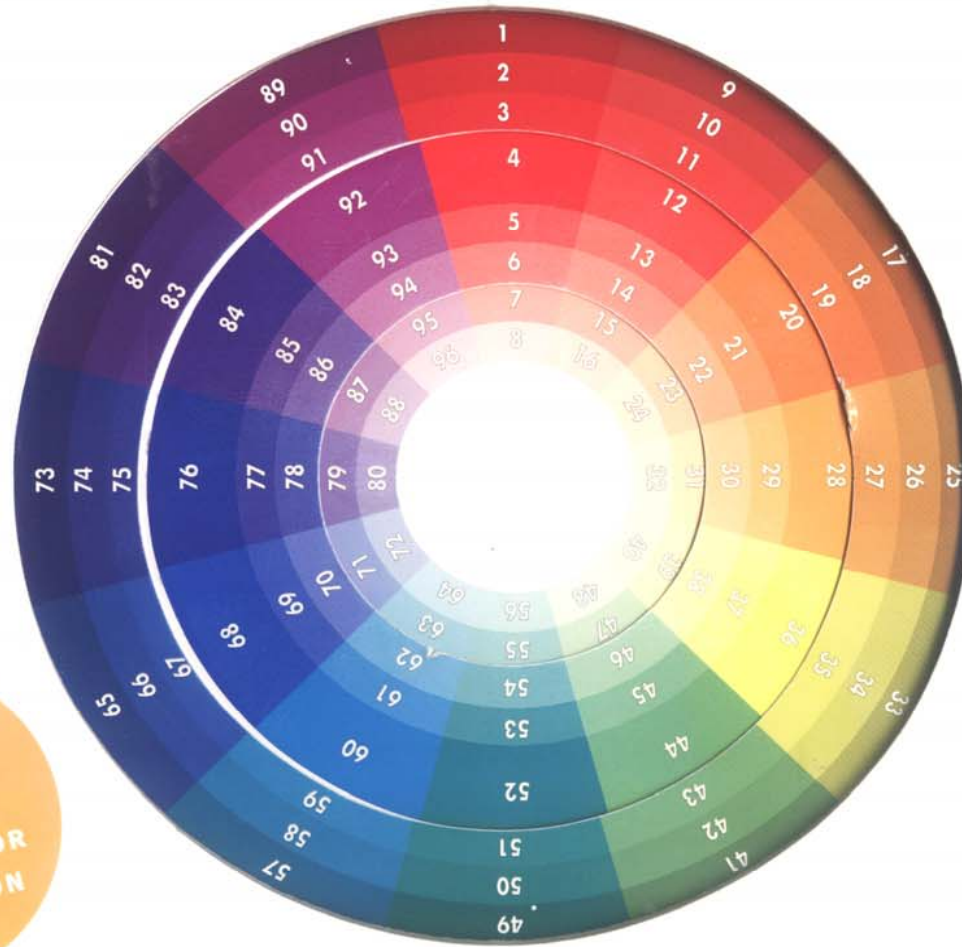


Color Harmony Workbook



WITH LARGE,
TEAR-OUT
SWATCHES
OF EACH COLOR
COMBINATION

rockport

A Workbook and Guide to Creative Color Combinations

Copyright © 1999 by Rockport Publishers, Inc.

All rights reserved. No part of this book may be reproduced in any form without written permission of the copyright owners. All images in this book have been reproduced with the knowledge and prior consent of the artists concerned and no responsibility is accepted by producer, publisher, or printer for any infringement of copyright or otherwise, arising from the contents of this publication. Every effort has been made to ensure that credits accurately comply with information supplied.

First published in the United States
of America by:
Rockport Publishers, Inc.
33 Commercial Street
Gloucester, Massachusetts 01930-5089
Telephone: (978) 282-9590
Facsimile: (978) 283-2742
URL: www.rockpub.com

ISBN 1-56496-435-3

10 9 8 7 6 5 4 3 2 1

Text: Lesa Sawahata

Color Harmony Workbook is based on
Color Harmony 2, A Guide to Creative Color Combinations
Bride Whelan, Copyright 1994, 1-56496-066-8

Book Design: Laura Herrmann Design

Cover Design: Elastic Design

Back Cover Images (top to bottom): see pages 72, 88, 112

Manufactured in China.



Table of Contents

4	■ Introduction
	How to Use This Book
	The Process of Choosing Color
5	■ Working With the Color Wheel
6	■ The Facets of Color
	■ Hot
	■ Cold
	■ Warm
	■ Cool
	■ Light
	■ Dark
	■ Pale
	■ Bright
7	■ Basic Color Schemes
	Achromatic
	Analogous
	Complementary
	Clash
	Monochromatic
	Neutral
	Primary
	Secondary
	Split Complementary
	Tertiary Triad



8	■ Creative Color Combinations
8	■ Powerful
16	■ Rich
24	■ Romantic
32	■ Vital
40	■ Earthy
48	■ Friendly
56	■ Soft
64	■ Welcoming
72	■ Moving
80	■ Elegant
88	■ Fresh
96	■ Traditional
104	■ Refreshing
112	■ Tropical
120	■ Classic
128	■ Dependable
136	■ Calm
144	■ Regal
152	■ Magical
160	■ Energetic
168	■ Subdued
176	■ Professional
184	■ Color Conversion

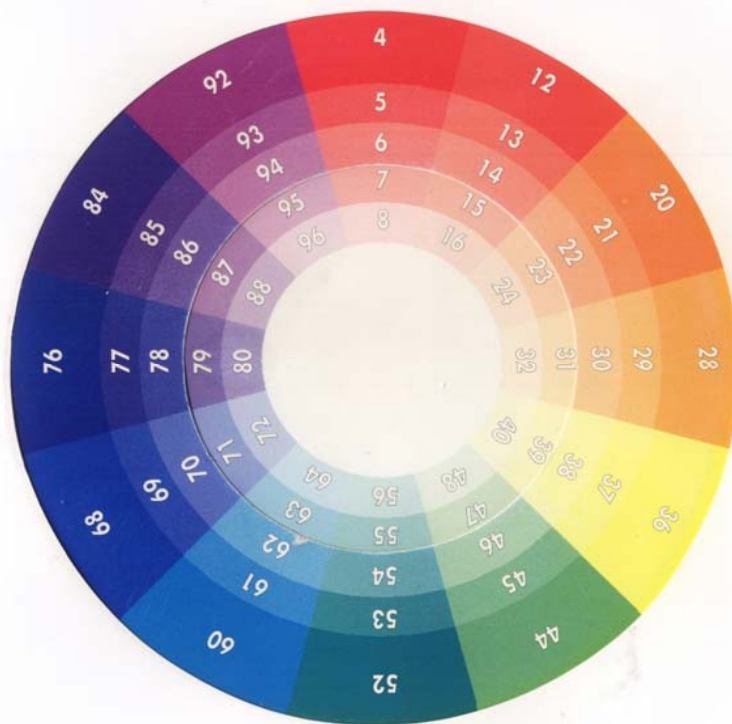
Introduction

In his seminal 1963 book *Interaction of Color*, the influential German artist Josef Albers noted that while human auditory memory is excellent—a melody is often repeatable after hearing it only once or twice—our visual memory, in particular the memory of color, is quite poor. Ironically, those who have the most apparent skill and experience with color—including artists and designers of every type—often find themselves beset by this frustrating perceptual frailty. The fact is, especially for those with a creative eye, color is layered with emotional, psychological, personal, and cultural meaning that can obscure objective reality.

How to Use This Book

Enter *Color Harmony Workbook*, a tool designed to end this frustration and lend ongoing inspiration and support to anyone who needs a precise command of color in all its delicious variety and moods. *Color Harmony Workbook* includes:

- Basic color information
- A color wheel



- Themed color schemes
- Color swatches for easy reference

Armed with this information, color professionals (including graphic and interior designers, architects, artists, and craftspeople) can approach their particular project—whether a brochure, home interior, or painting—infused with new confidence and creativity.

The Process of Choosing Color

To begin:

- **DEFINE** the mood and goal of your project;
- **CHOOSE** the color you feel best expresses this mood;
- **PLAY** with the possibilities presented in the workbook's color themes, using swatches to match fabrics, paints, papers, inks, etc.;
- **REFINE** these color options down to the best possible color scheme.

Working With the Color Wheel

While it may appear complex, the color wheel is simplicity itself. Before discussing it, however, some basic color terminology is helpful.

A **hue** is simply a pure color—any color except white or black.

A **tint** is a hue mixed with white (red is a hue, pink is a tint).

A **shade** is a hue mixed with black (maroon is a shade of red).

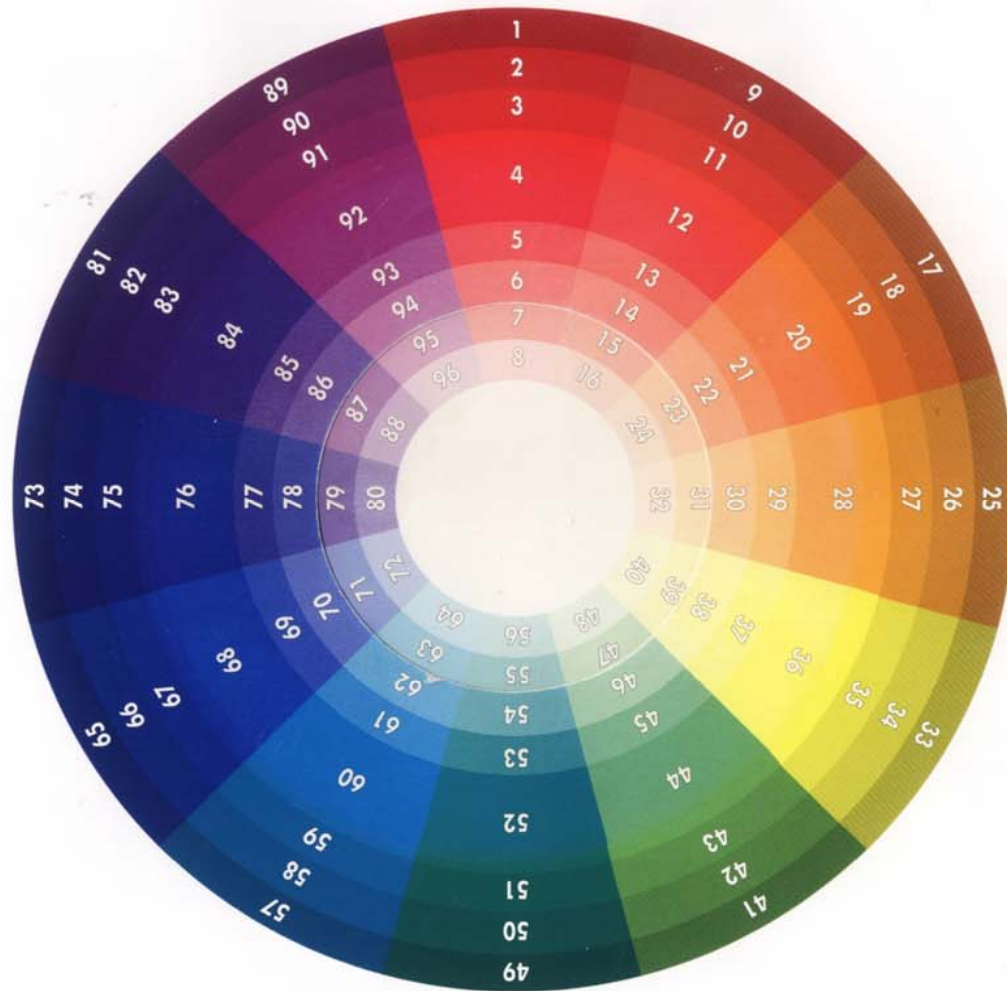
A **tone** is a hue mixed with gray.

The **chroma** is the intensity or saturation of a hue—red has a higher chroma than pink or maroon.

The **value** describes the lightness and brightness of a color. Pink has a higher value than maroon; yellow has a higher value than blue.

The color wheel is composed of twelve basic hues: three primary, three secondary, and six tertiary. The colors in these families are found equidistant from one another on the color wheel.

■ **PRIMARY** hues are red, blue, and yellow—colors that cannot be made by mixing other colors.



- **SECONDARY** hues (green, orange, violet) are made by mixing two primary colors—red and yellow, for example, create orange.
- **TERTIARY** hues are made by mixing a primary with a secondary color—red-violet, yellow-orange, blue-green, blue-violet, yellow-green, and red-orange.
- **COMPLEMENTARY** colors are opposite on the color wheel and, when mixed, will create a neutral.

Pure, high-chroma hues appear in the wide center band of the color wheel (look at numbers 4, 12, 20, 28, 36, 44, 52, 60, 68, 76, 84, and 92). Colors found in the four interior bands are tints, with various quantities of white added to the original hue; while the three outer bands are shades, with various amounts of black added to the original hue. The numbering system allows easy location of large swatches in the back of *Color Harmony Workbook*.

The Facets of Color

The emotional and psychological effects of color are undeniable, and it is in the facets of color that the feeling produced by color has its strongest impact. On a cold day, we long for the leaping red flames of a fire; in summer, the mere sight of a blue-green pool is refreshing. So we are constantly caught in the play of color and feeling, as outlined below.

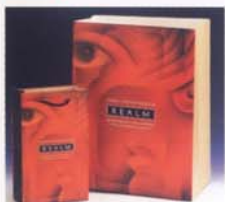
COLD

To understand cold colors, think of ice, with its combined hues of blue, blue-green, and green. These colors have the mind/body effect of slowing metabolism—someone in a cold-colored room will literally “chill out.” The effect of a fully saturated blue can be powerful, frigid, and austere; or it can be clean and fresh.



HOT

Intense, fully saturated red is like the essence of fire—that’s how to recognize a hot color. Red has been proven to stimulate the physical body, increasing the level of activity as well as body temperature; it also increases sexual desire. Hot colors are aggressive and attention-grabbing, making them a common choice in packaging and advertising design.



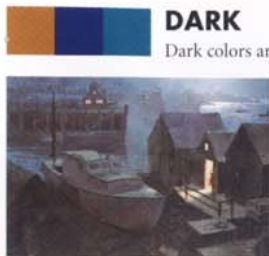
LIGHT

Light colors are barely colors at all—only the faintest hint of a hue is perceptible in these sheer, translucent colors. Because they are mostly white, light colors reflect the light around them, making a room—or a painting—seem to glow with a subtle illumination. Light colors open up space, making it feel larger and airier.



DARK

Dark colors are strong, sober, and seem to diminish rather than expand space. They are often used in the fine arts, and interior and graphic design as a means of contrasting lighter colors, and can convey a variety of moods—from dignity, tradition, and restraint to melancholy.



COOL

Cool colors are anchored in blue; unlike cold colors, however, they are blended with yellow and red, which creates a gorgeous range of colors from green through blue through violet. These colors are perceived as soothing, calming, meditative, and peaceful, like a slowly moving stream.



PALE

Pale colors are tints—that is, hues combined with a large amount of white. Found in the central rings of the color wheel, these soft, tender pastels evoke a feeling of youth, innocence, gentleness, and romance. These colors are considered to be “feminine” and are used frequently in cosmetic packaging.



BRIGHT

Bright colors are clear, distinctive, high-chroma colors—pure hues without a noticeable addition of white or black. These intense colors actually seem to vibrate; they are a keynote of the Pop Art movement of the 1960s. Bright colors add dynamism and energy to graphic and advertising design, as well as fine and applied arts.



WARM


Warm colors are based in red. Unlike hot colors, warm colors are softened with the addition of yellow, which creates a heady array of red-orange, orange, and yellow-orange. These direct, emotionally touching colors seem to reach out to us—an inviting, comforting aspect of warm colors that makes them natural for home interiors.




Basic Color Schemes

Basic color schemes concern the physical, objective reality of using and combining color. There's a mathematical perfection to these schemes; complementary colors, for example, will always be directly opposite each other on the color wheel, and will always seem to intensify each other. Each of these schemes creates a unique effect on the eye of the perceiver.


ACHROMATIC

 Meaning "without color," an achromatic scheme consists of black and white, and the vast range of grays that can be mixed from them. Variation is possible—"warm" and "cool" achromatics are made by adding a hint of red, yellow, or blue.


ANALOGOUS

 Any three hues that are adjacent to each other on the color wheel (including their tints and shades) are considered analogous. These hues have a harmonious, pleasing effect on the eye.

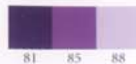
CLASH

 Clash color schemes have a brash, surprising effect. To create a clash color scheme, combine a hue with the color found on either side of its complement; blue with red-orange or orange-yellow, for example.

COMPLEMENTARY

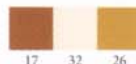
 This scheme involves using direct opposites on the color wheel—green/red, blue/orange, etc. These colors enhance one another, producing an almost vibratory visual sensation when seen side by side.

MONOCHROMATIC

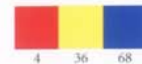
 This restrained, peaceful color scheme consists simply of a slice of the color wheel "pie"—a single hue combined with any of its tints or shades.




NEUTRAL

 So soft that it seems almost invisible, a neutral color scheme consists of hues that have been neutralized by adding their complements. The further addition of black and white expands the neutral palette.


PRIMARY

 The most basic of color schemes: the pure hues of red, yellow, and blue are combined. The elementary nature of this color scheme makes it a favorite for children's books, toys, and bedrooms. The purity of the primary scheme has made it an important palette for such artists as Piet Mondrian and Roy Lichtenstein.

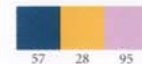
SECONDARY

 The secondary color scheme combines the secondary hues of orange, green, and violet. It has a fresh, uplifting quality and can be made quite subtle by using tints and shades of the secondary hues.

