tate Book Description A Century of Orange and Blue is just that€"an in-depth look at the history of one of the Big Ten's premiere basketball programs.

Orange is chosen for lifeboats and lifesaving jackets because of its high visibility. A young Buddhist monk in Laos Hindu Sadhus , or holy men, in Rajasthan , wear orange as a sacred colour. Saffron is both a spice and a widely used dye in Asia. Etymology The colour orange is named after the appearance of the ripe orange fruit. Prior to this word being introduced to the English-speaking world, saffron already existed in the English language. History and art In ancient Egypt , artists used an orange mineral pigment called realgar for tomb paintings, as well as other uses. It was also used later by Medieval artists for the colouring of manuscripts. Pigments were also made in ancient times from a mineral known as orpiment. Orpiment was an important item of trade in the Roman Empire and was used as a medicine in China although it contains arsenic and is highly toxic. It was also used as a fly poison and to poison arrows. Because of its yellow-orange colour, it was also a favourite with alchemists searching for a way to make gold, in both China and the West. Before the late 15th century, the colour orange existed in Europe, but without the name; it was simply called yellow-red. Portuguese merchants brought the first orange trees to Europe from Asia in the late 15th and early 16th century, along with the Sanskrit naranga, which gradually became part of several European languages: People in ancient Egyptian wall paintings often were shown with orange or yellow-orange skin, painted with a pigment called realgar. The mineral orpiment was a source of yellow and orange pigments in ancient Rome, though it contained arsenic and was highly toxic. Icon , 12th century House of Orange The House of Orange-Nassau was one of the most influential royal houses in Europe in the 16th and 17th centuries. The Principality of Orange took its name not from the fruit, but from a Roman-Celtic settlement on the site which was founded in 36 or 35 BC and was named Arausio, after a Celtic water god ; [14] however, the name may have been slightly altered, and the town associated with the colour, because it was on the route by which quantities of oranges were brought from southern ports such as Marseilles to northern France. The family of the Prince of Orange eventually adopted the name and the colour orange in the s. One member of the house, William I of Orange , organised the Dutch resistance against Spain , a war that lasted for eighty years , until the Netherlands won its independence. William was a Protestant, and as such he defended the Protestant minority of Ireland against the majority Roman Catholic population. As a result, the Protestants of Ireland were known as Orangemen. Orange eventually became one of the colours of the Irish flag , symbolising the Protestant heritage. In the United States, the flag of the City of New York has an orange stripe, to remember the Dutch colonists who founded the city. The Dutch flag is in the upper left hand corner. The flag of the Union of South Africa had an orange stripe, due to House of Orange and the period when the country was a Dutch colony. The modern flag of New York City takes its colours from the Dutch flag of the 17th century, and has an orange stripe in honour of the House of Orange-Nassau. Celebrating Queensday in Amsterdam. The royal family of the Netherlands belong to the House of Orange. Oranges themselves became more common in northern Europe, thanks to the 17th century invention of the heated greenhouse, a building type which became known as an orangerie. In a French scientist Louis Vauquelin discovered the mineral crocoite , or lead chromate , which led in to the invention of the synthetic pigment chrome orange. Other synthetic pigments, cobalt red , cobalt yellow , and cobalt orange, the last made from cadmium sulfide plus cadmium selenide , soon followed. These new pigments, plus the invention of the metal paint tube in , made it possible for artists to paint outdoors and to capture the colours of natural light. In Britain orange became highly popular with the Pre-Raphaelites and with history painters. The flowing red-orange hair of Elizabeth Siddal , a prolific model and the wife of painter Dante Gabriel Rossetti , became a symbol of the Pre-Raphaelite movement, Lord Leighton , the president of the Royal Academy, produced Flaming June , a painting of a sleeping young woman in a bright orange dress, which won wide acclaim. Albert Joseph Moore painted festive scenes of Romans wearing orange cloaks brighter than any the Romans ever likely wore. In the United States, Winslow

