DESIGNER'S GUIDE TO

color

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Preface

• This book, published as the fifth volume in the Designer's Guide series, is a color scheme manual that classifies colors according to "image."

• The color images are broadly divided into two types. One type draws forth such human feelings as happiness and loneliness. The other type is associated with or calls to mind tangible qualities or objects, such as ethnicity or Japanese style.

• Color images differ somewhat depending on each person's individual experiences. The headings in this book can be viewed as fundamental divisions within the classification of such images. When people understand the details of the images that have been organized using those divisions, they can gain experience in responding to the concrete aim of a color scheme and freely manipulate the color scheme. This is a primary requirement for professionals who deal with colors in whatever field they work.

• In those sections where the descriptions of such general tones as "light," "dark," and "subdued," are more easily understood, such headings are provided. Subheadings with a ■ represent related color images. They are not just reworded descriptions. Subheadings with a ☆ represent unique color tones among colors of a similar image. They are specifically singled out as independent subheadings following the main heading.

• Color Combination Techniques (page 110) provides samples and descriptions that introduce the essential techniques for creating types of color schemes, from similar-color color schemes to night color schemes. Night Color Schemes (page 109) might be an unfamiliar expression, but this and the other categories form a framework for creating color schemes, and an understanding of it will greatly increase the capabilities of combining colors based on their associations.

• Y (yellow), M (magenta), C (cyan), and BL (black) in each color scheme are designations of density for printing purposes. Numbers can be used to specify the coloration of the color draft.

• The attached color chart is the manual of individual colors classified by tones. In printing, the paper quality makes a big difference in the printed colors. In order to respond to the requests from professionals who desire more accurate renditions, we especially added high quality paper versions.

CONTENTS

1

A   Y10

B   Y10
           C10

C   M10

D   C10

PALE
Similar images

- Transparent
- Faint
- Fleeting

• As lightness values increase, the variations in color hues (yellow, red, blue) become subtle. The impression left by the tone classified as pale is much stronger than the details of the hues. Pale can be called a typical tone color scheme. It is much more beautiful when the tone is as controlled as possible. Because pale is expressed by an overall tone, it is suitable for color schemes having many colors rather than just a few.

2

A   Y10

B   Y10
           C10

C   M10

D   M10
           C10

• A combination of pale colors makes the area where two colors meet somewhat indistinct. When each needs to be emphasized, colors with contrasting hues should be used. Because this tone is gentle, even contrasting colors are compatible. When a pattern is used against a ground color, it is effective to separate the area into two large zones, such as a warm color group and a cold color group.

3

A   Y10

B   Y10
           M10

C   Y10
           C10

D   M10
           C10

• When one unclear color is added to one or more clear colors, the total impression becomes full-bodied, and a somewhat mature atmosphere is thus created, as on page 6. When warm colors or unclear colors become extremely pale, a feeling of transparency is produced, and a sense of coolness is conveyed.

4

A   Y10

B   Y10
           M10

C   M10
           C10

D   M10

Other references:
• Tranquil (p. 18) • Spring (p. 96)

