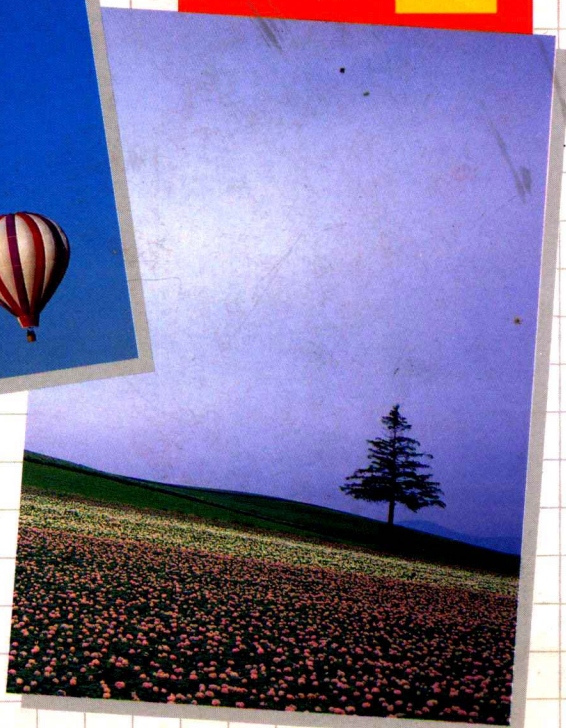
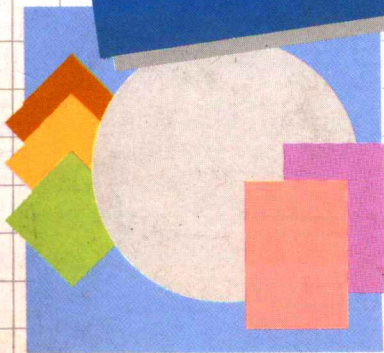
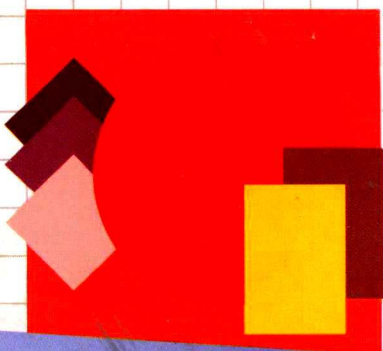


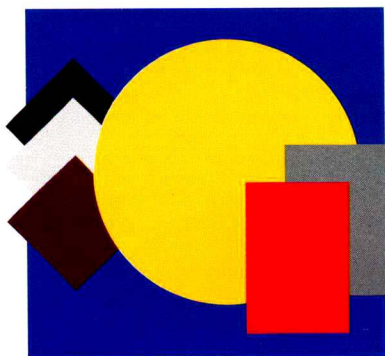
COLOR HARMONY

A GUIDE TO CREATIVE COLOR COMBINATIONS



COLOR HARMONY

A Guide to Creative Color Combinations



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Rockport Publishers • Rockport, Massachusetts

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The bold, contrasting blue and red sails give us a sense of the excitement of this yacht race (see page 26).



A metropolis like New York City looks cold and gray from the air, all sharp edges and stark contrasts (*see page 36*).



The complementary colors in this barley field — violet and yellow — convey a sense of harmony and completeness (*see page 28*).





These outfits seem colorful and exciting to us because they contrast hues from the same color family (see page 40).

How to Use This Book

Choosing colors is fun, but there's more to choosing an effective color scheme than simply picking the colors that appeal to you, just as there's more to being a connoisseur of fine art than "knowing what you like." The colors that you like best might not go well together (the best example of this is Howard Johnson's favorite color combination — turquoise and orange), or they might not convey the effect that you're after. Color harmony is as much of a science as an art, and follows very specific rules about hue, brightness, and contrast — rules that we'll discuss in detail beginning on *page 44*.