Homer brightened his palette with vivid oranges. In France painters took orange in an entirely different direction. In Claude Monet painted *Impression, Sunrise*, a tiny orange sun and some orange light reflected on the clouds and water in the centre of a hazy blue landscape. This painting gave its name to the impressionist movement. Orange became an important colour for all the impressionist painters. They all had studied the recent books on colour theory, and they know that orange placed next to azure blue made both colours much brighter. Auguste Renoir painted boats with stripes of chrome orange paint straight from the tube. Toulouse-Lautrec often used oranges in the skirts of dancers and gowns of Parisiennes in the cafes and clubs he portrayed. For him it was the colour of festivity and amusement. The post-impressionists went even further with orange. Paul Gauguin used oranges as backgrounds, for clothing and skin colour, to fill his pictures with light and exoticism. But no other painter used orange so often and dramatically as Vincent van Gogh. For Van Gogh orange and yellow were the pure sunlight of Provence. He created his own oranges with mixtures of yellow, ochre and red, and placed them next to slashes of sienna red and bottle green, and below a sky of turbulent blue and violet. He put an orange moon and stars in a cobalt blue sky. He wrote to his brother Theo of "searching for oppositions of blue with orange, of red with green, of yellow with violet, searching for broken colours and neutral colours to harmonize the brutality of extremes, trying to make the colours intense, and not a harmony of greys. *Impression, Sunrise* by Claude Monet featured a tiny but vivid chrome orange sun. The painting gave its name to the Impressionist movement. Emperor Pedro II of Brazil wearing the imperial mantle decorated with orange feathers. Renoir knew that orange and blue brightened each other when put side by side.

Chapter 5 : Orange (colour) - Wikipedia

A Century of Orange and Blue: Celebrating Years of Fighting Illini Basketball by Loren Tate, Jared Gelfond. Sports Publishing LLC. Hardcover. VERY GOOD. Light rubbing wear to cover, spine and page edges.

Warning that once you know what to look for, it will be very difficult for you not to notice see this color scheme every time you look at a screen, at least for a little while: And still undeniably orange and blue. Some films, and some filmmakers, tend towards novel color schemes. But the rest tend towards orange and blue. The trend was already in full force a few years ago, when a blogger sampled the colors in a bunch of film trailers. This is what he came up with: Digital Colorization The Wizard of Oz seems to predate this trend. What the hell is going on? Well, back in the day, the colors projected on the silver screen depended first on how you shot and developed the actual, physical film, and then whether or not you had somebody go through and painstakingly, expensively apply more colors to every frame. But someone still needs to actually do it. The Coens reportedly wanted it to look retrograde at the expense of realism, which is why it was graded so heavily: Adobe video editing software The big change that digitization made was it made it much easier to apply a single color scheme to a bunch of different scenes at once. The more of a movie you can make look good with a single scheme, the less work you have to do. Also, as filmmakers are bringing many different film formats together in a single movie, applying a uniform color scheme helps tie them together. One way to figure out what will look good is to figure out what the common denominator is in the majority of your scenes. And it turns out that actors are in most scenes. And actors are usually human. And humans are orange, at least sort of! Most skin tones fall somewhere between pale peach and dark, dark brown, leaving them squarely in the orange segment of any color wheel. Blue and cyan are squarely on the opposite side of the wheel. That means that, side-by-side, they produce greater contrast than either would with any other color. One theory -- which originates with blogger Todd Miro -- is that the orange-and-blue trend is driven by this affinity for contrast. Your average colorist has to grade about two hours of movie, frame by frame sometimes, in the space of a couple of weeks. Everybody likes teal and orange! Though they have gotten a lot more popular in the last 15 years, orange and blue light motifs definitely predate widespread digital color grading. Stills from the Transformers films, many via Todd Miro. To be fair, action movies are especially well-suited to orange and blue. After all, explosions are usually orange. Transformers is so orange and teal that a team of researchers, building an algorithm to make color grading more automatic, used it as one of their example color grades. Their method, which they published in, fits an input video to the characteristic visual style of any film. As color grading technology continues to improve, we might see more filmmakers branch out into more novel palettes. Until then, keep an eye out for more orange and more blue. Our next article looks back at the presidential campaign of an egotistical, wealthy businessman who is not Donald Trump. Want to write for Priceonomics?

Chapter 6 : Complementary colors - Wikipedia

Loren Tate is the author of A Century of Orange and Blue (avg rating, 2 ratings, 0 reviews, published), Tatelines (A compilation of Loren Tate'.