SPLIT COMPLEMENTARY

 The split complementary scheme is often more pleasing than a true complementary scheme. Choose a hue; the hues on either side of its complement create the split complementary scheme (orange with blue-green and blue-violet, for example).

TERTIARY TRIAD

 There are two tertiary triad color schemes, which consist of three tertiary hues that are equidistant from each other on the color wheel. The two tertiary triad schemes are: Red-violet, yellow-orange, and blue-green; or red-orange, yellow-green, and blue-violet.

Powerful

A powerful color scheme is one that captures the viewer's attention and emotion. The surest means to this end? Use a potent red hue as part of a color scheme. Irrespective of the other hues used, one's eye will always gravitate to where the red is. This aggressive, dominant quality has long made red the color of choice for advertising, particularly packaging—it's natural to see a red soft drink can or cigarette pack before noticing products in more subtly hued packaging. It is interesting to note how many nation's flags include red, the color of strength.

The bold effect of a powerful color scheme may derive from playing red off of its complement or near complementaries. Green, blue-green and yellow-green enhance red hues and take on an increased vibrance in proximity to red. Analogous schemes that include tints or shades of red, red-orange and red-violet often have a warming, even royal effect. It may be more effective to allow a red hue to speak for itself, by combining it with tints and shades or setting it off with achromatics. In any case, a powerful color scheme is intrepid and full of drama.

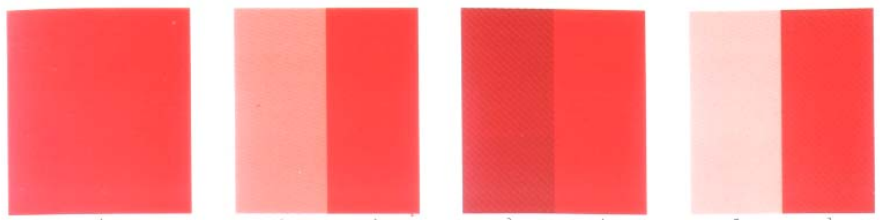
Pentagram Design
International Design Renaissance
Congress promotional poster



Design: Barbara Lazarus
Photo: Paul Rochelean



Ann Salisbury
Inner Glow



4

6

4

2

4

7

3

MONOCHROMATIC



84

92

4



84

94

4



87

93

4

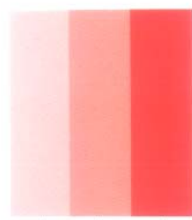


86

94

3

ANALOGOUS



7

6

4



6

2

4



1

3

4



2

7

4



92

4

12



92

5

12



95

6

12



94

2

14



68

36

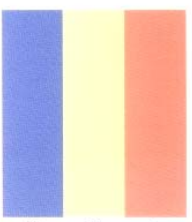
4



66

34

2



70

38

6



67

34

4

PRIMARY



4

12

20



3

13

20



6

16

20



7

11

22



32

4



50

5



51

6



49

1

COMPLEMENTARY



44

4

60



41

4

62



47

4

63



46

2

60

SPLIT COMPLEMENTARY



55

7



54

5



50

2



49

4



1

44

60



7

45

59



2

44

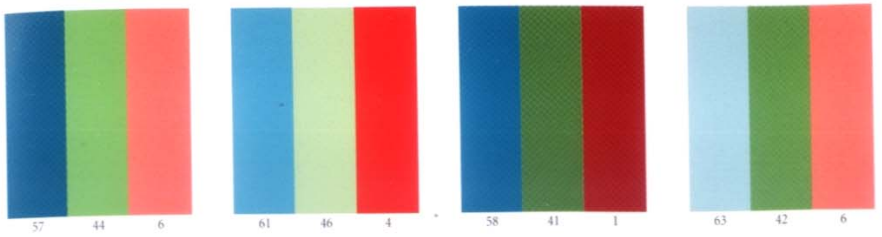
57



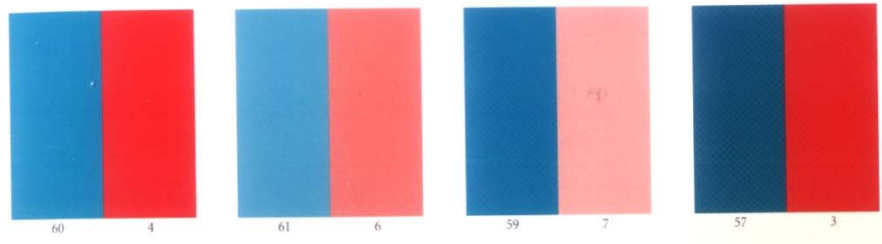
5

44

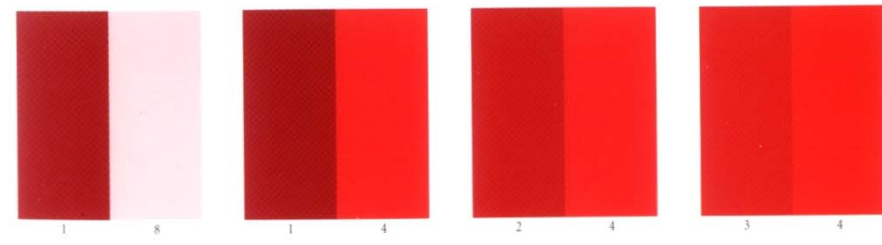
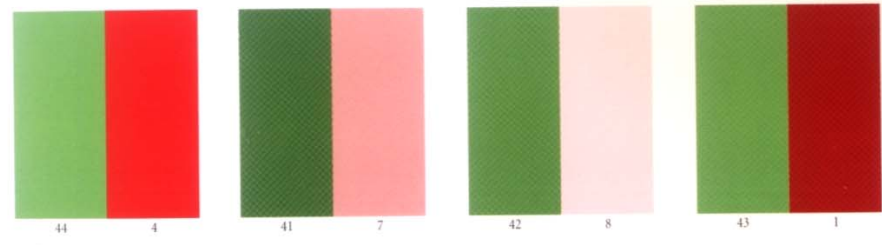
61



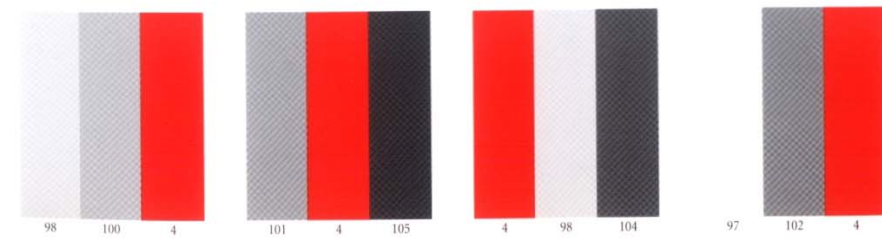
SPLIT



CLASH



NEUTRAL



Powerful



GENERAL COLOR

In choosing the proper red for a project, remember that it need not be strident to be powerful; a tint, tone or shade of red (or red-orange) may be a more appropriate, less demanding choice.

TIPS FOR COLOR SCHEMES

GRAPHIC DESIGN

A powerful color scheme is natural for graphic and advertising design. It is more appropriate for an attention-grabbing project — a poster, mailer or packaging — than for projects that require more “polite” hues (annual reports, invitations).

INTERIOR DESIGN

In using powerful color schemes, it is important to remember that red is a stimulating color; while it increases sexual ardor, it may be difficult to sleep in a red bedroom. It can, however, increase focus in an office or a study.

FINE ART

Using a powerful color scheme in the fine or applied arts can create a highly emotional response in a viewer, ranging from joy and exhilaration to discomfort.

Rich

The hues of gemstones, precious carpets, dark wood, and aged wine are the basis of a rich color scheme. The dominant feeling conveyed by a rich color scheme is of affluence, harmony, and age-old comfort. Colors are dominant without being overwhelming. A rich color scheme often includes complementary hues that have been deepened and enriched with black—think of the russet and maroon, forest green and olive, that are found in fine old carpets and tapestries. Touched with metallic golds and bronzes, rich colors have a traditional flavor, and appear to have been burnished with age.

Mellow shades of red are the starting point in a rich color scheme, and warm colors will generally dominate, though often in a surprising way: Polished wood may be the basic “color” of a rich interior, for example. Texture is important to a rich color scheme; in interiors, think of fabrics like moire and raw silk; in graphic design, paper will be heavy and pleasing to the touch; in the fine arts, there will be a tactile quality and perhaps visible brush strokes.

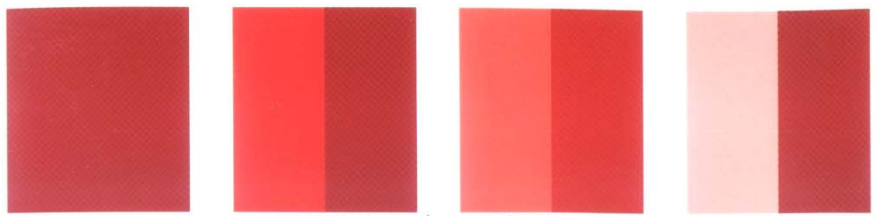
Design: Judy McMurray
Photo: Steve Vierra



Jo Moody
Papier mâché necklace



Asprey of London, Asprey shopping bag
Distributor: S. Posner Sons, Inc.



1



3 1



5 2



7 1

MONOCHROMATIC



81 89 1



82 91 2



84 90 3



88 92 1

ANALOGOUS



3 5 2



8 5 1



6 4 3



6 8 2



89 1 9



90 2 11



94 2 10



3 95 10



33 1 64



34 2 66



33 2 67



35 3 65

PRIMARY



1 9 17



2 11 17



3 10 19



1 19 9



49 1



51 1



54 1



56 2

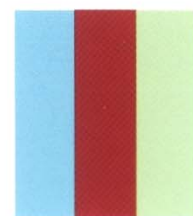
COMPLEMENTARY



57 1 41



58 1 42



62 1 46



64 1 45

SPLIT COMPLEMENTARY



49 3



51 2



54 2



56 1



61 2 42



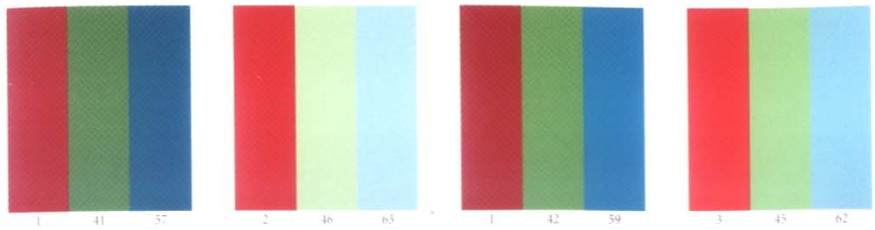
58 2 43



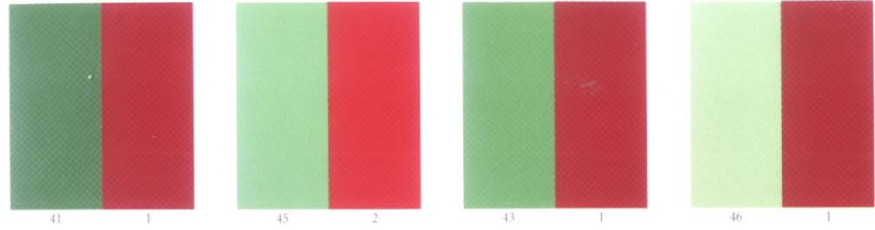
60 3 41



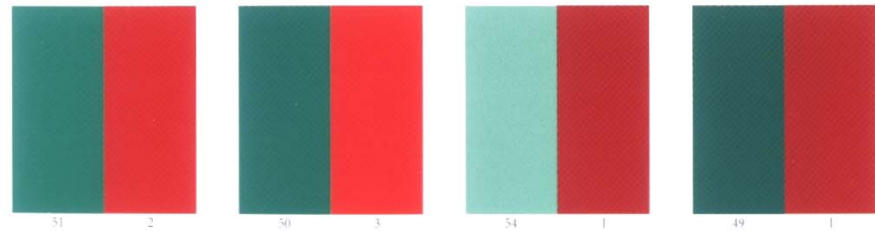
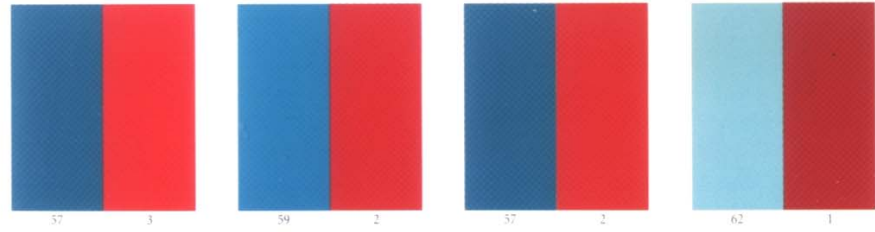
63 3 45



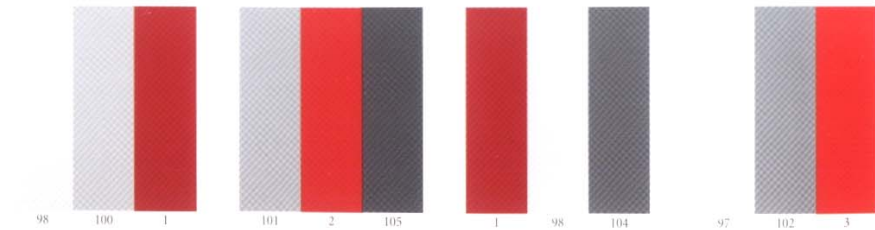
SPLIT



CLASH



NEUTRAL



Rich



GENERAL COLOR

Rich doesn't mean expensive; it just looks like it. A small amount of metallic gold (in the form of picture frames, mirrors, tassels, pillows, or—for graphic design—ink) enhances a rich color scheme immeasurably.

TIPS FOR COLOR SCHEMES

GRAPHIC DESIGN

Graphic designers will want to find the best possible paper a project's budget will withstand. Texture is crucial. A warm tone (creamy off-white) is preferable to a stark white.

INTERIOR DESIGN

To incorporate a rich color scheme into interior design, begin by finding a warm shade of red or gold for the walls. Polished wooden floors and furniture, as well as wainscoting, are other basics of a rich interior.

FINE ART

Fine artists should use oil paints instead of acrylics for a rich look. The depth, warmth and glow of oil paint makes up for its longer drying time.

Romantic

A romantic color scheme is gentle, its delicate pastels evocative of early spring flowers. Surprisingly, red is the hue that is the basis for a romantic color scheme—red that's been gentled with white to make a pale pink tint, transforming a strident and passionate hue to a color that whispers softly of love and friendship. The eye is naturally drawn to pink because of its red hue; but pink attracts attention, where red demands it. Red is the

symbolic color of Mars, the god of war; pink, on the other hand, is the color of Venus, goddess of love. Like Venus, pink is sensuous, captivating, and delicious, seductive without being threatening.

The romantic aspect of pink is combined most successfully with other pastel tints—pale lavenders and violets, light sky blue, peach, pale green, and yellow. These colors, which have an inherently feminine feel, recall Aubusson carpets, hand-tinted photographs, antique Chinese porcelains, and the palette of such painters as Degas and Fragonard.

Design: V-3 Design
Photo: J. J. Perez



Parfums Salvador Dali, Paris; Parfums Salvador Dali, shopping bag
Bag manufacturer: 12-34 Ltd./Korus

Ann Pember
Peony Birth



86 94 6



87 95 7



87 96 8



87 94 6



94 6 15



95 7 14



93 7 16



96 5 15

ANALOGOUS



6 14 22



5 16 23



7 16 22



8 12 23



46 6 62



45 6 63



47 7 63



46 3 64

SPLIT COMPLEMENTARY



44 8 61



47 7 59



43 6 57



47 6 60



7



8 6



3 6



7 3

MONOCHROMATIC



3 8 6



8 1 6



1 3 6



1 8 6



70 38 5



67 37 7



72 40 8



70 39 6

PRIMARY



6 54



7 55



8 54



5 51

COMPLEMENTARY



8 56



7 55



6 51



8 49



43

64

5



47

64

7



44

63

7



48

62

8

SPLIT



46

6



48

8



47

7



43

5

CLASH



62

6



63

7



61

8



59

5



1

8



9

6



11

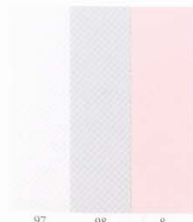
7



10

6

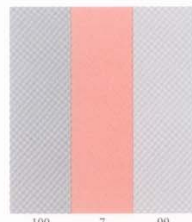
NEUTRAL



97

98

8



100

7

99



5

98

100



99

97

6

Romantic



GENERAL COLOR

When pastel pink is combined with stronger blues, blue-greens, and greens, the romantic color scheme takes on more sophistication.

TIPS FOR COLOR SCHEMES

GRAPHIC DESIGN

In graphic design, a romantic color scheme sets just the right feeling for such projects as wedding invitations, a woman's personal stationery, or cosmetic packaging.

INTERIOR DESIGN

The innocence projected by pink makes it the color of choice for the bedrooms of young girls.

FINE ART

Fine artists will find that watercolors, with their sheer, light quality, optimize the use of a romantic palette.

