DESIGNER'S GUIDE TO

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by Thuyoshi Shibukawa and Yumi Takahashi First published in the United States 1990 by Chronicle Books

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Introduction

This easy-to-use *Designer's Guide to Color 4* is a color manual that consists of different categories of tones. The tones are first divided into four major categories, each of which is further divided, gradation by gradation, within the limitations of printability.

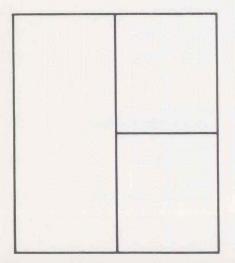
Group One: Pale/Light/Bright Three intensities of pastel tones

Group Two: Dull Tones low in saturation

Group Three: Vivid/Deep Tones high in saturation

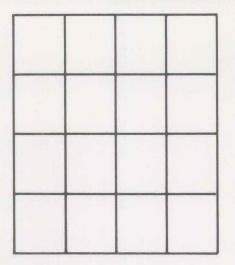
Group Four: Dark/Grayish Saturated, dark tones and neutralized tones

At the beginning of each chapter, the basic colors are presented as individual chips, starting with yellow or the tone closest to yellow. Abundant color combinations can be made not only of tones in the same group but also of those in different groups. For printing purposes, each color combination comes with a description of the density. Density figures show percentages of yellow (Y), magenta (M), cyan (C), and black (BL) and can be used to designate colors for printing. The appendix illustrates the readability of white and black type on the various groups of tone. Gradation scales and charts of fluorescent colors are also provided.



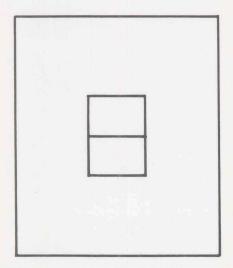
3-color combination

The basic 3-color format is proportioned 2:1:1. Because the three colors are next to each other, the relationship among them is easy to discern. The color in the large rectangle on the left can be seen as the background color, and the two colors in the smaller rectangles on the right can be thought of as patterns. Thus, it is possible to ascertain how a pairing of colors will appear on a particular ground.



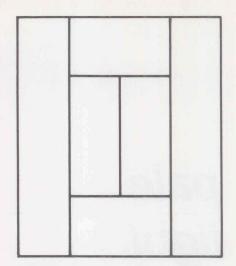
Mosaic

This format is most suitable for analyzing involved color schemes, such as those used for fabric design. Each overall mosaic is proportioned 2:1:1.



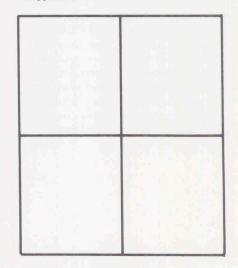
Point

The point effect is apparent when one color is surrounded by a background color. If you mask either the top or the bottom center rectangle, the impact of a single color point can be seen.



Black & White

Black, white, and gray are compatible with any color, and they are the inevitable connectors between colors. They also work to brighten or tighten a pattern. When either the right or left half of the pattern is masked out, the effect of the black or of the white is apparent.



4-color combination

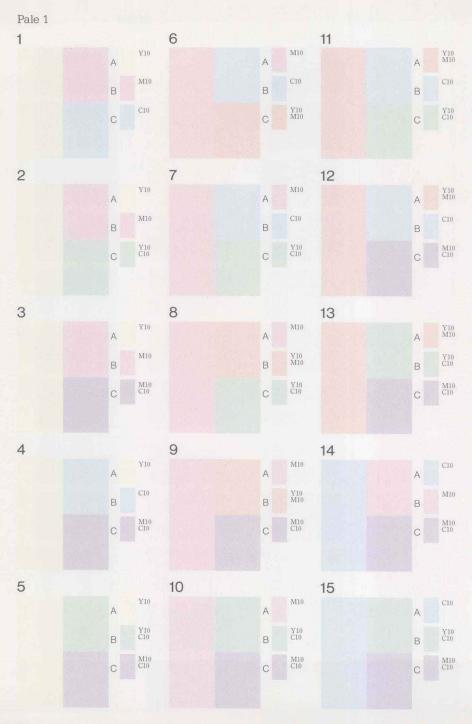
This equally divided 4-color combination is a kind of mosaic that gives a feeling not just for one color but for the patterns made by color combinations