5

A — Y20
B — C20
C — M20
D — M20 C20

9

A — Y20 M10
B — M10 C20
C — M20
D — Y20 C10

6

A — Y20
B — Y20 C20
C — M20 C20
D — C10

10

A — Y20 M10
B — C20
C — M20
D — M20 C20

7

A — Y20
B — M20
C — Y10 C20
D — M20 C20

11

A — Y20 M20
B — Y20 C20
C — M20
D — M10 C20

8

A — Y20
B — M10 C20
C — Y20 M20
D — Y10 C20

12

A — M20
B — C20
C — M20 C20
D — Y20 C20

13

A   Y10 M10 C20

B   Y20

C   Y10 C20

D   M20

17

A   M20

B   C20

C   Y20 M10 C10

D   M20 C20

14

A   Y20 M10 C20

B   M20

C   Y20

D   M20 C20

18

A   Y20 M10 C10

B   Y20 M10

C   M20 C20

D   M20

15

A   M20 C20

B   Y20

C   Y20 C20

D   Y20 M20 C10

19

A   Y20 M10 C20

B   Y10 M20

C   M10 C20

D   Y20

16

A   Y10 C20

B   Y20 M10

C   Y10 M20 C20

D   Y10 M20

20

A   M20 C20

B   Y10 C20

C   Y10 M10 C20

D   Y20 M20

21

A — Y20

B — Y10
C20

C — Y20
M10
C20

D — Y10
M20
C20

25

A — Y20
M10
C10

B — Y20
M20
C10

C — Y20
M10
C20

D — Y10
M20
C20

22

A — Y20
M20

B — M10
C20

C — Y20
M10
C10

D — Y20
M20
C20

26

A — Y20
M10
C10

B — Y10
M10
C20

C — Y10
M20
C10

D — Y10
M20
C20

23

A — M20

B — M20
C20

C — Y20
M10
C10

D — Y20
M10
C20

27

A — Y20
M10
C10

B — Y20
M10
C20

C — Y20
M20
C10

D — Y10
M10
C20

24

A — M20

B — Y20
C20

C — Y20
M20
C20

D — Y20
M10
C10

28

A — Y20
M20
C10

B — Y10
M10
C20

C — Y10
M20
C10

D — Y10
M20
C20

ROMANTIC

*Fantasia–like

Similar images
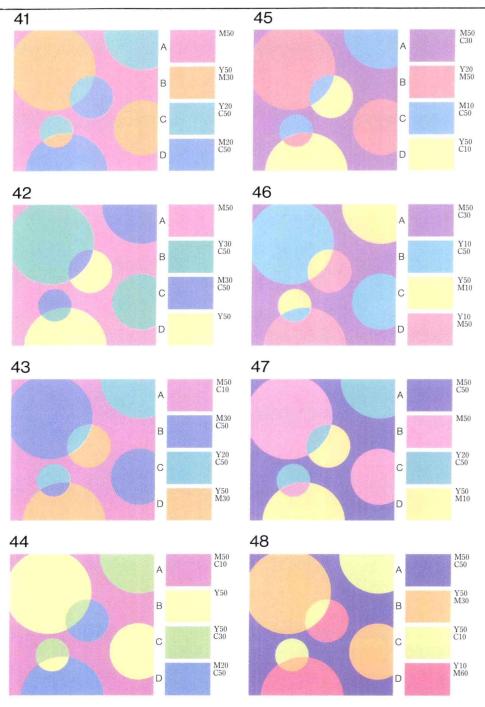
- Cute
- Sweet
- Cheerful
- Fairy Tale–like

• In this world of sweet and fanciful colors, the soft tones of the so-called pastels, from light to bright, are key. Color schemes arranged using colors in this tone give an impression of sweetness and cuteness.

• Pink is an especially important color in conveying a romantic image. Making pink the main color in combination with orange and yellow results in strong images of happiness, youthfulness, and innocence. On the other hand, making pink the main color in combination with blue and purple is romantic rather than cute.