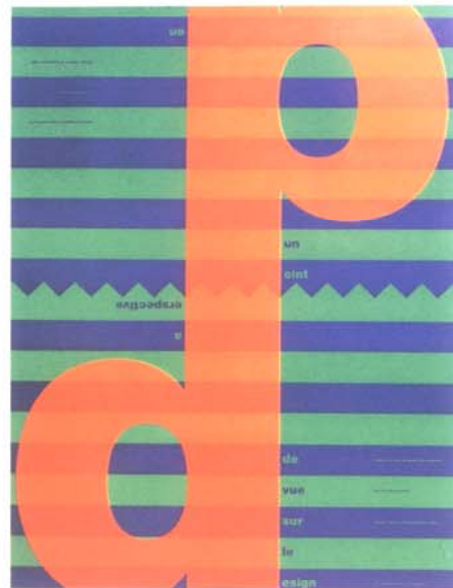
Vital

Lively, expressive, youthful, and exuberant—that's the feeling conveyed by a vital color scheme, which is based around a red-orange hue. Red-orange is a cheerful color that has the effect of making one feel warm and energetic. On an esoteric level, it's the color projected by the root chakra, said to be the place where one's life force resides. There's a full-steam-ahead, let's-get-things-accomplished feeling to the vital color scheme—it implies dauntless courage and fearless risk-taking. Particularly in an analogous palette, a vital color scheme has the brilliant, almost vibratory quality of autumn leaves.

The joyful and unrestrained nature of vital colors are frequently used in textile design, from the traditional (Indian saris and Thai plaid silks) to the contemporary (surfwear and other sportswear).

In graphic design, vital colors are useful in approaching projects that have a young, cutting-edge feeling; for example, cosmetics packaging for a trendy product line, brochures for high-tech or sports businesses, or any job that needs an uncomplicated "punch" of color. For interiors, a vital color scheme—particularly a complementary scheme, featuring red-orange paired with blue-green—provides a wonderful backdrop for furnishings with an exotic, Eastern flavor. The decidedly brilliant colors in the vital scheme are well suited to abstract paintings, wall hangings, and collages.

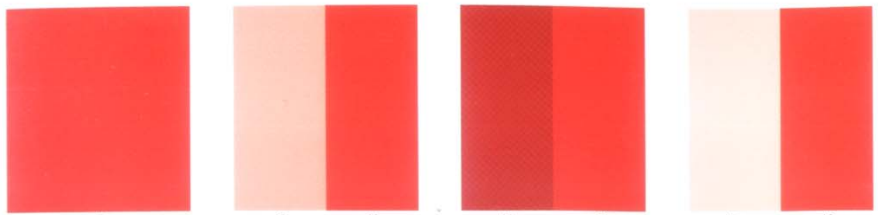
Matsumoto Incorporated
Exhibition announcement for David A. Hanks & Associates/
Montreal Museum of Decorative Arts



Coralie Alan Tweed
Roan Mt. Blackberry Bushes



Design: Claude Guidi
Photo: Steve Viera



12



15

12



10

12



16

12

MONOCHROMATIC



92

4

12



90

6

13



93

5

12



94

5

11

ANALOGOUS



9

15

12



14

10

12



9

11

12



10

16

12



4

12

20



4

15

20



7

13

20



8

10

22



76

44

12



73

42

10



78

46

14



79

42

12

TERTIARY



12

20

28



11

23

28



15

24

28



14

18

32



60

12



58

15



57

13



57

10

COMPLEMENTARY



52

12

68



50

12

70



54

12

71



55

10

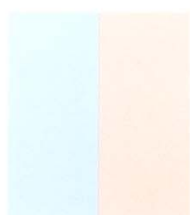
68

SPLIT COMPLEMENTARY



61

13



64

16



62

15



63

12



9

68

52



13

70

51



11

68

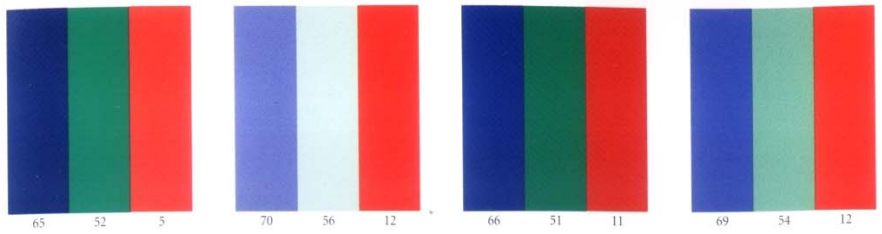
50



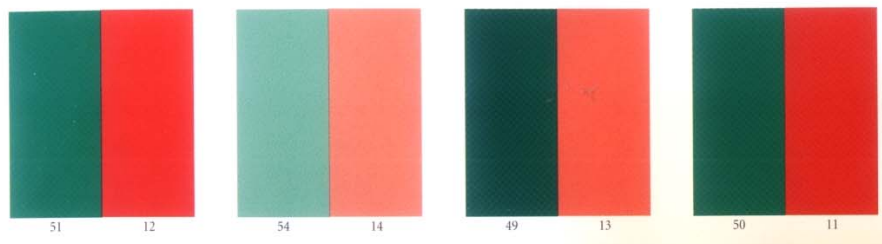
14

68

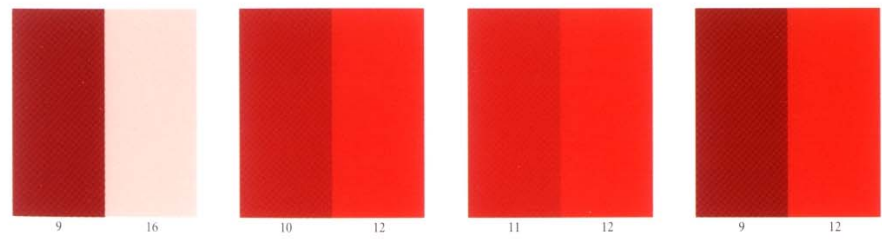
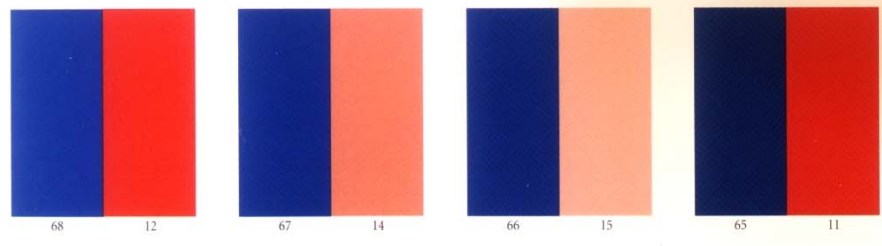
55



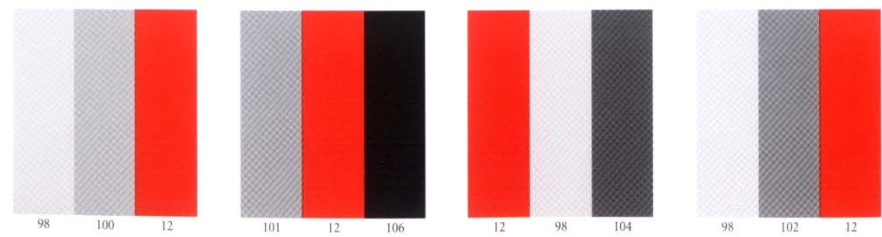
SPLIT



CLASH



NEUTRAL



Vital



GRAPHIC DESIGN

Both inviting and attention-grabbing, a vital color scheme works well for posters, mailers, and packaging, particularly when a youthful, carefree mood is desired.

INTERIOR DESIGN

An instant sensation of warmth is produced when a vital color scheme is used in interior design, making it an ideal choice for cool or gloomy climates.

FINE ART

A vital color scheme is a natural choice in applied arts like ceramics, glassblowing, fiber art, and hand-woven clothing; these vivid, uncomplicated colors show off simple forms to advantage.

GENERAL COLOR

A vital color scheme is an excellent choice for any art or design project in which an Asian flavor is desired. A vibrant cinnabar-red, combined with its complement or neutral gray and black, is particularly appropriate.

TIPS FOR COLOR SCHEMES

Earthy

Anyone who has driven across a desert at sunrise or sunset has seen the rich, resonant shade of red-orange that is at the heart of the earthy color scheme. This hue, the color of Mother Earth, stirs up an almost atavistic love of nature and is often used in art and design that allude to or include natural forms. The earthy color scheme transforms the high energy of red-orange with a hint of black, a great combination for stimulating energy while remaining "grounded."

It is hard to find a culture that has not used red clay, also called terra cotta, to create vessels, floor or roof tiles, or cooking pots; so this color scheme seems almost universally to hint of home and hearth. It calls to mind abundant and relaxed country living, and a warm climate (like that of the Mediterranean or the American Southwest). This is the chosen palette of many types of aboriginal arts and crafts; Native American jewelry, with its turquoise, copper and coral, the kilim rugs of the Middle East, Tibetan mandalas, and the sand paintings of Australian Aborigines all rely upon the earthy color scheme.

Sonia Greteman, Greteman Group
Christmas Poster for John Coultis



Design: Marian Glasgow Interior Design
Photo: Steve Vierra



Ellen Wineberg
Number 6



10



15

10



9

13



16

11

MONOCHROMATIC



91

3

10



90

2

17



89

3

10



91

1

13

ANALOGOUS



9

13

10



15

11

10



9

11

14



9

14

10

TERTIARY



2

18

10



1

10

21



2

11

19



3

9

19



74

10

42



9

74

41



11

43

75



43

73

11

COMPLEMENTARY



10

20

27



11

19

26



9

21

25



13

18

28

SPLIT COMPLEMENTARY



10

58



57

11



9

59



10

57



10

50

66



9

51

67



11

52

67



10

49

68



11

59



10

58



9

57



10

59



50

67

10



51

67

11



49

11

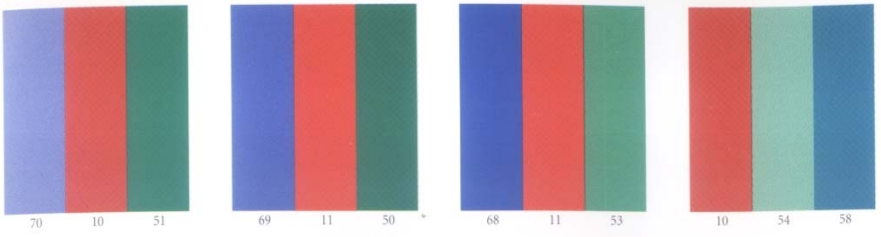
66



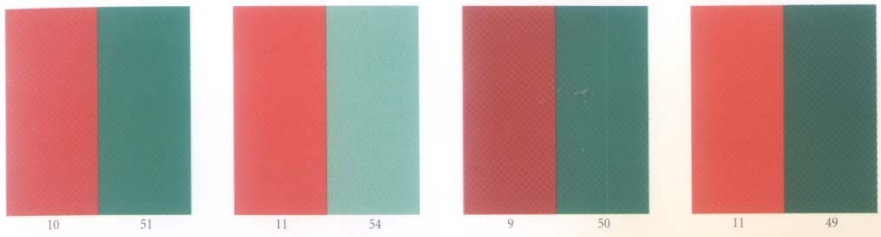
50

68

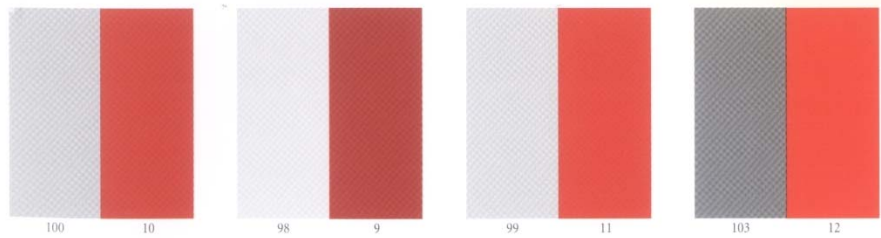
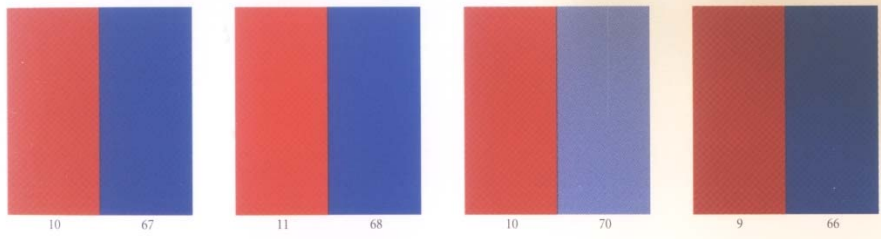
10



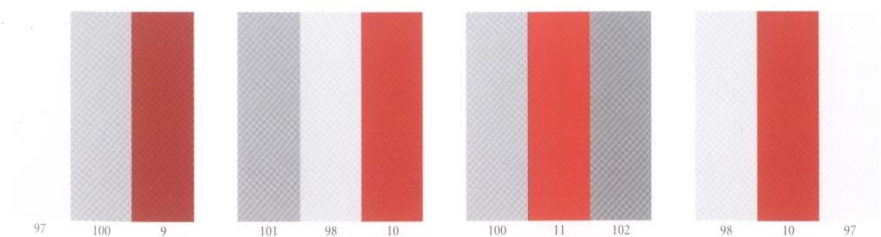
SPLIT



CLASH



NEUTRAL



Earthy



GRAPHIC DESIGN

In graphic design, earthy colors are effectively used in projects that deal with ecology and the environment, relaxation and leisure activities, or hint at ancient or aboriginal civilizations—Minoan, Mayan, Native American, etc.

INTERIOR DESIGN

The relaxed, warm, embracing feeling of earthy colors is used to advantage in residential interiors, particularly in open kitchen/dining rooms and restful bedrooms.

FINE ART

Fine artists will find the earthy color scheme a natural starting place in rendering desert landscapes and other exotic, or arid, locations. Quick-drying, matte acrylic paints work well for this palette.

GENERAL COLOR

Using undyed, un-slick natural materials—wood, bamboo, rice paper, hemp, raffia, canvas—enhances the relaxed energy of the earthy color scheme in interior and graphic design.

TIPS FOR COLOR SCHEMES

Friendly

A true orange hue is warm, comforting and undemanding, and is the central hue of a friendly color scheme. Orange is uncomplicated and direct; when paired with its complement, blue, both hues take on added crispness and definition (akin to looking at fall leaves against a clear, brilliant October sky). In its more penetrating aspect, orange is the international color of rescue and is generally used in outdoor safety gear because of its high visibility.

As the anchor in the friendly color scheme, orange recalls marigolds and California poppies, polished copper, and glowing fires. It's not an elitist hue—safety, comfort, and the pleasures of family life are implied by an orange hue. This color scheme is quite flexible, suitable for both “high” and “low” uses. It is seen not only in fast-food restaurants and automotive advertising, but in the 17th century paintings by Dutch artists like Vermeer and Rembrandt, who glorified the mundane activities of daily life. This sociable hue is known to stimulate optimism, confidence, tolerance, and a sense of community.

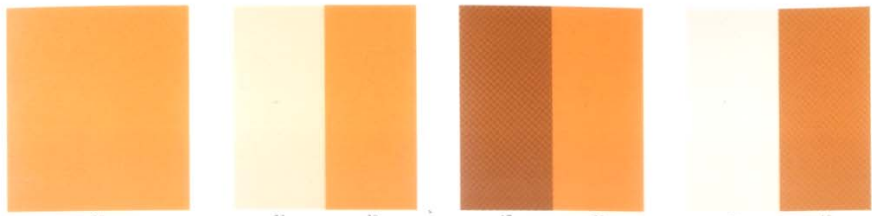
Design and Photo: Bedroom by Crate & Barrel



Standard-CDM Advertising P/L, SEIYU Department Store shopping bag
Bag manufacturer: Associated Packaging



DJ Donovan-Johnson
Farmers Market Reflections VI



20



23 20



17 20

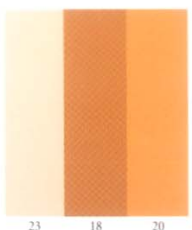


24 18

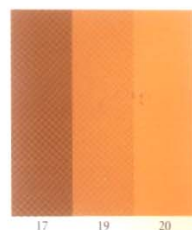
MONOCHROMATIC



19 22 20



23 18 20



17 19 20



18 23 20



84 20 52



81 17 50



86 21 53



84 18 52

SECONDARY



68 20



67 23



66 21



65 18

COMPLEMENTARY



70 22



72 21



67 19



65 20



4 12 20



4 14 20



7 16 20



6 15 18

ANALOGOUS



12 20 27



12 22 26



14 24 26



15 18 20



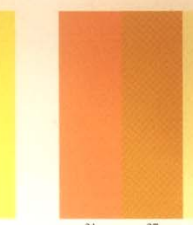
20 28 36



19 29 36



22 32 36



21 27 38



76 20 60



74 20 62



78 20 63



79 19 60

SPLIT COMPLEMENTARY



18 76 60



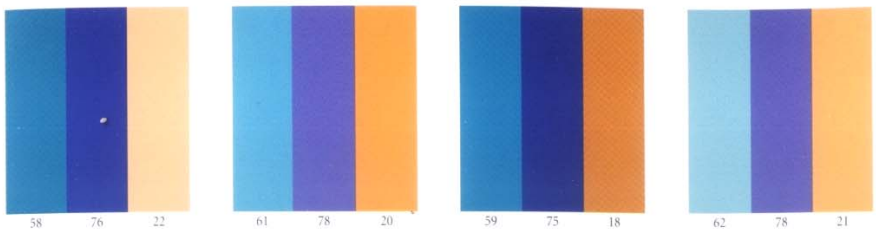
22 79 58



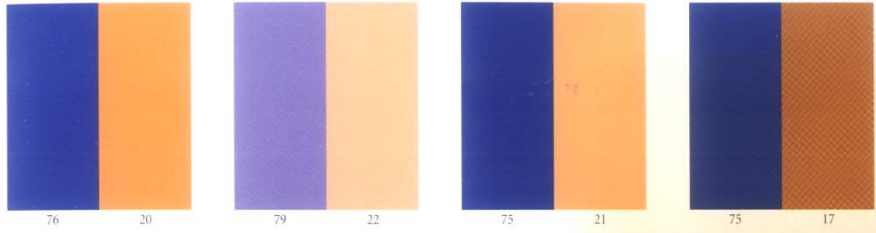
19 76 59



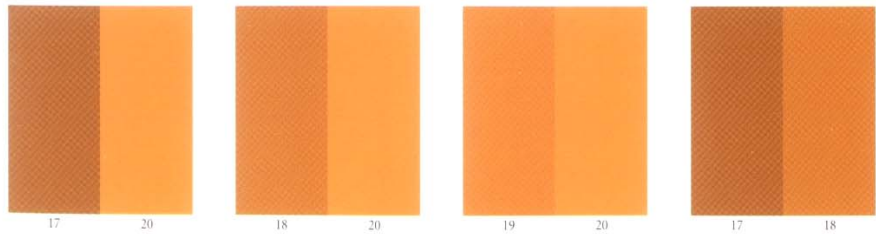
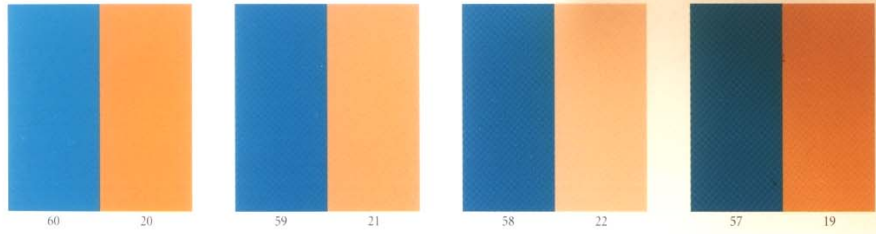
21 76 61



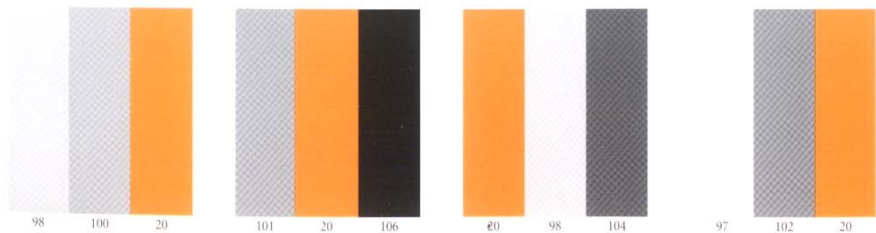
SPLIT



CLASH



NEUTRAL



Friendly



GENERAL COLOR

Any product or project destined for the table—including food packaging, menu designs, ceramic tableware or linens—benefits from the use of a friendly color scheme.