Blues with a higher frequency and thus a shorter wavelength gradually look more violet, while those with a lower frequency and a longer wavelength gradually appear more green. Pure blue, in the middle, has a wavelength of nanometres. Isaac Newton included blue as one of the seven colours in his first description of the visible spectrum. He chose seven colours because that was the number of notes in the musical scale, which he believed was related to the optical spectrum. He included indigo, the hue between blue and violet, as one of the separate colours, though today it is usually considered a hue of blue. Red and blue mixed together form violet, blue and yellow together form green. Mixing all three primary colours together produces a dark grey. From the Renaissance onwards, painters used this system to create their colours. See RYB colour system. Later, printers discovered that more accurate colours could be created by using combinations of magenta, cyan, yellow and black ink, put onto separate inked plates and then overlaid one at a time onto paper. This method could produce almost all the colours in the spectrum with reasonable accuracy. In the 19th century the Scottish physicist James Clerk Maxwell found a new way of explaining colours, by the wavelength of their light. He showed that white light could be created by combining red, blue and green light, and that virtually all colours could be made by different combinations of these three colours. His idea, called additive colour or the RGB colour model, is used today to create colours on televisions and computer screens. The screen is covered by tiny pixels, each with three fluorescent elements for creating red, green and blue light. If the red, blue and green elements all glow at once, the pixel looks white. As the screen is scanned from behind with electrons, each pixel creates its own designated colour, composing a complete picture on the screen. The projection of primary colour lights on a screen shows secondary colours where two overlap; the combination red, green, and blue each in full intensity makes white. Blue and orange pixels on an LCD television screen. Closeup of the red, green and blue sub-pixels on left. On the HSV colour wheel, the complement of blue is yellow; that is, a colour corresponding to an equal mixture of red and green light. On a colour wheel based on traditional colour theory RYB where blue was considered a primary colour, its complementary colour is considered to be orange based on the Munsell colour wheel. These minerals were crushed, ground into powder, and then mixed with a quick-drying binding agent, such as egg yolk tempera painting; or with a slow-drying oil, such as linseed oil, for oil painting. To make blue stained glass, cobalt blue cobalt II aluminate: CoAl_2O_4 pigment was mixed with the glass. Other common blue pigments made from minerals are ultramarine $\text{NaAl}_6\text{Si}_6\text{S}_{12}$, cerulean blue primarily cobalt II stannate: Co_2SnO_4 , and Prussian blue millori blue: Natural dyes to colour cloth and tapestries were made from plants. Woad and true indigo were used to produce indigo dye used to colour fabrics blue or indigo. Since the 18th century, natural blue dyes have largely been replaced by synthetic dyes. In the 1930s, the name was adopted into the proprietary Pantone Matching System PMS to refer to this specific pigment. Pantone "Reflex Blue" has the particularity of being identified only by this name, and not by a number code. The more it was ground, the lighter the blue colour became. Azurite, common in Europe and Asia, is produced by the weathering of copper ore deposits. It was crushed and powdered and used as a pigment from ancient times. Natural ultramarine, made by grinding and purifying lapis lazuli, was the finest available blue pigment in the Middle Ages and the Renaissance. It was extremely expensive, and in Italian Renaissance art, it was often reserved for the robes of the Virgin Mary. Egyptian blue, the first artificial pigment, created in the third millennium BC in Ancient Egypt by grinding sand, copper and natron, and then heating them. It was often used in tomb paintings and funereal objects to protect the dead in their afterlife. Ground azurite was often in Renaissance used as a substitute for the much more expensive lapis lazuli. It made a rich blue, but was unstable and could turn dark green over time. Cerulean was created with copper and cobalt oxide, and used to make a sky blue colour. Like azurite, it could fade or turn green. Indigo dye is made from the woad, *Indigofera tinctoria*, a plant common in Asia and Africa but little known in Europe until the 15th century. Its importation into Europe revolutionised the colour of clothing. It also became the colour used in