In color as well as music, *harmony* means an aesthetic arrangement of parts to form a pleasing whole: a musical composition, a painting, or a graphic design. All music from Mozart to Madonna consists of the same twelve notes, and all graphic designs from Gutenberg to Glaser use the same palette of colors. If the *science* of color harmony is knowing which colors to use, the *art* is knowing what order to put the colors in, and what proportions of each. In this book, we've tried to mix the scientific and the aesthetic approaches: some of the color combinations examine all the possible variations on a single theme (for instance, *complementary hues* beginning on *page 78*), while others were chosen simply for their beauty and pleasant associations (such as the *natural colors* beginning on *page 102*).

In order to use this book most effectively, we suggest that you read it through from start to finish, instead of just browsing. Each section is designed to help you along the path to choosing a specific combination of two or more colors: a color scheme that you can use when you plan your next painting, ad layout, book design, or even your wardrobe. Start with a general sense of the effect that you're after: do you want colors that are warm or cool? striking or quiet? surprising or subtle? Beginning on *page 46*, you'll find hundreds of color combinations to suit any mood or purpose.

Finally, it's important to remember that the color combinations illustrated in this book show colors on a very small scale. When you magnify them a hundred times on your posters or layouts, you'll find that a seemingly innocuous color suddenly looks much bolder. (Think of apple green, a lovely color in small doses, splashed over the walls of your apartment.) In general, the larger the area, the bolder the color appears, so it's often better to choose color schemes with relatively weak tints and low contrast.

Here's how the material in this book is organized:

Pages

- 2-5** These **color photographs**, along with the other photographs in this book, have been carefully selected to convey specific color impressions.
- 8-9** All the color schemes and combinations in this book use **61 basic colors**, which are described and illustrated on these two pages.
- 12-19** In **the living palette**, we look at some of the uses and emotions associated with eight familiar colors: red, yellow, green, blue, purple, brown, black, and white.
- 20-25** **The color guide** divides colors into six broad categories: warm, cool, light, dark, vivid, and dull. Each category is illustrated with a color photograph.
- 26-43** The photographs and color combinations in this section will show you how to create a **color scheme** that's striking, tranquil, exciting, natural, warm, cold, young, feminine, or surprising.
- 44-119** The **1,662 color combinations** on these pages are all combinations of two, three, or four of the 61 basic colors, selected and arranged in order to convey a specific color impression, or bring to mind a certain emotion.
- 122-137** Some of the **practical applications** for color combinations in art, industry, and daily life are illustrated on these pages.
- 138-141** Finally, our guide to **choosing colors** offers 12 useful guidelines for selecting your own color combinations.
- 142** The **color conversion chart** for the 61 basic colors lets you simulate the colors with four-color printing.
- 143-158** The **61 color cards** can be used with the masks on the book jacket flaps, or cut out and used separately.

All the color schemes and combinations in this book use 61 basic colors, which are illustrated in the table below. Each color is identified here and throughout the book by the Color number of *DIC Color Guide*, published by Dainippon Ink & Chemicals, Inc.

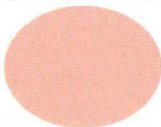


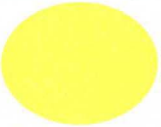







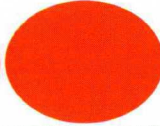



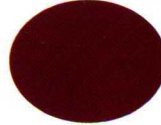





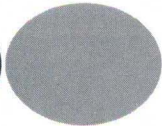
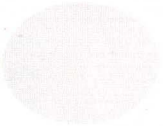
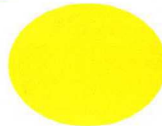


The 44 basic colors on the top four rows of the color table are actually shades of 11 basic hues: the ten colors in the color wheel (see page 10) plus orange-yellow.

● **Light colors** (row 1) are mixtures of the 11 basic hues with white, which lessens the intensity of the colors.

● **Dull colors** (row 2) are mixtures of the 11 basic hues with gray, which tends to muddy the colors.

● **Vivid colors** (row 3) are the 11 basic hues.