TIPS FOR COLOR SCHEMES

GRAPHIC DESIGN

A natural sense of humor—even clowning—is projected by the friendly color-scheme; use it for any poster, invitation, advertising, or packaging that requires a light-hearted, humorous feeling.

INTERIOR DESIGN

People often feel attracted to, and more sociable in, an orange-hued room; so a dining room, guest bedroom, or bathroom is the perfect place for inviting pumpkin-colored walls or linens.

FINE ART

Fine and applied artists will find that there's a spring-like, just-bloomed freshness to the friendly palette; it's good for floral paintings, hand-made greeting cards, and illustrations for children's books.

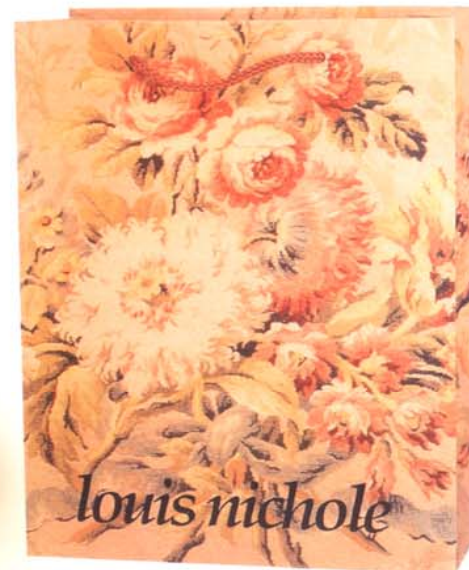
Soft

The combination of gentle pastel tints verging on the neutral creates a soft color scheme. Most often, a soft color scheme contains peach, a tint that combines the purity of white with the openness and sociability of orange. The feeling produced by a soft color scheme is generally pleasing; calm, inviting, and relaxing, with an understated quality that makes it almost invisible. Peach is a luscious, sensuous color; it is attractive, easy on the eye, and flattering to most skin tones. The silky, sybaritic

quality of a soft color scheme makes it one frequently employed in decorating day spas, hair salons, retail stores, and restaurants, as well as residential and hotel interiors.

The implication of quiet luxury and elegance give the soft color scheme almost limitless possibilities in terms of graphic and interior design. The nuance of romance evoked by a soft color scheme is aptly used by fine and applied artists in creating still life and floral designs. Whether used for invitations, personal or business stationery, shopping bags, textiles, interiors, or paintings, the soft color scheme produces a soothing, unhurried, and open appeal.

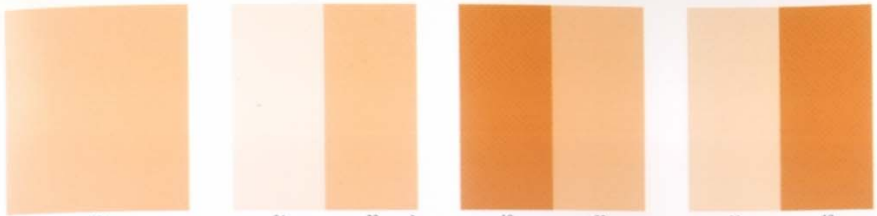
Louis Nichole
Louis Nichole shopping bag



Joyce Gow, M.W.S.
Petals



Design: Marian Glasgow
Photo: Steve Vierra



22



24

22



19

22



23

19

MONOCHROMATIC



19

24

22



23

18

22



17

19

22



18

20

22



54

22

86



51

23

87



55

23

87



56

22

85

SECONDARY



70

22



71

23



69

24



72

21

COMPLEMENTARY



72

24



71

21



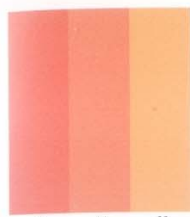
68

22



67

23



6

14

22



7

16

22



8

14

22



7

13

22



14

22

30



15

24

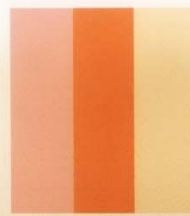
29



16

23

30



15

20

31

ANALOGOUS



22

30

38



23

29

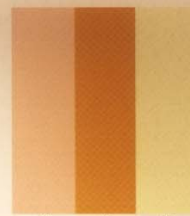
38



24

30

39



23

27

39



62

22

78



61

23

79



63

22

80



64

23

78

SPLIT COMPLEMENTARY



59

19

78



63

23

76



59

22

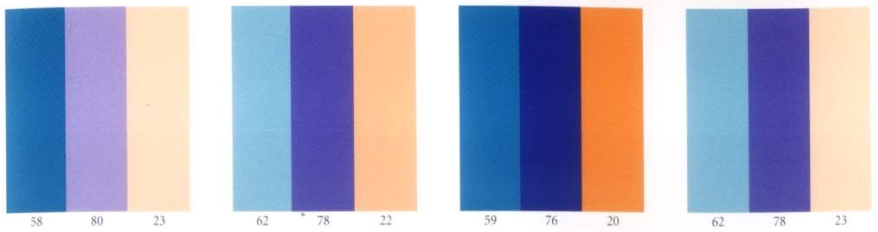
77



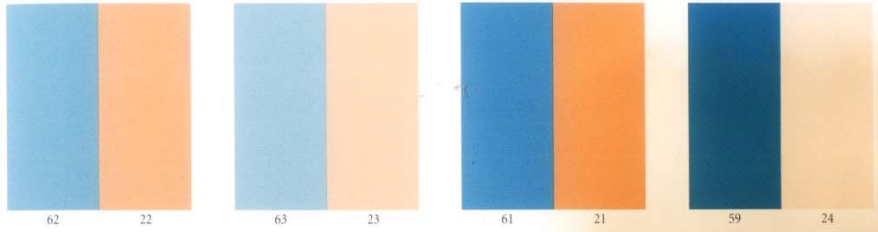
61

22

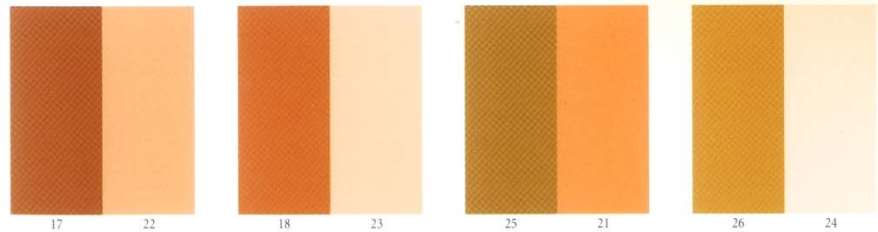
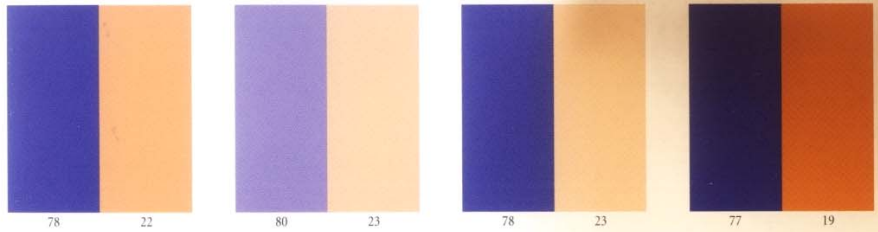
79



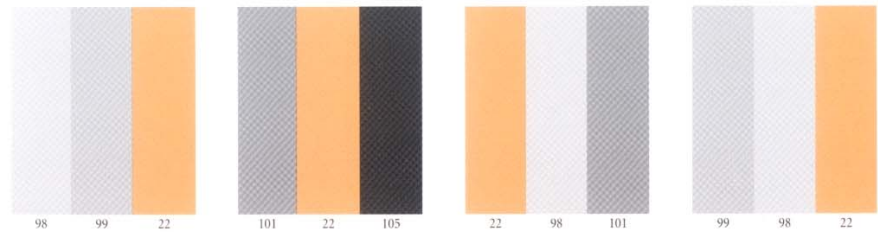
SPLIT



CLASH



NEUTRAL



Soft



GENERAL COLOR

When using the soft color scheme, keep all colors used at the same low level of chroma and contrast; adding a stronger color is simply jarring.

TIPS FOR COLOR SCHEMES

GRAPHIC DESIGN

The restrained warmth of soft colors gives them an almost utilitarian usefulness in graphic design. A soft peach is a good starting point for any stationery, brochure, poster, or packaging requiring an understated elegance.

INTERIOR DESIGN

Because of their undemanding nature, soft colors are extremely livable over the long-term, making them ideal for home interiors.

FINE ART

Soft colors evoke the fleshiness of a painting by Reubens; fine artists will find this palette useful in portraiture, owing to its subtle combinations of peach and pink, beige and gold.

Welcoming

A welcoming color scheme is one that includes the warm glow of yellow-orange, also called amber. This honeyed color combines the sociable, outgoing qualities of orange and the sincere, expressive qualities of yellow. Open, honest, and congenial, a welcoming color scheme has a classic appeal; particularly in its complementary and monochromatic combinations, which convey an age-old conviviality. Because of the expansive nature of the

yellow hue, art or design that includes the honeyed glow of yellow-orange seems to reach out to observers, inviting them to enter the painting (or poster or retail store or dining room) in which this hue predominates. In its tones and shades, yellow-orange is referred to as Titian, after the painter who so masterfully used the hue. In its pure, high-chroma form, yellow-orange has a spiritual connotation, reflected in the saffron robes worn by Buddhist monks. It is a color that is considered expressive, neat, and intellectual.

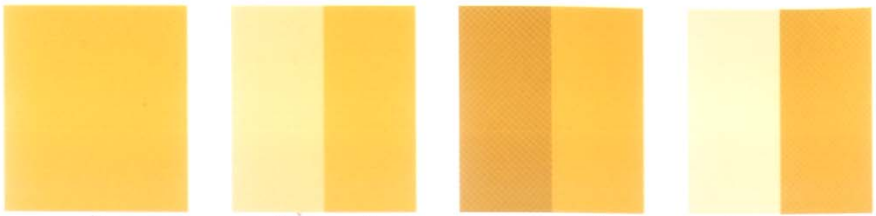
Noonan Media
Henry Ford Hospital nurse recruitment poster



Christopher Leeper
Volant



Design and Photo: Roche-Bobois



28



30 28



26 28



31 27

MONOCHROMATIC



26 29 28



29 27 28



25 27 28



27 31 28



10 20 28



12 22 28



14 22 28



16 22 27

ANALOGOUS



20 28 36



19 29 37



22 29 36



23 26 38



92 28 60



90 26 58



94 30 62



95 27 64

TERTIARY



28 36 44



26 38 44



30 39 44



31 35 47



76 28



74 31



75 29



78 26

COMPLEMENTARY



68 28 84



66 28 87



70 28 86



69 27 84

SPLIT COMPLEMENTARY



77 29 29



79 31 31



75 27 27



80 30 30



26 68 84



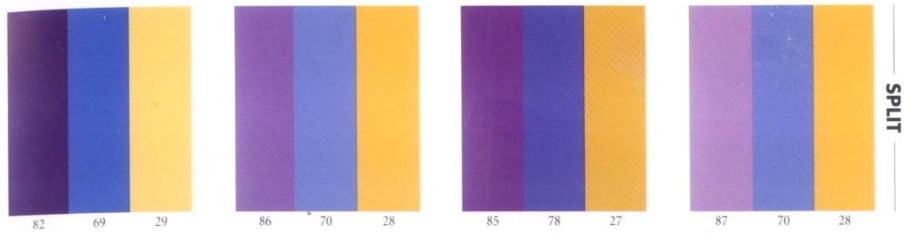
29 69 83



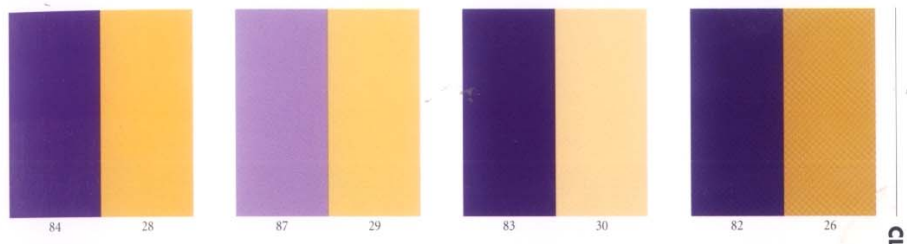
27 68 81



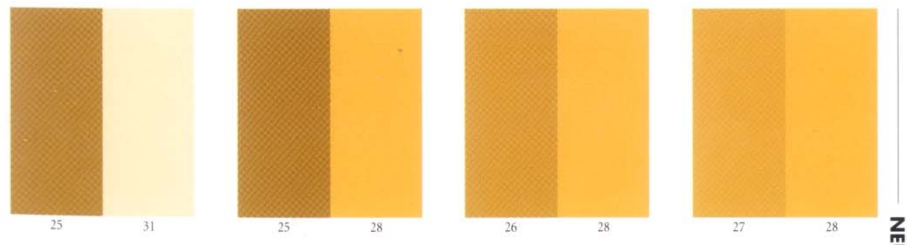
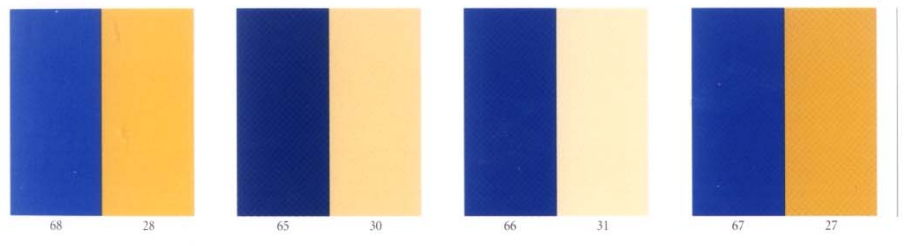
30 68 87



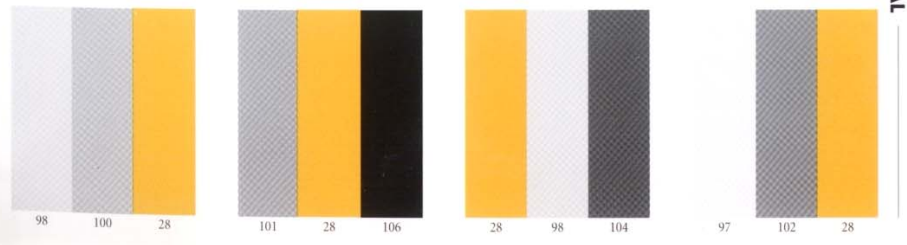
SPLIT



CLASH



NEUTRAL



Welcoming



GENERAL COLOR

The classic nature of the welcoming color scheme makes it very flexible for graphic design; it's great for the "caring" professions, including nursing, therapy, and bodywork, and is also a good choice for food and drink packaging that conveys an inviting elegance.

TIPS FOR COLOR SCHEMES

GRAPHIC DESIGN

A welcoming color scheme paired with a script-like typeface can create effects ranging from homey and modest to traditional and elegant—good for press kits, stationery, invitations, and shopping bags.

INTERIOR DESIGN

In home interiors, a welcoming color scheme may include blond wood or rattan for an overall amber glow. It is well suited to family rooms, living rooms, and dining rooms.

FINE ART

Artists instinctively use a yellow-orange hue to create a warm, sunlit, approachable feeling in paintings.