• When cold color groupings such as blue (the main color), purple, and green are coordinated, a fantastic and mysterious atmosphere is created, like a fairy world bathed in moonlight (see page 13). Although such colors give off ennui, they are essential in creating an impression of nighttime or of water submersion.
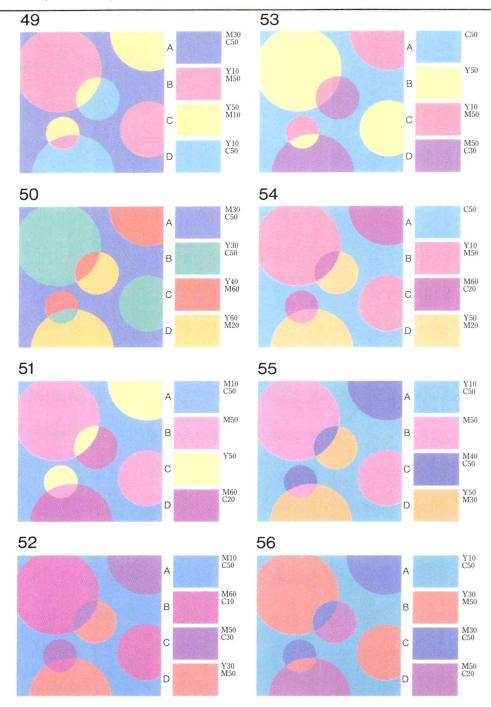
Other references:
- Refreshing (p. 14–15)
- Pleasant (p. 66–67)
- Spring (p. 96–97)
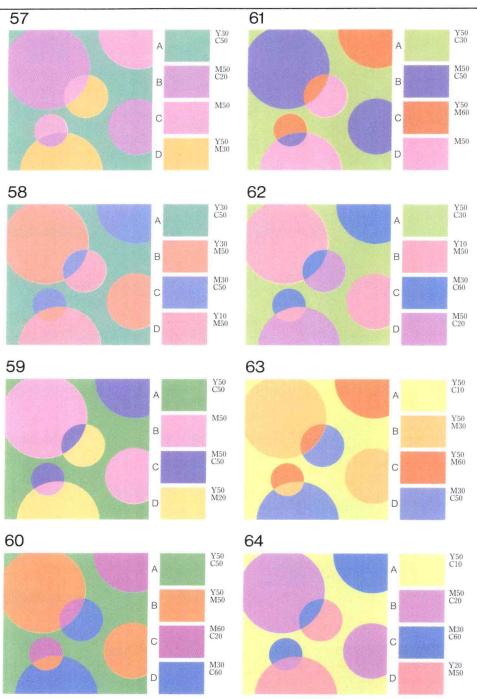
29