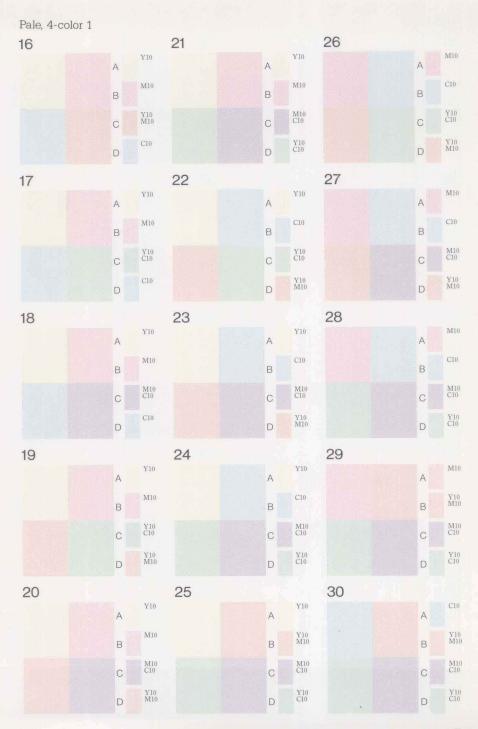
pale light bright

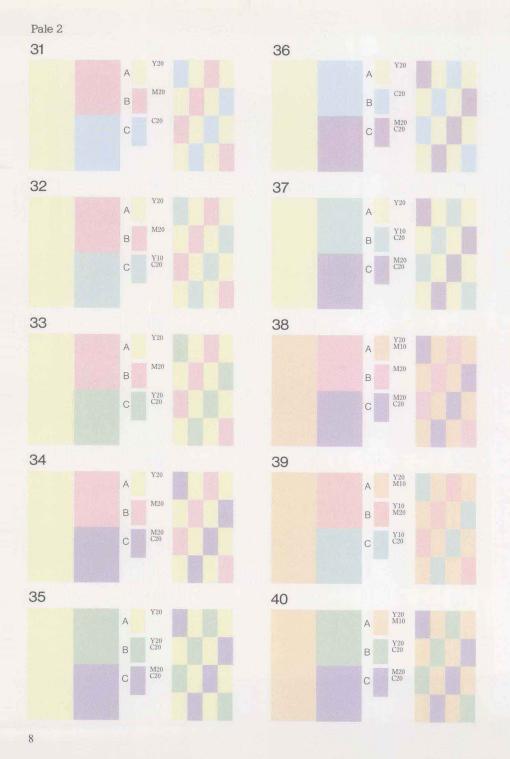
The range of colors from pale to bright includes pastel tones, which are effective for use of tone-on-tone and for gradations. If you want to control the intensity, add gray or dull colors at the point. Dull, dark, and grayish colors are harmonious with this range, but vivid colors lessen the strengths of the group. It is often necessary to use a technique like point when deep colors are involved. The tones in this group are created by mixing together two of the three primary colors used in printing.