Moving

A moving color scheme centers around the lightest primary color, yellow. Yellow creates motion; it is expansive, often dominating other colors, and is a hue that advances toward the viewer. The energetic nature of the sun is often represented by children as a big yellow ball in the sky. In maximum saturation, yellow can be the most aggressive of hues, more so even than red. When mixed with white, yellow conveys even more lightness and energy. The last of the true warm colors on the color wheel, yellow is cheerful, uplifting and spirited; it stimulates

communication, intellect, and attention to detail. In China, yellow was traditionally the color of the emperor, and it carries the connotation of power, wisdom, tolerance, and patience.

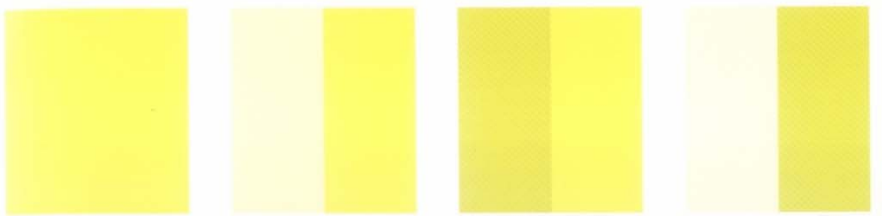
The active nature of primary yellow is unleashed when it is paired with its complement, violet; the combination vibrates with energy and motion, and is often seen in nature—for example, lupine and Scotch broom blooming in the wild, and early spring flowers like daffodils, iris, crocus, and freesia.



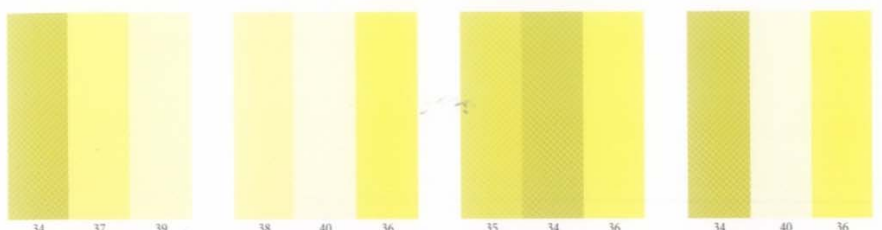
Design: HSP-ltd./Seglin Associates
Photo: Paul D'Amato



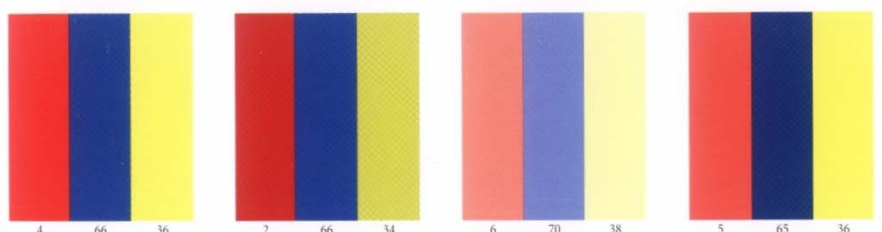
Atanas Karpeles
Below As Above



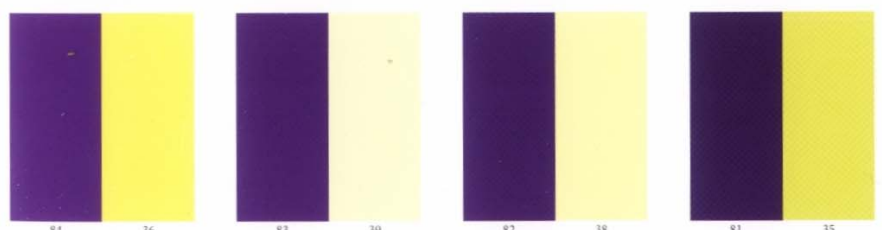
36 39 36 35 36 40 35



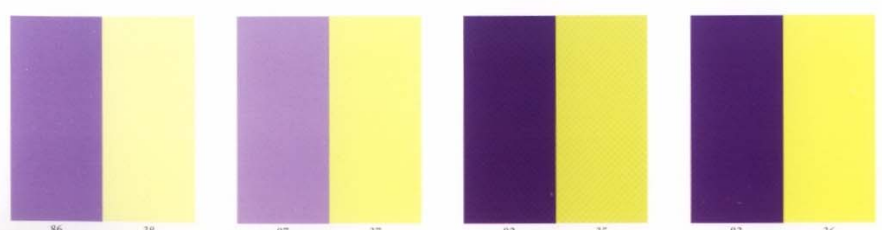
34 37 39 38 40 36 35 34 36 34 40 36



4 66 36 2 66 34 6 70 38 5 65 36



84 36 83 39 82 38 81 35

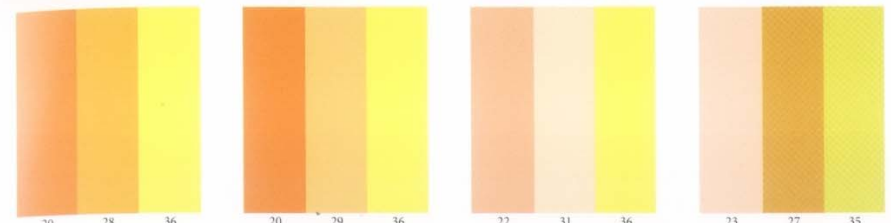


86 38 87 37 82 35 83 36

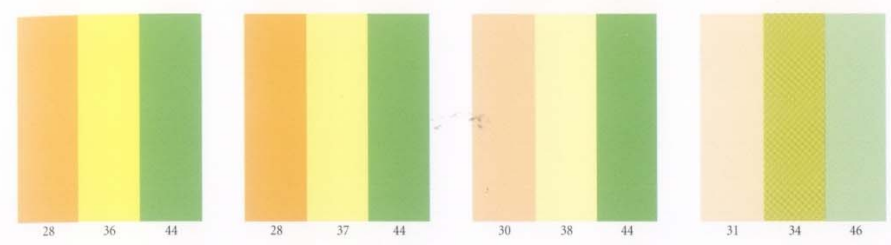
MONOCHROMATIC

PRIMARY

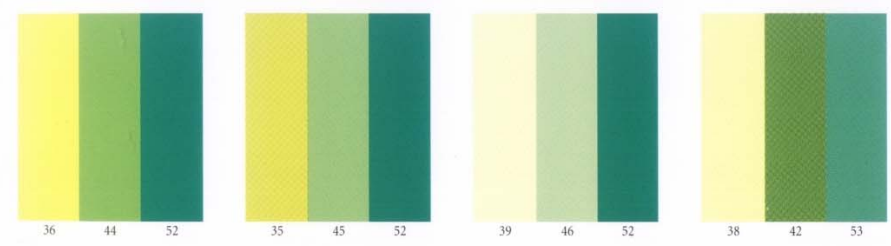
COMPLEMENTARY



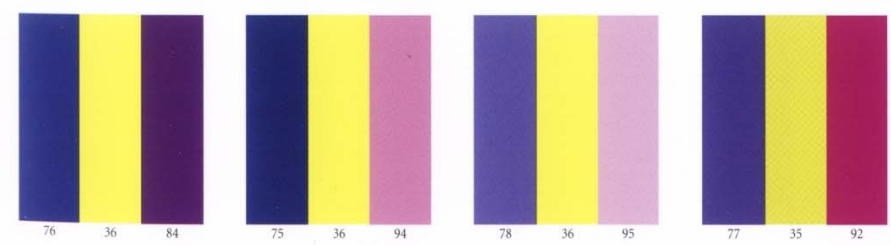
20 28 36 20 29 36 22 31 36 23 27 35



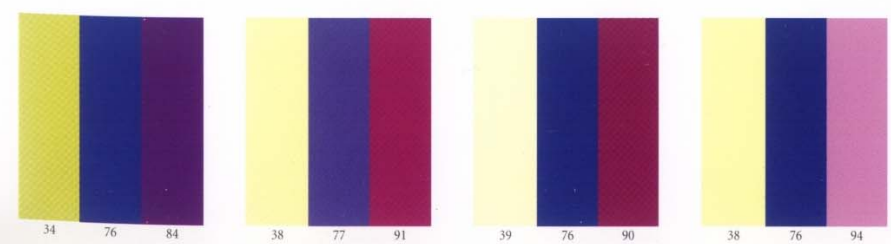
28 36 44 28 37 44 30 38 44 31 34 46



36 44 52 35 45 52 39 46 52 38 42 53



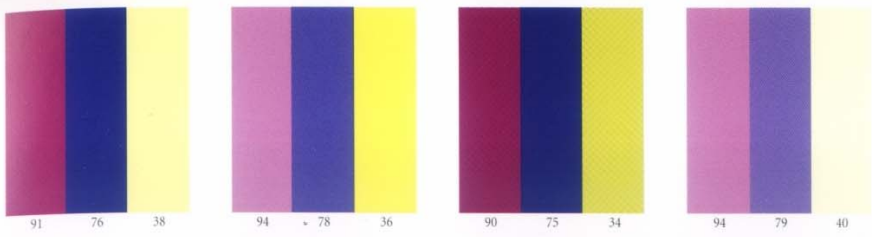
76 36 84 75 36 94 78 36 95 77 35 92



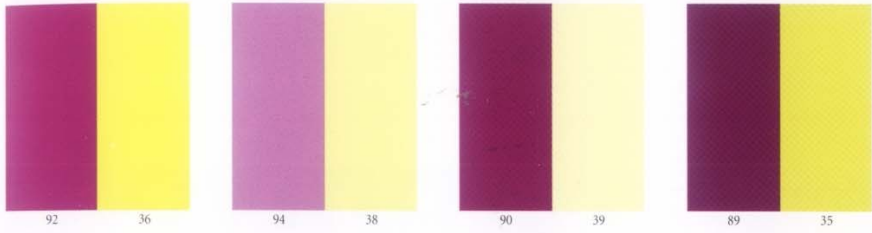
34 76 84 38 77 91 39 76 90 38 76 94

ANALOGOUS

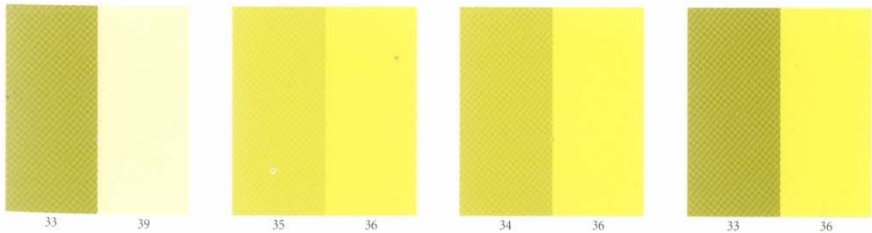
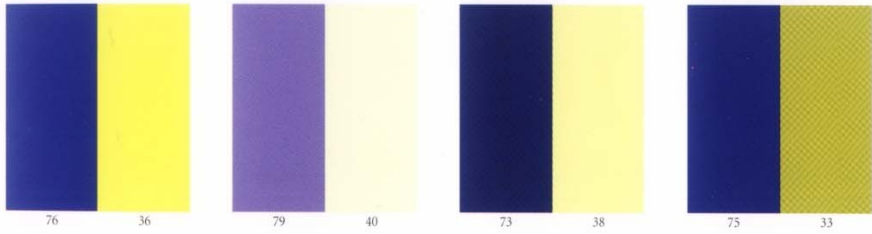
SPLIT COMPLEMENTARY



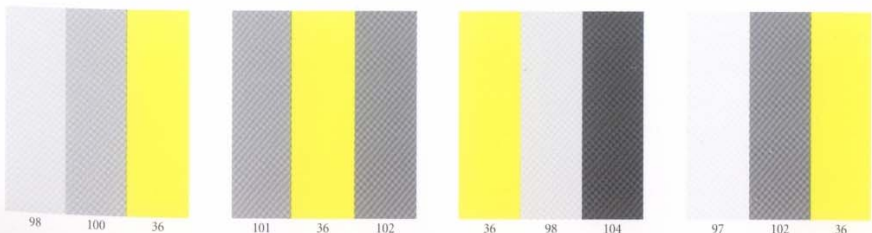
SPLIT



CLASH



NEUTRAL



Moving

GRAPHIC DESIGN

Because of its quality of motion, a moving color scheme works well in design oriented towards sports or sporting goods.

INTERIOR DESIGN

Yellow is a great color for spaces where intellectual clarity and detail orientation is required—for example, in a home office.

FINE ART

Because the eye follows yellow, artists can use a moving color scheme to direct the viewer's eye around a painting.

GENERAL COLOR

For a sense of pure, uncomplicated warmth and energy, nothing beats a yellow hue in its clash and complementary palettes. And nothing looks lighter than yellow—the lightest of hues—against blue, the darkest of hues.

TIPS FOR COLOR SCHEMES

Elegant

The ultimate in restraint, the elegant color scheme is a graceful melding of the faintest tints, suffused with the warmth of palest yellow. In this tint, the active nature of yellow is mollified with white, which creates a creamy color that is the hands-down classic for interior walls; it has a reflective, expansive quality that seems to cast a room in a golden light. Classics in fashion—pearls, cashmere sweaters, even pale blond hair—are often found in the understated pastels of the elegant color scheme. There's a

translucent quality to the elegant color scheme; it hints of china and fine crystal, opulent sheer drapes, and whisper-thin linen. Intelligence, calm, and ease are projected by this color scheme, the ultimate in good taste. Even in complementary, split complementary, and clash variations, the elegant color scheme is never jarring, always maintaining a sense of harmony, clarity, and grace.

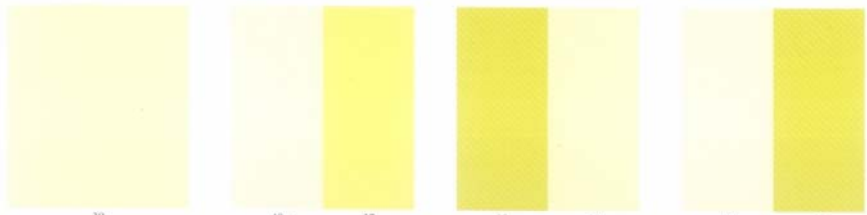
Desgrappes Gobe and Associates
Ann Taylor Holiday shopping bag
Bag manufacturer: Wright Packaging