A — Y50

B — M50

C — M50 C50

D — M30 C50

30

A — Y50

B — M50 C10

C — Y20 C60

D — Y30 M50

31

A — Y50 M10

B — Y10 C50

C — M30 C50

D — Y10 M50

32

A — Y50 M10

B — M50 C30

C — Y50 C50

D — Y20 M60

33

A	Y50 M30
B	Y50 C10
C	M50 C40
D	M50 C10

37

A	Y30 M50
B	M60 C20
C	Y60 M10
D	M30 C60

34

A	Y50 M30
B	M30 C50
C	M50 C20
D	Y50 C40

38

A	Y30 M50
B	Y20 C50
C	M30 C50
D	M50 C30

35

A	Y50 M50
B	M60 C20
C	M50 C50
D	Y20 C60

39

A	Y10 M50
B	M20 C50
C	Y20 C50
D	Y50 M10

36

A	Y50 M50
B	Y50 C20
C	M60 C30
D	M50 C60

40

A	Y10 M50
B	M60 C50
C	M30 C50
D	Y50 C10

41

A — M50
B — Y50 M30
C — Y20 C50
D — M20 C50

45

A — M50 C30
B — Y20 M50
C — M10 C50
D — Y50 C10

42

A — M50
B — Y30 C50
C — M30 C50
D — Y50

46

A — M50 C30
B — Y10 C50
C — Y50 M10
D — Y10 M50

43

A — M50 C10
B — M30 C50
C — Y20 C50
D — Y50 M30

47

A — M50 C50
B — M50
C — Y20 C50
D — Y50 M10

44

A — M50 C10
B — Y50
C — Y50 C30
D — M20 C50

48

A — M50 C50
B — Y50 M30
C — Y50 C10
D — Y10 M60

49

A		M30 C50
B		Y10 M50
C		Y50 M10
D		Y10 C50

53

A		C50
B		Y50
C		Y10 M50
D		M50 C30

50

A		M30 C50
B		Y30 C50
C		Y40 M60
D		Y60 M20

54

A		C50
B		Y10 M50
C		M60 C20
D		Y50 M20

51

A		M10 C50
B		M50
C		Y50
D		M60 C20

55

A		Y10 C50
B		M50
C		M40 C50
D		Y50 M30

52

A		M10 C50
B		M60 C10
C		M50 C30
D		Y30 M50

56

A		Y10 C50
B		Y30 M50
C		M30 C50
D		M50 C20

11

57

A	Y30 C50
B	M50 C20
C	M50
D	Y50 M30

61

A	Y50 C30
B	M50 C50
C	Y50 M60
D	M50

58

A	Y30 C50
B	Y30 M50
C	M30 C50
D	Y10 M50

62

A	Y50 C30
B	Y10 M50
C	M30 C60
D	M50 C20

59

A	Y50 C50
B	M50
C	M50 C50
D	Y50 M20

63

A	Y50 C10
B	Y50 M30
C	Y50 M60
D	M30 C50

60

A	Y50 C50
B	Y50 M50
C	M60 C20
D	M30 C60

64

A	Y50 C10
B	M50 C20
C	M30 C60
D	Y20 M50

65

A — M50 C30
B — M30 C60
C — Y10 C50
D — Y10 M50

69

A — M70 C40
B — M70 C70
C — Y10 C60
D — M30 C50

66

A — M30 C50
B — M50
C — Y10 C50
D — M50 C20

70

A — M50 C70
B — Y10 C50
C — Y50 C60
D — M50 C20

67

A — C50
B — M40 C50
C — M50 C50
D — Y30 C60

71

A — M20 C70
B — M50 C70
C — M70 C40
D — Y10 C50

68

A — Y10 C50
B — M40 C50
C — M60 C10
D — M60 C30

72
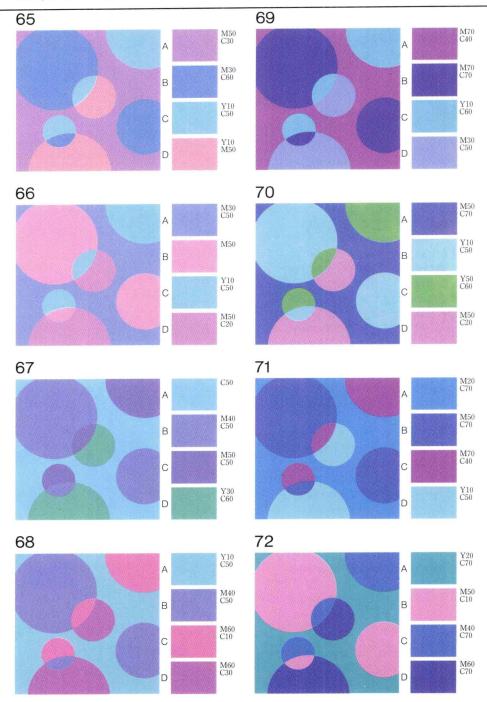

A — Y20 C70
B — M50 C10
C — M40 C70
D — M60 C70

13

REFRESHING

Similar images

- Clean
- Fresh-Faced
- Invigorating
- Clear

• This color scheme is like a pleasant breeze blowing through gentle sunshine, making the young leaves quiver. The cleanness of this refreshing feeling is its strong point.

• In order to express such a refreshing quality, the three conditions of brightness, cold colors, and contrast are required. First of all, the entire area uses bright and clear pastel tones ranging from light to bright. The cold color group, with blue as the main color, is used for the hues. White or a cold yellow, such as lemon, is added and provides a contrast in lightness. This is the easiest way to create a refreshing impression.

• The addition of pink and purple create a romantic ambience. Mint and orange offer an impression of pleasantness and robustness. When only blues and greens are combined, a cooler image results. Although the ambience changes somewhat in accordance with the number of colors and the shape allowances, if at least the three above conditions are satisfied, then the color scheme will be successful.

Other references:
- Romantic (p. 8–12) • Lighthearted (p. 16–17)
- Sporty (p. 38–39) • Cool/Cold (p. 64)
- Spring (p. 96–97) • Summer (p. 98)

73

	Color
A	Y50
B	M20 C60
C	M50
D	Y10 C50

74

	Color
A	M20 C50
B	Y50
C	C50
D	Y30 C50

75

	Color
A	M30 C50
B	Y10 C50
C	Y50 M10
D	M50 C50

76

	Color
A	Y20 C50
B	Y50
C	Y50 M40
D	M50 C30