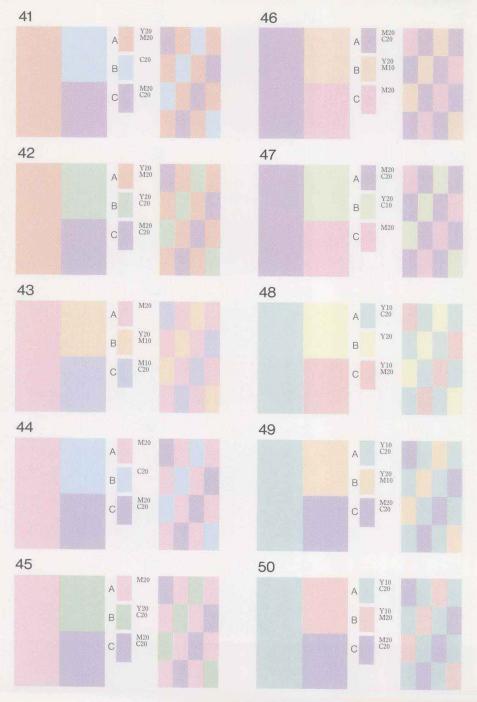


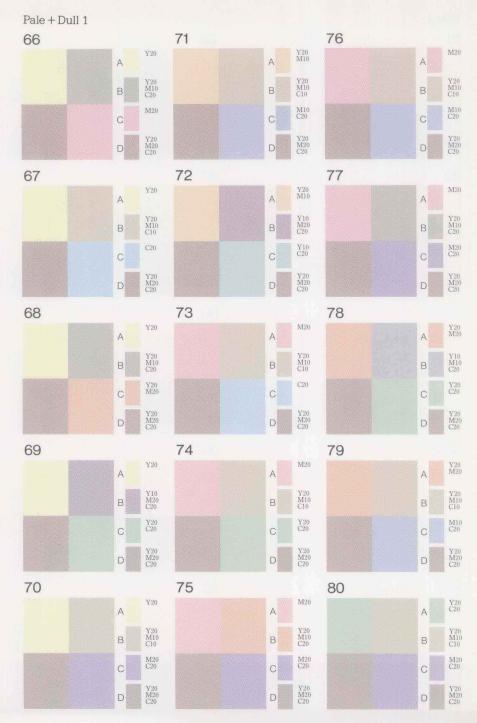


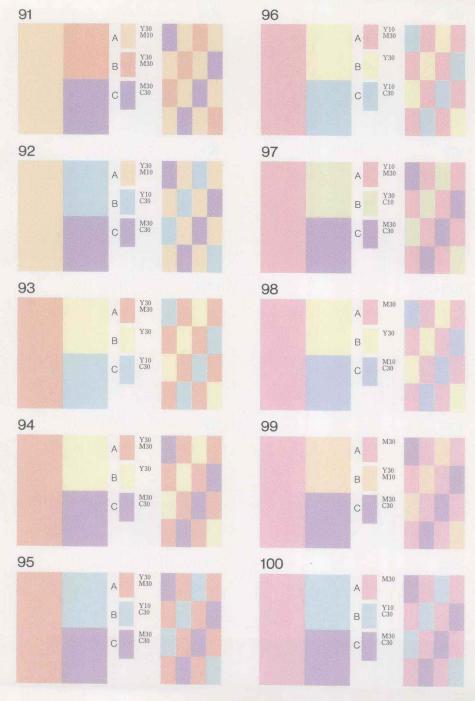


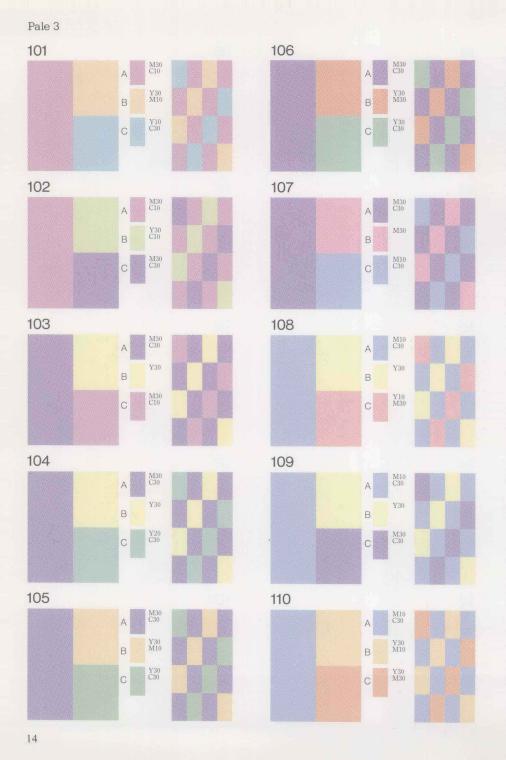


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