Ann Pember
Magnolia

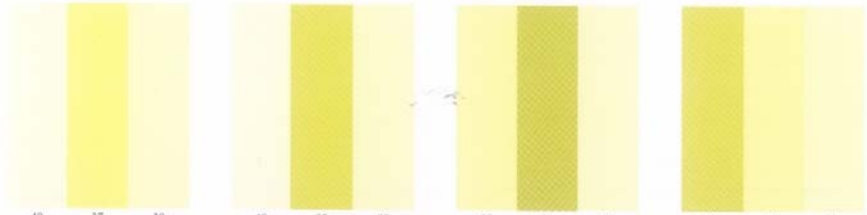


Design: Jessica Flynn
Photo: Steve Vierra



39 40 37 35 39 40 35

MONOCHROMATIC



40 37 39 40 35 39 38 34 39 35 38 39



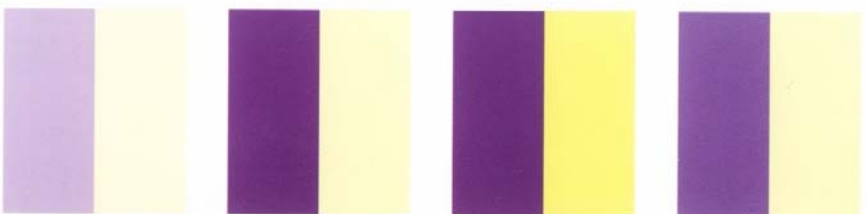
71 39 7 70 38 6 72 40 8 72 39 8

PRIMARY

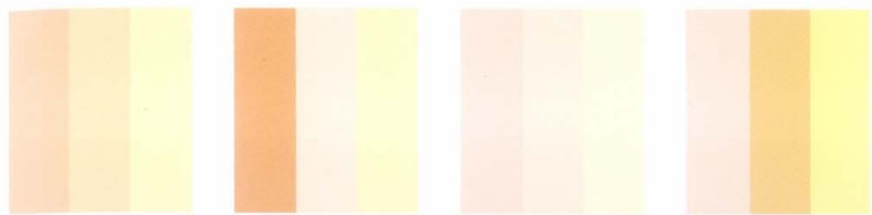


87 39 86 40 83 40 86 38

COMPLEMENTARY



88 40 85 39 85 37 86 39



23 31 39 22 32 39 24 32 40 24 30 38

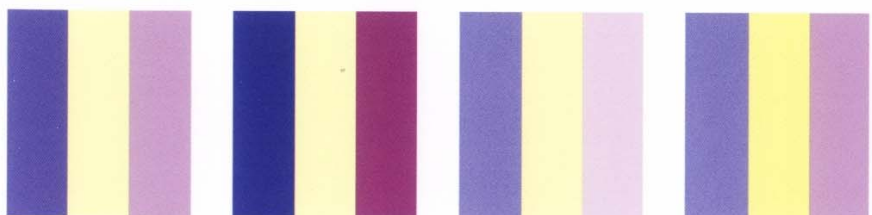
ANALOGOUS



31 39 46 30 40 47 32 40 47 32 38 48

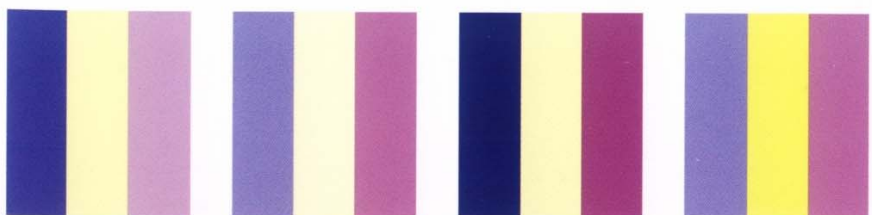


39 47 55 38 48 54 40 48 56 40 46 55

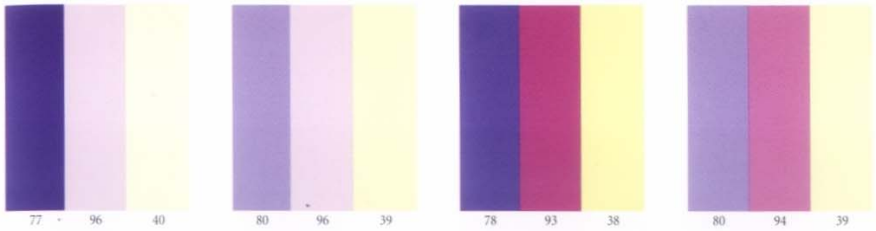


79 39 95 78 39 93 80 39 96 80 38 95

SPLIT COMPLEMENTARY



78 39 95 80 40 94 75 39 93 80 37 94



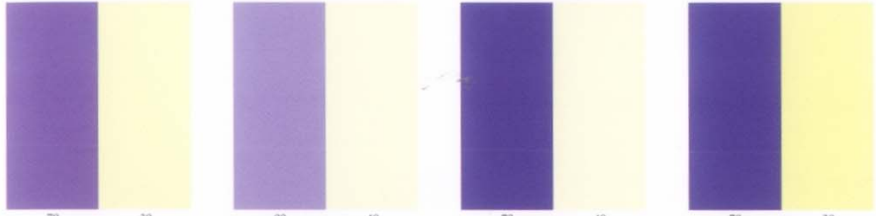
77 96 40

80 96 39

78 93 38

80 94 39

SPLIT



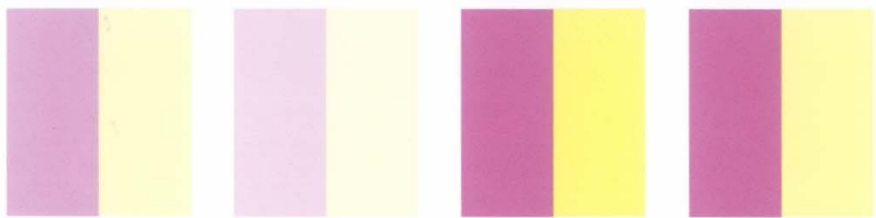
79 39

80 40

78 40

78 38

CLASH



95 39

96 40

94 37

94 38



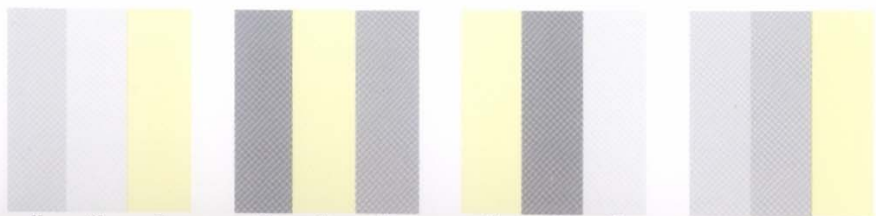
39 25

38 17

40 26

38 18

NEUTRAL



98 97 39

101 39 100

39 101 97

98 99 39

Elegant

GRAPHIC DESIGN

In the absence of much color, texture becomes a primary consideration. Fabrics, paints, and papers should have a fine visible texture to add tactile appeal.

INTERIOR DESIGN

When using an elegant color scheme, think translucent. That means sheer fabrics, glass, and Lucite furniture and accessories for interior design.

FINE ART

Fine artists will want to maintain the clarity of elegant colors by using thin washes of translucent watercolors; oil pastels are also a good choice, if not overworked.

GENERAL COLOR

Whether used in interior design, graphic design, or fine arts, metallic gold lends an added touch of elegance that never seems too flamboyant with this color scheme. Just a touch—a gold frame, a gold-embossed business card—adds impact.

TIPS FOR COLOR SCHEMES

Fresh

A fresh color scheme revolves around the universally appealing secondary color, green. Green is a color associated with healing, prosperity, rebirth, harmony, tranquillity, and generosity. This lovely hue strikes a balance between warm and cool, and conveys the extroverted, communicative aspect of yellow with the peaceful, inspired effects of blue. A fresh color scheme is restful to the eye, giving a

sense of relaxed readiness and eternal spring. Because green is a hue that graciously recedes, other hues—particularly its complement, red—seem to advance and grow brighter in its presence. The fresh color palette recalls misty green islands, rain forests, pristine lawns, and fields of tulips. In its analogous palette, it suggests green hills above a blue-green ocean. The tender beauty of a natural environment is always evoked by this color scheme.

Design: Bierly-Drake

Photo: Sam Gray



Love Packaging Group
Packaging for Pine Valley Lodge/Cafe



Kathy Shumway-Tunney
Morning-Hill Top Park (1995)



52



55 * 52



50 52



56 49

MONOCHROMATIC



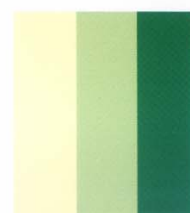
36 44 52



36 * 45 52



38 45 52



39 46 51

ANALOGOUS



50 54 52



55 51 52



49 51 52



56 53 52



44 52 60



44 54 60



46 52 60



46 50 62



20 52 84



18 50 82



21 53 85



22 49 87

SECONDARY



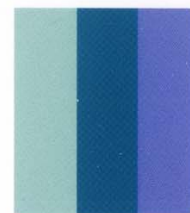
52 60 68



51 62 68



54 62 68



55 58 70



4 52



2 54



3 56



1 49

COMPLEMENTARY



92 52 12



91 52 14



95 52 7



94 50 12

SPLIT COMPLEMENTARY



6 54



8 56



5 55



2 52



52 92 12



55 95 11



51 92 10



54 92 14



SPLIT



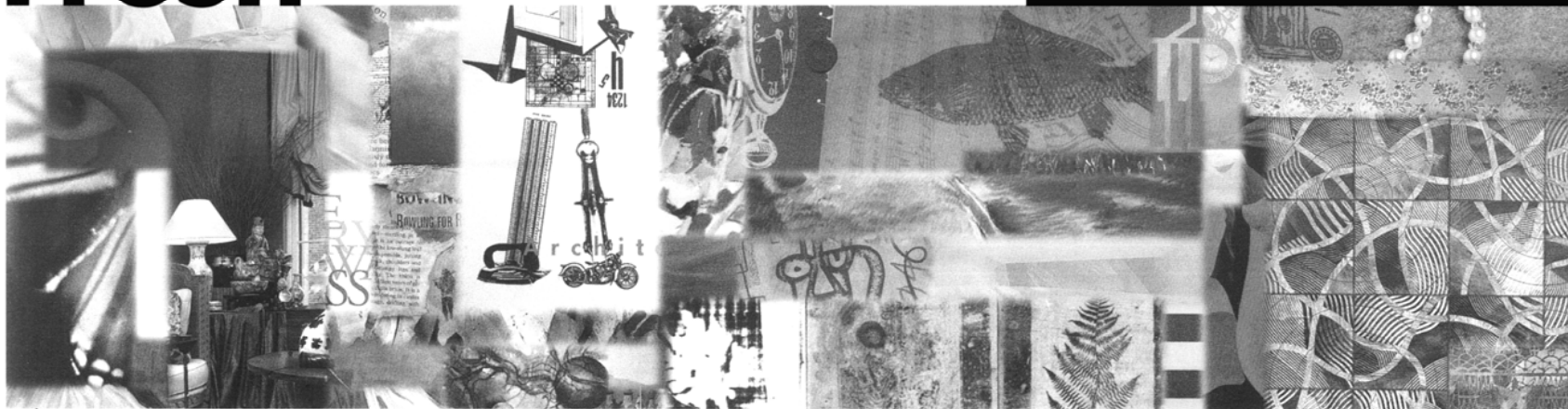
CLASH



NEUTRAL



Fresh



GRAPHIC DESIGN

Graphic designers will find this color scheme excellent for projects involving ecology and nature.

INTERIOR DESIGN

In residential interiors, a fresh color scheme is good for bedrooms and bathrooms, owing to its sense of renewal and relaxation.

FINE ART

For fine artists, a fresh palette is an obvious choice for creating a spring-like mood. Because green tends to recede, consider adding a small amount of its complementary red hue to add energy to a painting or drawing.

GENERAL COLOR

Because of their inviting nature, fresh colors work wonderfully well for ceramic tableware, fine china, tablecloths and napkins, etc.

TIPS FOR COLOR SCHEMES

Traditional

Traditional color schemes, with their deep, rich shades and tones, evoke a sense of history—it's as if these colors, darkened with age, have come straight out of a medieval tapestry. The shaded greens that anchor this color scheme combine the stability of black with the prosperous, regenerative aspect of green, evoking ancient evergreen forests. These shaded greens are “the color of money”—which may be why so many financial institutions are decorated in bottle green. There is a conservative,

yet precious, aspect to the traditional palette; it implies safety, inherited wealth, and old values. There is also a rather masculine edge to this color scheme. Beyond the use of dark greens in military uniforms, the more jewel-like traditional colors are those used in men's silk ties, the only color acceptable in a conservative man's wardrobe.

Even in their complementary and clash aspects, traditional colors blend seamlessly together, creating a pleasant backdrop that never calls attention to itself, as in the textiles and wallpaper of English designer William Morris, c. 1900. It is a classically “tasteful” color scheme.

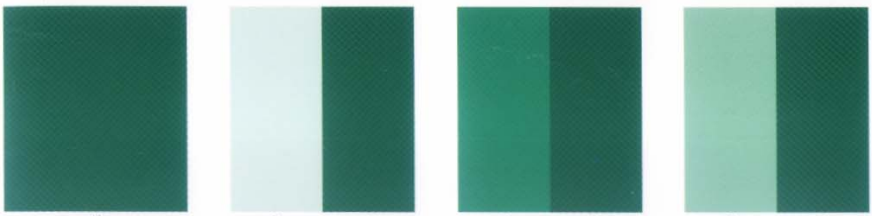
Bombay Company
Bombay Company shopping bag
Bag manufacturer: Keenpac North America Ltd.



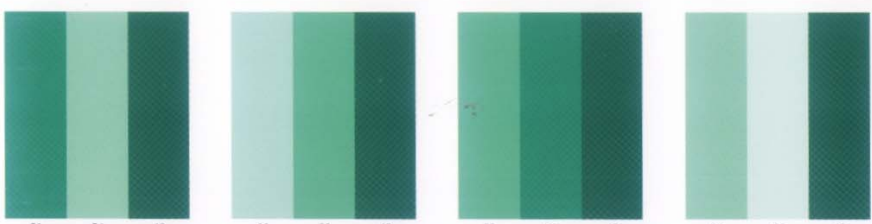
Wilma Wethington
Falls Mill



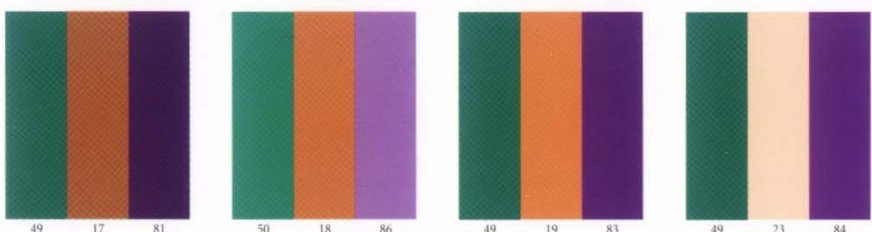
Design and Photo: Baker Furniture



49 56 49 51 49 54 49



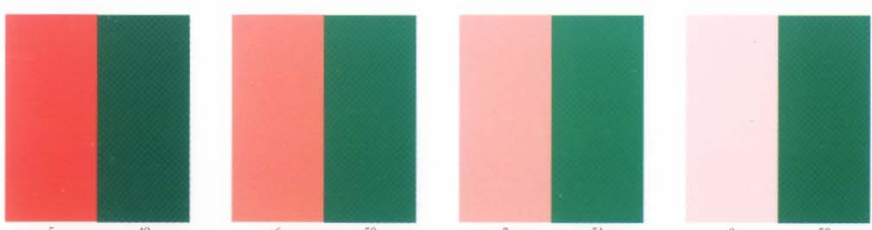
51 54 49 55 53 49 53 51 49 54 56 49



49 17 81 50 18 86 49 19 83 49 23 84



49 57 65 50 58 66 49 59 66 49 61 71

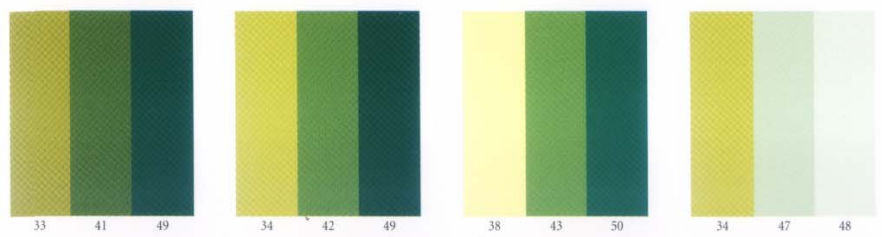


49 51 49 54 49 56 49

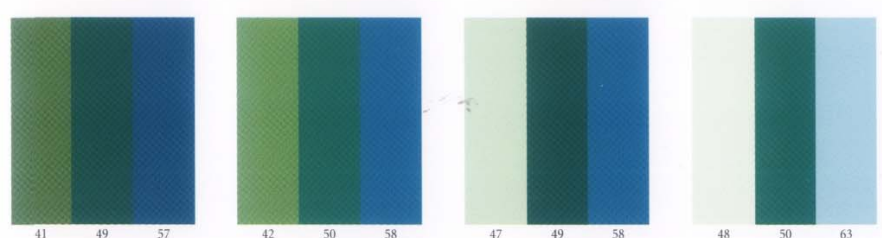
MONOCHROMATIC

SECONDARY

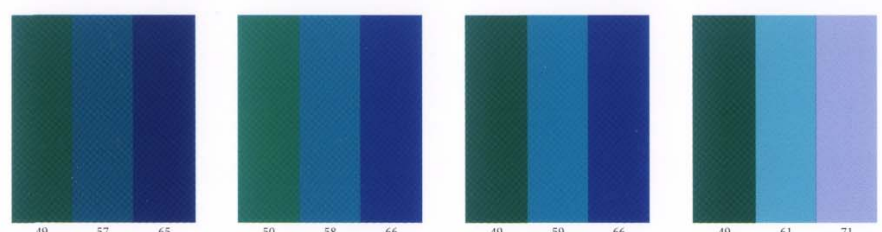
COMPLEMENTARY



33 41 49 34 42 49 38 43 50 34 47 48



41 49 57 42 50 58 47 49 58 48 50 63



49 57 65 50 58 66 49 59 66 49 61 71



9 49 89 10 50 90 13 49 91 14 51 90



14 50 95 16 49 90 15 50 89 13 51 89

ANALOGOUS

SPLIT COMPLEMENTARY



9 89 50



13 90 49



15 91 50



16 94 49

SPLIT



49 89



50 90



49 95



49 96

CLASH



49 9



50 11



49 14



49 16



49 17



50 18



49 25



51 26

NEUTRAL



98 100 49



101 49 102



49 98 104



97 98 49

Traditional



GENERAL COLOR

The inherent mellowness of traditional colors allows them to blend with harmonious richness in carpets, textiles, and wallpaper.

TIPS FOR COLOR SCHEMES

GRAPHIC DESIGN

In graphic design, a traditional color scheme implies age-old wealth, prudence, and conservatism—good for brokerage firms, traditional restaurants, booksellers, etc.

INTERIOR DESIGN

When combined with dark polished wood floors, furniture, or wainscoting, traditional colors give an interior the feeling of a hereditary manor—excellent for formal dining rooms, libraries, banks, etc.

FINE ART

Fine artists will find this palette useful in creating work that implies the ancient calm of nature, and for any work that requires a sense of history.

Refreshing

A refreshing color scheme always includes the clear, energetic color blue-green. An auspicious, youthful color, blue-green (also known as teal or aqua) has the calming, relaxing effect of blue but still contains a warm touch of yellow. Refreshing colors imply physical fitness, health, and mental clarity. As the name implies, aqua always suggests cool water, and in fact blue-green is the color of swimming pools. This is an expansive, happy color scheme, ideal for

bathrooms, bedrooms, and patios. Blue-green is considered to be one of the most healing colors. Particularly in combination with its complementary red-orange hue, teal suggests a desert oasis. When combined with white, it suggests an Aegean island, like Santorini.

A refreshing color scheme is contemporary, effervescent, cooling, rejuvenating, and energizing. It is frequently seen in design for sportswear (especially swimwear), cosmetic products for the bath, and glassware. The works of artists David Hockney, Helen Frankenthaler, and Richard Diebenkorn are identified with a refreshing palette.