The Basic Colors

DIC NO.	5	7	32	33	12
Light Colors					
DIC NO.	292	317	207	208	210
Dull Colors					
DIC NO.	156	82	84	166	170
Vivid Colors					
DIC NO.	305	328	354	373	375
Dark Colors					
DIC NO.	556	544	543	548	
Achromatic Colors					
DIC NO.	126	113	179		
Process Colors					

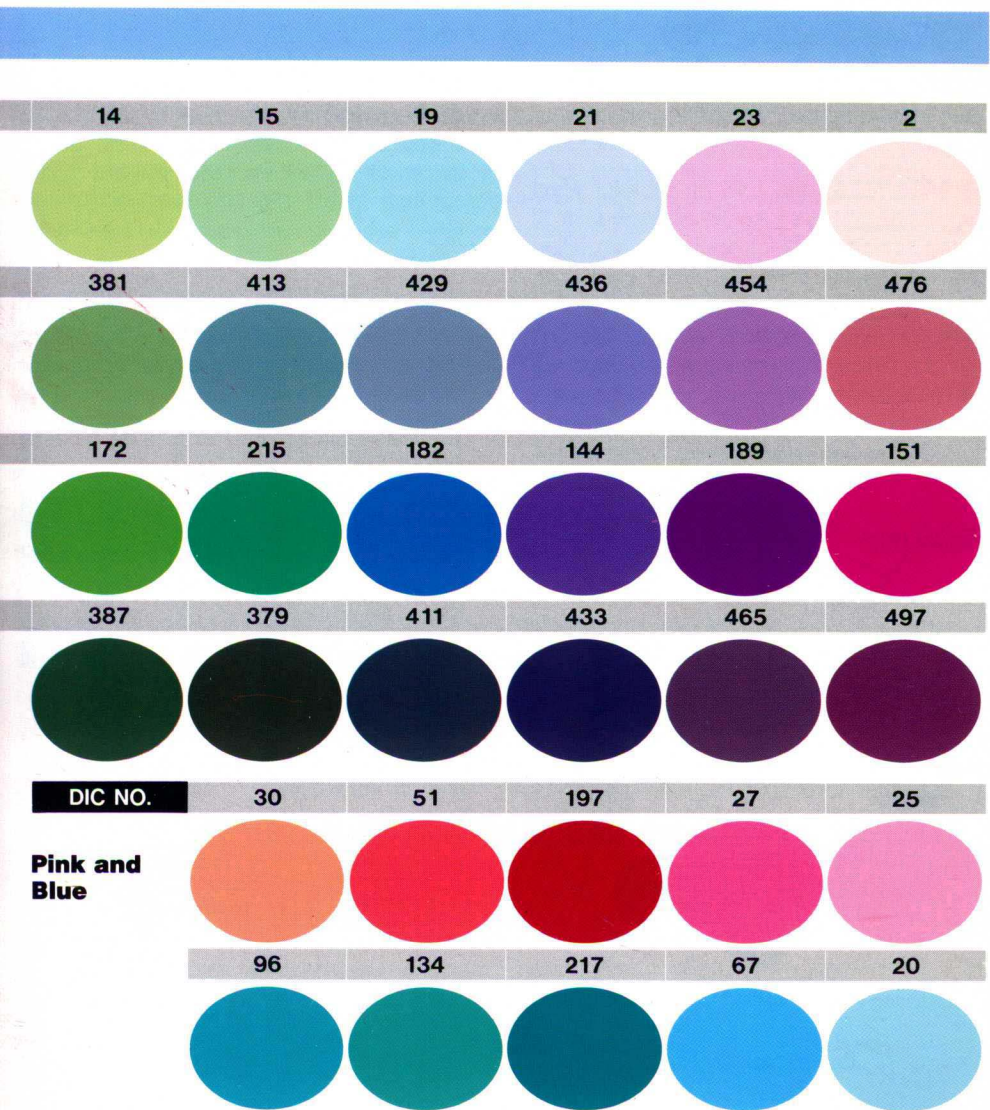
● **Dark colors** (row 4) are mixtures of the 11 basic hues with black.

In addition, 17 colors have been added to round out the 44 basic colors:

● **Achromatic colors** (row 5, left) are literally “colors without color” — in other words, black and shades of gray.

● **Process colors** (row 6, left) are yellow, magenta, and cyan, which are used (along with black) in the four-color printing process. Any of the 61 basic colors can be simulated with the four process colors (see page 142).