blue denim and jeans. Nearly all indigo dye produced today is synthetic. Chemical structure of indigo dye, a widely produced blue dye. Synthetic ultramarine pigment, invented in 1828, has the same chemical composition as natural ultramarine. It is more vivid than natural ultramarine because the particles are smaller and more uniform in size, and thus distribute the light more evenly. A new synthetic blue created in the 19th century is phthalocyanine, an intense colour widely used for making blue ink, dye, and pigment. When sunlight passes through the atmosphere, the blue wavelengths are scattered more widely by the oxygen and nitrogen molecules, and more blue comes to our eyes. This effect is called Rayleigh scattering, after Lord Rayleigh, the British physicist who discovered it. It was confirmed by Albert Einstein in 1909. Therefore, when looking at the sunset and sunrise, the colour red is more perceptible than any of the other colours. The colour of the sea is also affected by the colour of the sky, reflected by particles in the water; and by algae and plant life in the water, which can make it look green; or by sediment, which can make it look brown. For example, mountains in the distance often appear blue. This is the effect of atmospheric perspective; the farther an object is away from the viewer, the less contrast there is between the object and its background colour, which is usually blue. In a painting where different parts of the composition are blue, green and red, the blue will appear to be more distant, and the red closer to the viewer. The cooler a colour is, the more distant it seems. An example of aerial, or atmospheric perspective. Objects become more blue and lighter in colour the farther they are from the viewer, because of Rayleigh scattering. Under the sea, red and other light with longer wavelengths is absorbed, so white objects appear blue. The deeper you go, the darker the blue becomes. In the open sea, only about one per cent of light penetrates to a depth of 100 metres. A blue supergiant is even bigger. Blue eyes Blue eyes actually contain no blue pigment. The colour is caused by an effect called Rayleigh scattering, which also makes the sky appear blue. Blue eyes do not actually contain any blue pigment. Eye colour is determined by two factors: The appearance of blue, green, and hazel eyes results from the Rayleigh scattering of light in the stroma, an optical effect similar to what accounts for the blueness of the sky. Eye colour also varies depending on the lighting conditions, especially for lighter-coloured eyes. Blue eyes are becoming less common among American children. In the US, boys are 35 per cent more likely to have blue eyes than girls. History In the ancient world Close-up of the blue, lapis lazuli inlays used for the irises in the Statue of Nebamun, dating to the twenty-fifth century BC, discovered in the tomb of Nebamun at Thebes Blue was a latecomer among colours used in art and decoration, as well as language and literature. Blue was also not used for dyeing fabric until long after red, ochre, pink and purple. This is probably due to the perennial difficulty of making good blue dyes and pigments. Lapis lazuli, a semi-precious stone, has been mined in Afghanistan for more than three thousand years, and was exported to all parts of the ancient world. This is considered the first synthetic pigment. It was particularly used in funeral statuary and figurines and in tomb paintings. Blue was considered a beneficial colour which would protect the dead against evil in the afterlife. Blue dye was also used to colour the cloth in which mummies were wrapped. The Egyptian god Amun could make his skin blue so that he could fly, invisible, across the sky. Blue could also protect against evil; many people around the Mediterranean still wear a blue amulet, representing the eye of God, to protect them from misfortune. They also added cobalt, which produced a deeper blue, the same blue produced in the Middle Ages in the stained glass windows of the cathedrals of Saint-Denis and Chartres. The Greek word for dark blue, kyaneos, could also mean dark green, violet, black or brown. The ancient Greek word for a light blue, glaukos, also could mean light green, grey, or yellow. It was not one of the four primary colours for Greek painting described by Pliny the Elder red, yellow, black, and white, but nonetheless it was used as a background colour behind the friezes on Greek temples and to colour the beards of Greek statues. Blue was considered the colour of mourning, and the colour of barbarians. Julius Caesar reported that the Celts and Germans dyed their faces blue to frighten their enemies, and tinted their hair blue when they grew old. According to Vitruvius, they made dark blue pigment from indigo, and imported Egyptian blue pigment. The walls of Roman villas in Pompeii had frescoes of brilliant blue skies, and blue pigments were found in the shops of colour merchants. A lapis lazuli bowl from Iran End of 3rd, beginning 2nd millennium BC A hippopotamus decorated with aquatic plants, made of faience with a blue glaze, made to resemble lapis lazuli. The figure is made of faience with a blue glaze, designed to resemble turquoise. A lion against a blue background from the Ishtar Gate of ancient

Babylon. In Byzantine art Christ and the Virgin Mary usually wore dark blue or purple. Blue was used as a background colour representing the sky in the magnificent mosaics which decorated Byzantine churches. At certain times in Moorish Spain and other parts of the Islamic world, blue was the colour worn by Christians and Jews, because only Muslims were allowed to wear white and green. Lapis lazuli pigment was also used to create the rich blues in Persian miniatures. Blue Byzantine mosaic ceiling representing the night sky in the Mausoleum of Galla Placidia in Ravenna , Italy 5th century. Blue mosaic in the cloak of Christ in the Hagia Sophia church in Istanbul 13th century.

Chapter 7 : A Century of Orange and Blue: Celebrating Years of Illini Basketball - PowerBookSearch!

It isn't every scene, in every movie. Some films, and some filmmakers, tend towards novel color www.nxgvision.com the rest tend towards orange and blue. The trend was already in full force a few years ago, when a blogger sampled the colors in a bunch of film trailers.

Chapter 8 : Orange/Blue Contrast - TV Tropes

On the traditional color wheel developed in the 18th century, used by Claude Monet and Vincent van Gogh and other painters, and still used by many artists today, the primary colors were considered to be red, yellow, and blue, and the primary-secondary complementary pairs are red-green, blue-orange, and yellow-purple.

Chapter 9 : No Orange “ Stuff Dutch People Like

The Orange Free State in South Africa was an independent Boer republic in the late 19th century, then a British colony, then part of the Union of South www.nxgvision.com orange colour came from the Orange River, named for the Dutch House of Orange.