Designer Fragrance
Giorgio Armani/Acqua di Giò shopping bag



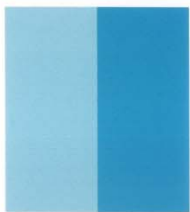
Design and Photo: Bedroom by Cassina



Design: Edith Socolow
Window Series—Spring Thaw



60



62 60

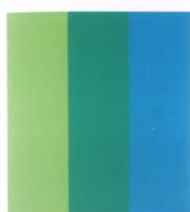


58 60



64 59

MONOCHROMATIC



44 52 60



44 53 60



45 54 60



46 53 59

ANALOGOUS



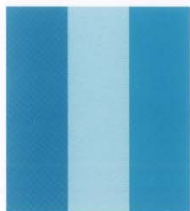
59 61 60



62 57 60



58 57 60



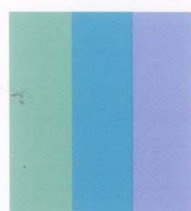
59 63 60



52 60 68



52 61 68



54 61 71



54 59 69



60 28 92



59 27 91



61 29 93



62 27 92

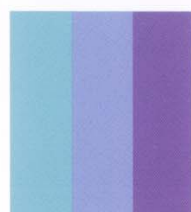
TERTIARY



60 68 76



59 70 76



62 71 79



62 66 78



12 60



11 62



12 61



9 57

COMPLEMENTARY



4 60 20



3 60 28



5 60 22



6 59 20

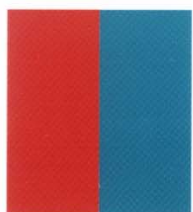
SPLIT COMPLEMENTARY



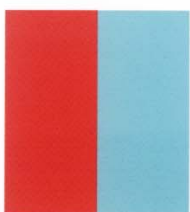
14 61



16 64



10 58



11 62



60 4 22



61 2 22



63 7 19



62 6 23



20 52 61



22 5 60



23 3 59

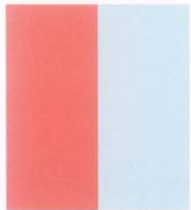


19 6 60

SPLIT



4 60



6 64



7 59

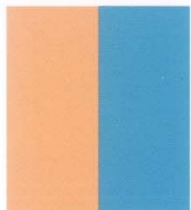


8 57

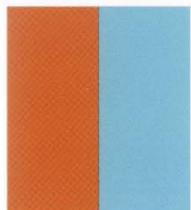
CLASH



20 60



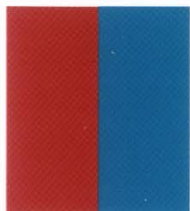
22 61



18 62



22 59



9 58



9 60

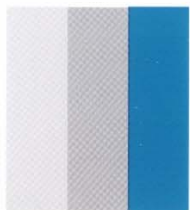


10 60



11 60

NEUTRAL



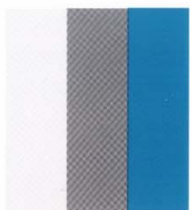
98 100 60



101 60 106



60 98 104



97 102 60

Refreshing



GENERAL COLOR

There's an uncloying exoticism to refreshing colors, which hint at the art of Islam, Oceania, and Native America.

TIPS FOR COLOR SCHEMES

GRAPHIC DESIGN

Advertising, packaging, and shopping bags for bath, body, and other “home spa” products are naturally appealing in refreshing colors.

INTERIOR DESIGN

In designing bathrooms, kitchens, and outdoor areas, glazed ceramic tiles in refreshing colors can add a year-round feeling of summertime relaxation.

FINE ART

In the fine and applied arts, refreshing colors—particularly teal—imply warm weather and water. Unlike most blues, blue-green doesn't recede, but has a distinctive and noticeable presence.

Tropical

The tropical color scheme differs from the refreshing color scheme in the addition of white; the resultant pastels imply brilliant sunshine reflecting off water, flowers, and sandy beaches, with a feeling of light and transparency. These serene tints suggest island life at its most relaxing, filled with fragrant flowers, sun-bleached pastel houses, exotic fish, and frosty drinks imbibed in view of the ocean. Leisure and travel are certainly implied by the tropical color

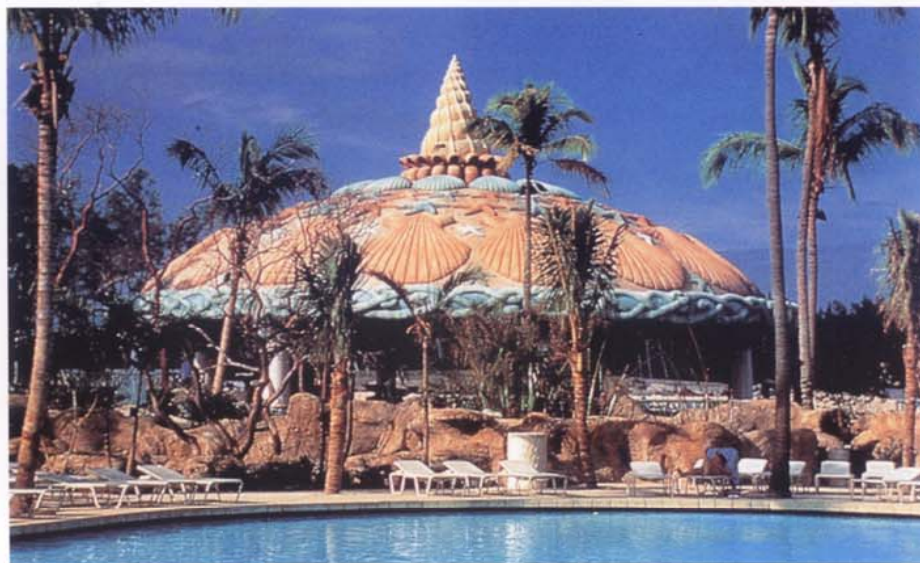
scheme; these are the exterior colors seen in many resorts, including Caribbean hot spots and the Art Deco hotels of Palm Beach.

This color scheme works well in virtually any interior, particularly when combined with the freshness of white. Soft, sensuous, and uncomplicated, this is a palette favored by artists who create optimistic work with large, cheerful forms; Henri Matisse's famous cut-out stencils were often executed in tropical colors. Joy, happiness, and carefree romance are also conveyed by the tropical color scheme.

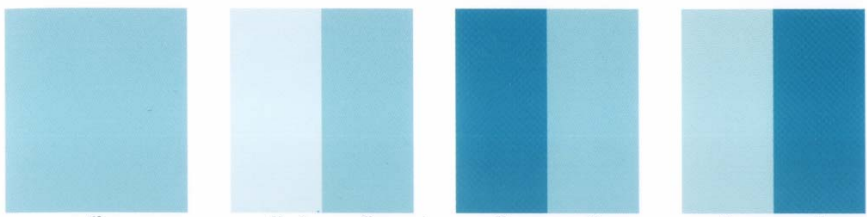
Pat Berger
Bromeliad Medley



Leo Pharmaceuticals
Leo Pharmaceuticals' New Year's Greeting Card



Atlantis, Paradise Island Resort & Casino
Design: Wimberly, Allison, Tong & Goo
Photo: courtesy Sun International



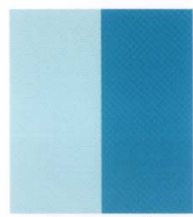
62



64



59



63

MONOCHROMATIC



46

54

62



45

55

62



48

55

64



47

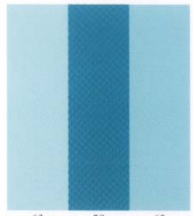
53

62

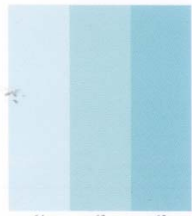
ANALOGOUS



59



64



62



63



54

62

70



53

63

69



56

63

72



55

61

71



62

30

94



64

29

93



63

31

95

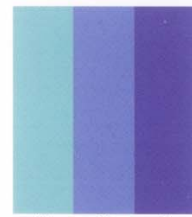


63

32

96

TERTIARY



62

70

78



61

71

79



64

72

80



63

69

79



14

62



13

63



16

63



13

61

COMPLEMENTARY



6

62

22



5

62

23



7

62

24



8

63

22

SPLIT COMPLEMENTARY



16

64



15

63



12

61



11

64



21

62

6



20

63

7



22

64

6



24

64

8



5 22 63



8 23 62



5 21 61



6 20 64

SPLIT



6 62



7 63

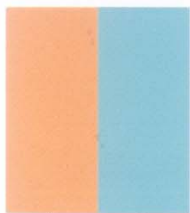


5 64



8 61

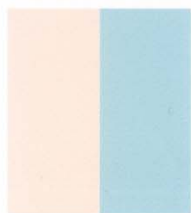
CLASH



22 62



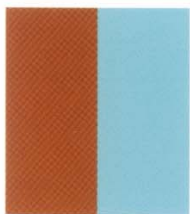
23 63



24 63



21 61



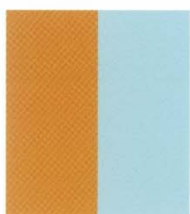
17 62



18 64



25 62



26 63

NEUTRAL



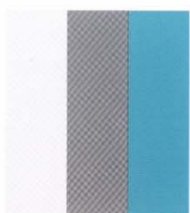
98 100 62



101 63 105



62 98 104



97 102 61

Tropical



GENERAL COLOR

The lightness and transparency of tropical colors call out for translucent design materials: sheer see-through papers (perhaps printed in subtle half-tones) and loosely woven fabrics.

TIPS FOR COLOR SCHEMES

GRAPHIC DESIGN

Graphic designers will find tropical colors the natural choice for clients with travel and leisure businesses or for waterfront restaurants; and for massage therapists, aestheticians, and other “hands-on” clients.

INTERIOR DESIGN

Commercial interiors for casual, relaxed restaurants, sportswear boutiques, and hair salons or day spas are lightened by soothing tropical colors.

FINE ART

Fine artists may find the delicious clarity of tropical colors most inspiring for collages, woven wall hangings, and color field paintings.

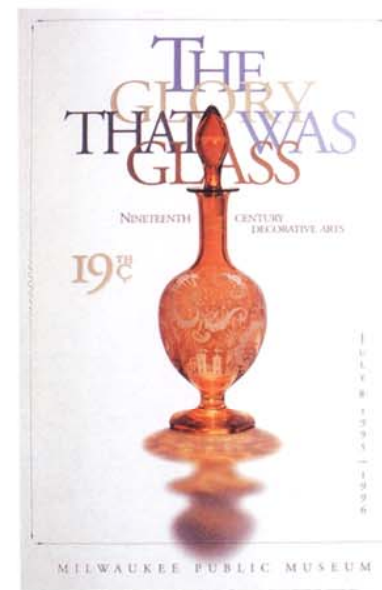
Classic

Classic color schemes imply power. They generally include the depth and intensity of a royal blue hue. This beautiful color is sober, strong, and spiritual. It implies a search for inner truths. Blue is the darkest of colors; its dense pigmentation suggests depth of personality and reserves of integrity, authority, poise, and dignity. It is interesting to note how many national flags contain this color of blue, which is said to inspire devotion. The expression “true blue”

illuminates the virtues of stability, faithfulness, and responsibility considered to be projected by this hue. Royal blue still contains a hint of green, making it more active and less heavy than a purer blue hue.

Classic color schemes project a sense of contemplative calm and tradition; they are therefore a good choice for decorating bedrooms, especially the master bedroom—the “seat of power.” In the fine arts, royal blue is a color associated with shadow and twilight, frequently seen in the work of American illustrator Maxfield Parrish. This color scheme adds reserve and dignity to graphic design.

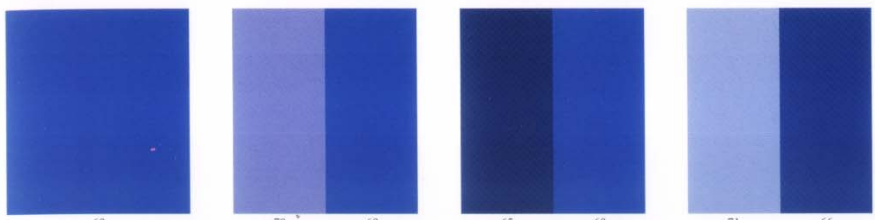
Becker Design
Promotional Piece for
Milwaukee Public Museum glass exhibit



Joann A. Ballinger
In the Light



Design: Maha Jano Interiors
Photo: Beth Singer



68



70 68



65 68



71 66

MONOCHROMATIC



52 60 68



52 61 68



54 62 68



53 62 66

ANALOGOUS



67 70 68



71 69 68



65 67 69



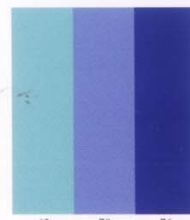
66 69 68



60 68 76



60 69 76



62 70 76



61 67 78



4 36 68



2 34 66



5 37 69



6 35 68

PRIMARY



68 76 84



67 77 84



71 78 84



72 75 87



20 68



17 69



18 70



19 71

COMPLEMENTARY



12 68 28



10 68 29



14 68 29



15 67 28

SPLIT COMPLEMENTARY



21 69



22 70



17 66



19 68



66 28 12



69 29 11



67 28 10



70 28 14



10 28 69



13 29 68



11 27 67



14 30 68

SPLIT



12 68



15 71



13 69



11 67

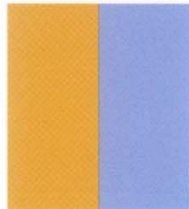
CLASH



28 68



26 69



27 71



25 65



17 68



19 67



18 66



17 65

NEUTRAL



98 100 68



101 68 106



68 98 104



97 102 68

Classic



GRAPHIC DESIGN

Posters, packaging, and advertising that should project a sense of trustworthiness, tradition, and stability can benefit from a classic color scheme.

INTERIOR DESIGN

The durable, livable nature of a classic color scheme makes it practical for residential interiors.

FINE ART

Fine artists and illustrators can create the illusion of deep shadows by using royal blue; its complementary and split complementary hues of orange, red-orange, and yellow-orange will create the sense of light.

GENERAL COLOR

The primary color scheme is a true classic for decorating children's bedrooms, and for books, toys, or other designs geared towards young children.

TIPS FOR COLOR SCHEMES

Dependable

Navy blue is a sort of “adopted neutral” the world over—a color that conveys reliability, responsibility, and durability. Uniforms and work clothes are often a distinctive shade of navy or indigo; this is true of the attire of children in private schools, policemen, officers in the navy, the garb of Japanese farmers, and the blue jeans of American cowboys. The proletarian nature of indigo is in fact best expressed

by blue jeans, which have become an anti-elitist classic throughout the world. Honesty and value are implied by navy blue, as in the “blue-plate specials” offered by diner-style restaurants. A calm strength of will is projected by a dependable color scheme. Even beauty becomes dependable when this color scheme is used; ancient Ming vases and Wedgwood china, both considered reliably and eternally beautiful, are decorated in indigo blue.

Clifford Selbert Design
Estee Lauder promotional shopping bag



Design: Julie Lanterman Interior Designs



Patty Herscher
Porcelaine



65



67 65



69 65



71 66

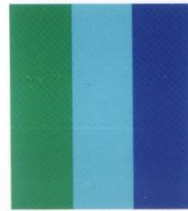
MONOCHROMATIC



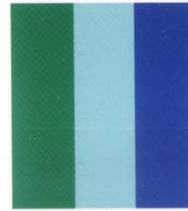
49 57 65



50 59 65



51 61 66



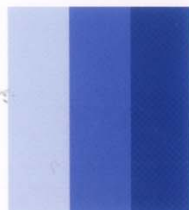
50 62 67



67 70 65



71 68 65



72 69 66



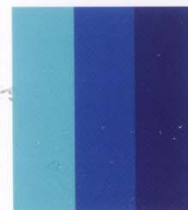
67 72 65



57 66 78



58 69 76



61 67 74



63 65 78

ANALOGOUS



33 1 65



34 2 66



3 35 66



34 2 67

PRIMARY



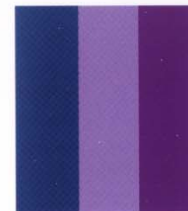
66 75 82



65 77 83



66 76 86



65 79 84



17 65



18 66



19 67



17 65

COMPLEMENTARY



10 65 26



9 66 27



11 65 26



10 66 25

SPLIT COMPLEMENTARY



21 65



22 66



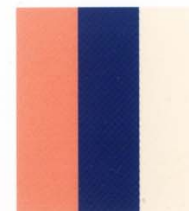
23 67



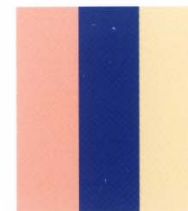
24 65



14 65 26



14 65 32



15 66 31



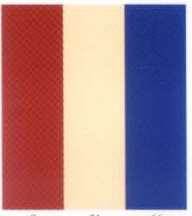
9 65 32



10 26 65



14 26 65



9 31 66



14 31 65

SPLIT



9 65



11 66



15 65



12 66

CLASH



25 65



27 66



30 67



32 65



26 65



26 66



17 67



18 65

NEUTRAL



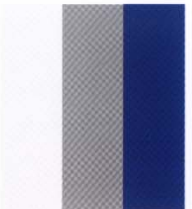
98 97 65



101 66 105



67 98 104



97 102 65

Dependable



GRAPHIC DESIGN

In graphic design, a dependable color scheme will appeal to an older, more sober audience—good for annual reports, in advertising for the legal or medical professions, etc.

INTERIOR DESIGN

Dependable interior color schemes should include a substantial proportion of lighter, brighter, or pastel colors to keep them looking rich, as opposed to oppressive.

FINE ART

A dependable color scheme is a useful starting place for artists who want to create images that exemplify the nautical. Blues absorb light; hints of complementary orange will enliven a predominantly blue canvas.

GENERAL COLOR

White accented with navy blue is a great color scheme; it has a fresh, approachable quality that makes it wonderful for daily-use items like dishes, tablecloths, towels, and sheets.