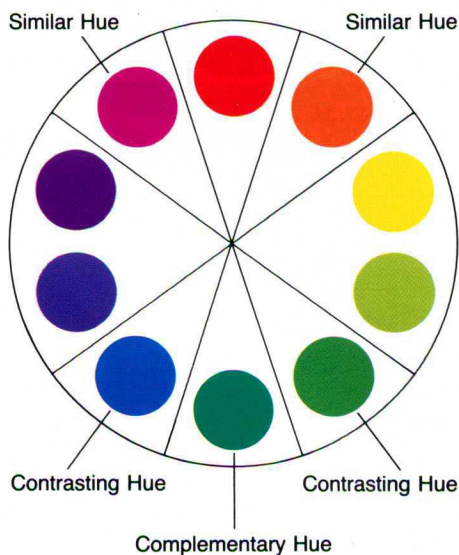
● **Pink and blue** (rows 5 and 6, right) are extremely popular among graphic designers, so we’ve included some additional hues and shades.



The Color Wheel

Every color in the spectrum has three different characteristics:

● **Hue** is the actual color. In the color wheel (below), the ten hues (moving clockwise from 12 o'clock) are red (DIC 156), orange (DIC 82), yellow (DIC 166), yellow-green (DIC 170), green (DIC 172), blue-green (DIC 215), blue (DIC 182), blue-violet (DIC 144), violet (DIC 189), and red-violet (DIC 151). These colors correspond to the *vivid colors* on the third row of the basic color table on pages 8-9; on the table, an eleventh color, yellow-orange (DIC 84), has been added between orange and yellow.



● **Lightness** is the *shade* of the color: the amount of white or black mixed with the hue. For instance, in the basic color table, pink and crimson are shades of red (DIC 156): pink (DIC 5) is red mixed with white, and crimson (DIC 305) is red mixed with black.

● **Saturation** is the *vividness* or *intensity* of the color. Red (DIC 156) is more saturated than russet (DIC 292), even though they both use the same hue and shade.

The relationship between the hues on the color wheel is fixed, regardless of the lightness or saturation of the colors. For instance, you could easily substitute the *light colors*, *dull colors*, or *dark colors* on the basic color chart for the *vivid colors* illustrated on the color wheel, and the relationship between the hues would be the same.

● **Similar colors** are adjacent, like red and orange.

● **Contrasting colors** have three colors between them on the color wheel, like red and green, or red and blue.

● **Complementary colors** are on opposite sides of the color wheel, like red and blue-green.

We'll discuss these relationships in more detail beginning on page 46.

12-19 The Living Palette

There are an infinite number of colors, but all of them are combinations of the three primary colors — red, yellow, and blue — plus varying degrees of black and white. Along with green, purple, and brown, these colors make up the vast majority of the hues that we see in daily life: in books and magazines, on packaging and household appliances, and on the clothes we wear. On these pages, we'll look at some of the uses and emotions associated with these eight familiar colors — a useful starting point for any color scheme.

20-25 The Color Guide

The next step in choosing a color scheme is to use the three characteristics of color described on *page 10* — hue, lightness, and saturation — to divide colors into six broad categories:

- *Warm* and *cool* refer to the hue, the actual color.
- *Light* and *dark* refer to the shade, the amount of white or black mixed with the color.
- *Vivid* and *dull* refer to the vividness or intensity of the color.

26-43 Color Schemes

A *color scheme* is an overall mood for your painting, illustration, or graphic design, and some moods are easier to achieve than others. It seems logical that a *natural* mood can be conveyed with earth tones like brown and green, and a *warm* mood with warm colors like red, orange, and yellow, but how do you create a color scheme that's *striking*, *tranquil*, *exciting*, *young*, *feminine*, or *surprising*? The photographs and the color combinations on these pages — selected from among the hundreds of color combinations on *pages 44-119* — will show you.



Red

Red is passionate, the color of hearts and flames: it attracts our attention, and actually speeds up the body's metabolism. Red is popular among the young, and pink in particular is associated with romance. Deep red, on the other hand, looks aristocratic.