TIPS FOR COLOR SCHEMES

Calm

Pale blue is a cooling, soothing tint and the basis of the calm color scheme. Blue actually reduces blood pressure and pulse, and respiration rates; arthritis sufferers, when exposed to blue light, found that their pain abated. The purity of white and the honesty and steadfastness of blue combine to form a blue tint that is considered to be a meditative color, one that communicates deep spiritual understanding and a soft-spoken integrity. The gentle

flow of water, the cyclical nature of tides, and the infinite blue of a country sky are implied when a calm color scheme is used. Painting a bedroom pale blue can enhance its restful qualities; it can also encourage a sense of patience and contentment in whoever sleeps there. The complementary and split complementary hues of orange, yellow-orange and red-orange, lightened into tints with white, add a more determined, earthy strength to pale blue.

Turner Design
Easy Data Systems corporate identity



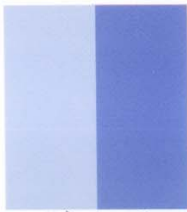
Design: Clara Hayes Barrett
Photo: Steve Vierra



Donna Levinstone
Season Suite 1



70



72 70

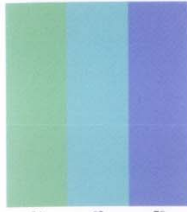


67 70

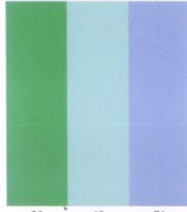


65 70

MONOCHROMATIC



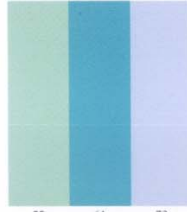
54 62 70



53 63 71

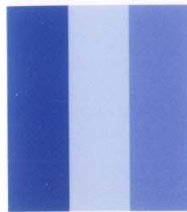


56 63 70

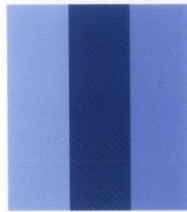


55 61 72

ANALOGOUS



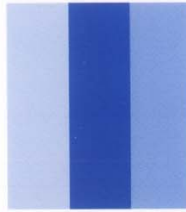
67 72 70



71 65 70



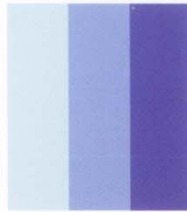
67 65 72



72 68 71



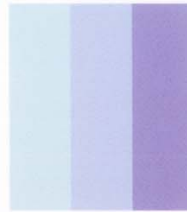
62 70 78



64 71 78



61 70 79



64 72 80



6 38 70



7 39 69

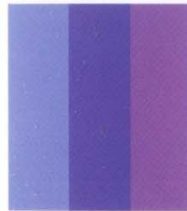


8 40 71

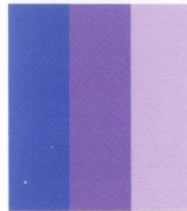


5 37 71

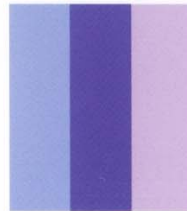
PRIMARY



70 78 86



69 79 88



71 78 88



70 80 87



22 70



23 71



24 72



21 70

COMPLEMENTARY



30 70 14



31 71 15



32 72 16



29 70 13

SPLIT COMPLEMENTARY



19 71



18 69



23 69



22 72



31 71 14



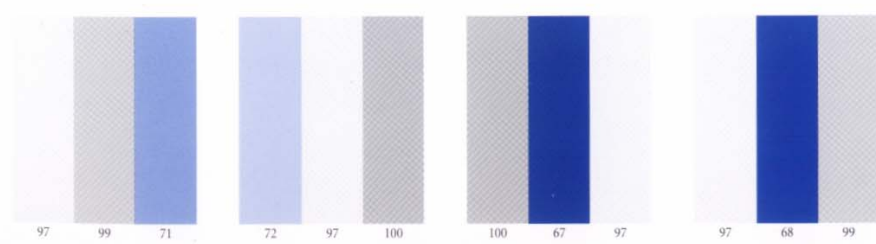
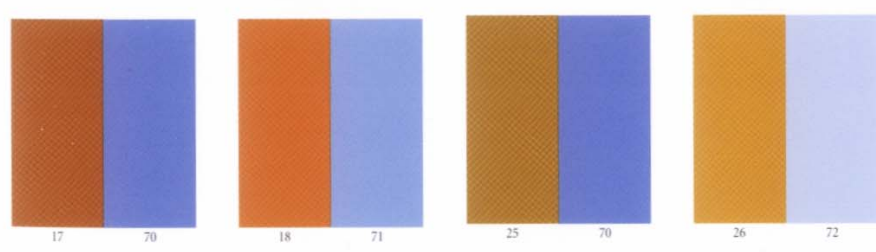
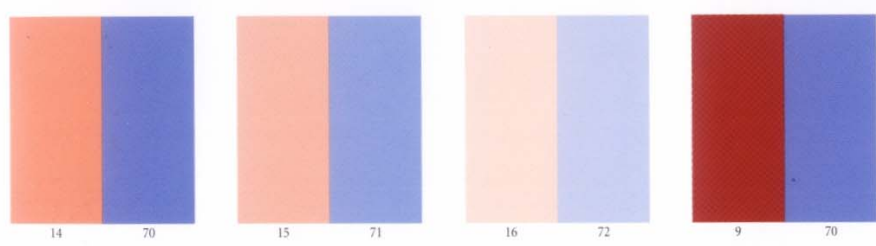
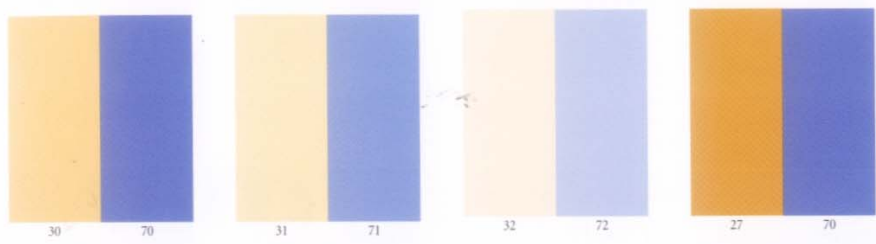
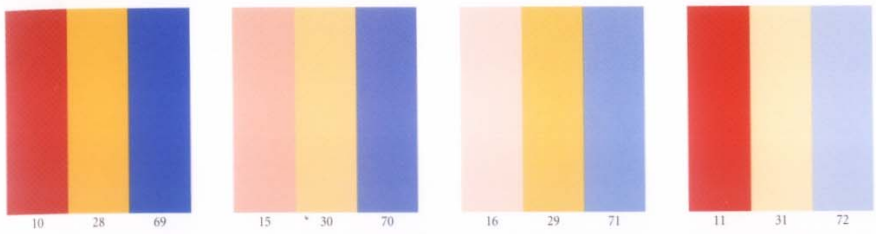
29 71 15



32 72 14



30 70 14



Calm



GRAPHIC DESIGN

The calm color scheme is appealing for advertising and packaging involving high-end, relaxed clothing and accessories.

INTERIOR DESIGN

Calm colors are very pleasing in a bathroom, where they reinforce the soothing, therapeutic effects of bathing.

FINE ART

Calm colors provide a fine palette for portraits. A tender background color of blue causes peachy skin tones to advance from the picture plane.

GENERAL COLOR

Split complementaries are a sophisticated, fresh combination with many uses in interior or graphic design.

TIPS FOR COLOR SCHEMES

Regal

A deep blue-violet, known as “the royal purple,” has been a color associated with ruling power for millennia. Authoritative, strong, and courageous, it is a striking hue that is impossible to ignore. It brings to mind the plush, embroidered cloaks of European nobility and the rustle of rich gold-embroidered silks and taffetas. Blue-violet is the darkest hue on the color wheel, and looks its

most natural when combined with metallic gold, yellow-orange, or a fresh lemon yellow, all of which add light and sparkle.

Regal color schemes imply ancient and accustomed wealth, often with a slightly Eastern flavor, as if one’s ancestors brought back precious carpets, textiles, and paintings from India or the Far East. Blue violet is the color of the finest sapphires, and there is a gemlike quality to regal colors that adds a precious, sensuous richness wherever they are used.



Georgia A. Newton
Patterns of Aquilegia



Design: Roxy Grey and Marcia Connor
Photo: Steve Vierra

Planet Design Co.
Milwaukee Ballet season announcement





76



78 76



73 76



79 75

MONOCHROMATIC



74 77 76



79 75 76



77 73 79



73 80 76



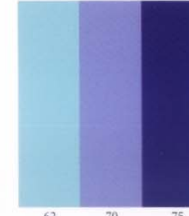
60 68 76



60 69 76



61 69 76



62 70 75

ANALOGOUS



12 44 76



11 43 75



12 45 78



14 75 76

TERTIARY



76 84 92



74 86 92



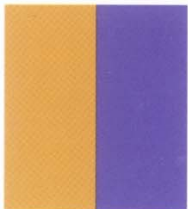
79 87 92



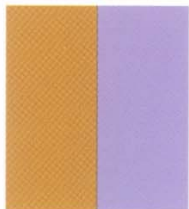
80 82 95



28 76



27 78



26 80



25 75

COMPLEMENTARY



36 75 20



35 76 21



37 76 22



39 74 20

SPLIT COMPLEMENTARY



30 78



31 79



27 74



26 76



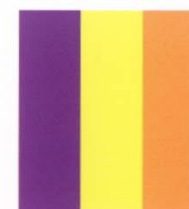
75 36 20



78 39 19



74 36 18



85 36 21



19 36 78



22 38 76



19 34 75

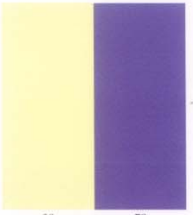


21 38 76

SPLIT



36 76



38 78



35 79



34 73

CLASH



20 76



18 78



17 87



19 75



25 73



25 76

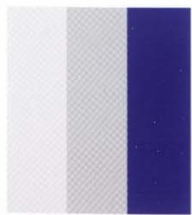


26 76



27 76

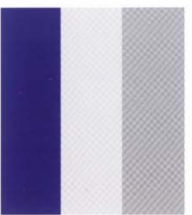
NEUTRAL



98 100 76



99 76 97



76 98 101



99 98 76

Regal



GENERAL COLOR

White, gold, and blue-violet are an elegant, authoritative color combination whether used in interiors, graphic design, or fine or applied arts.

TIPS FOR COLOR SCHEMES

GRAPHIC DESIGN

For graphic design, the richest papers—particularly those that include fleck of metal—support the saturation of a regal color scheme well.

INTERIOR DESIGN

Remember that painting a room blue-violet will diminish the contrast of its architectural details and make it seem darker—a blue-violet room should contain plenty of natural light.

FINE ART

For paintings that vibrate with deep emotional impact, the regal color scheme in split complementaries is unparalleled. It was a favorite of Van Gogh.

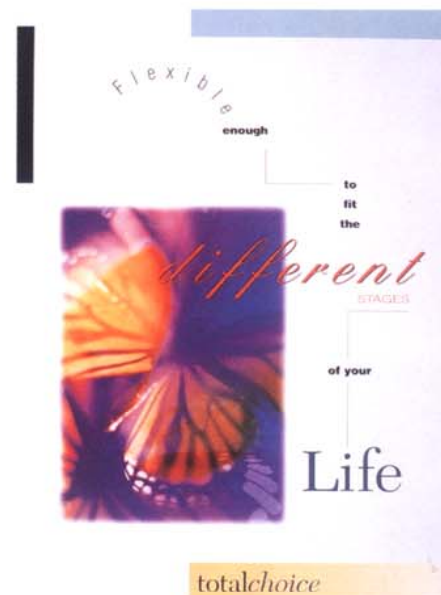
Magical

Rare, unpredictable, and fascinating are the colors of the magical scheme. A powerful violet hue, which combines the passion of red with the spiritual openness of blue, is a central hue to the magical palette. In China, deep violet—known as purple—is considered the most fortunate of colors, conveying the power to attract fortune, rank, and nobility. In esoteric literature, violet or purple is identified with the Third Eye, seat of intuitive knowledge. There is an active, childlike openness to violet, and magical

color schemes capitalize on this sense of fun; when paired with split complementaries like yellow-orange or yellow-green, this childlike quality becomes broader and more clown-like.

Yellow is the true complement to violet, adding freshness and a sense of balance. The two hues bring out the beauty in each other, like the violet and yellow of a lovely iris. The offbeat combinations of the magical color scheme add a sense of the fantastic to any art, design, or interior.

Towers Perrin
Rockford Health Systems
new benefit program announcement



Design: Sara Zook Designs, Ltd.
Photo: Andrew Kramer



Willena Jeane Belden
Momentary Vision



84



86 84



81 84



87 83

MONOCHROMATIC



68 76 84



68 79 84



70 78 84



71 78 83

ANALOGOUS



81 87 84



86 82 84



87 86 84



82 88 84



76 84 92



76 87 92



79 86 92



78 81 93



52 84 20



49 83 18



53 87 22



55 82 20

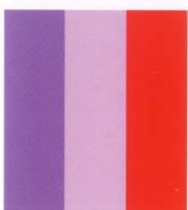
SECONDARY



84 92 4



83 94 4



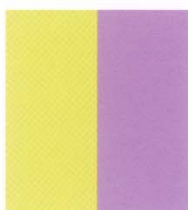
86 95 4



85 91 5



36 84



35 87



34 86



33 88

COMPLEMENTARY



28 84 44



27 84 45

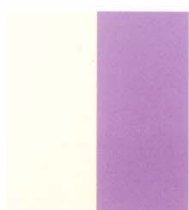


29 84 45

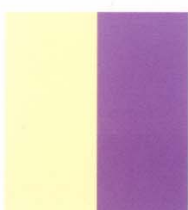


30 83 44

SPLIT COMPLEMENTARY



40 87



38 86



35 83



34 84



81 28 44



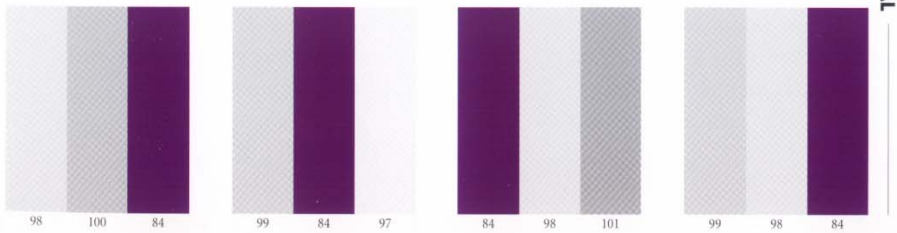
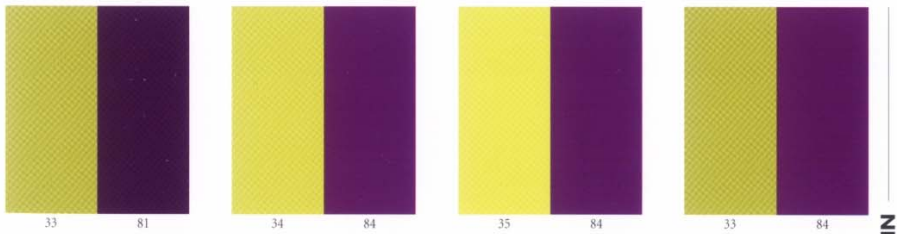
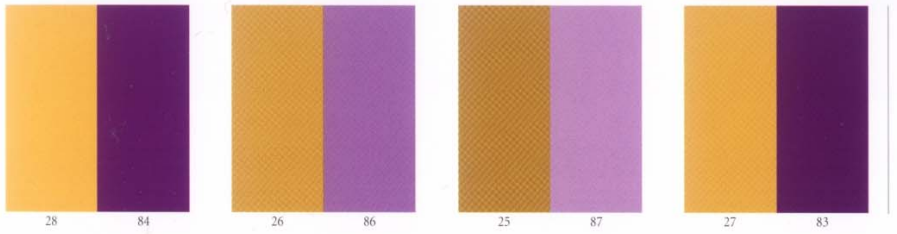
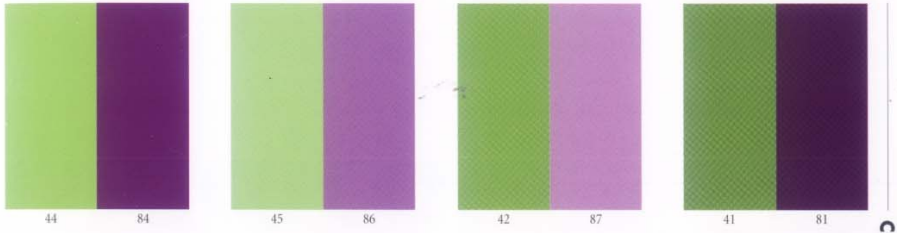
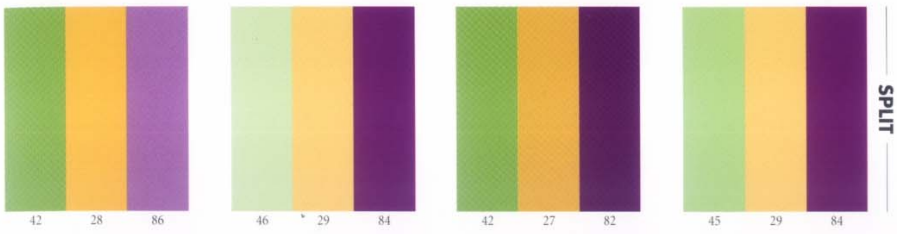
86 31 42



83 28 42



85 28 46



Magical



GENERAL COLOR

Whimsy is instantly conveyed with a magical color scheme.

TIPS FOR COLOR SCHEMES

GRAPHIC DESIGN

Magical colors, particularly in their more unusual analogous combinations, are well used in design advertising festive events—Mardi Gras, fiestas, etc.

INTERIOR DESIGN

A sophisticated spin on magical colors can be achieved by using textiles that combine magical hues against walls with the palest touch of violet.

FINE ART

Ethereal, otherworldly visuals are most easily created (via paint, ink, pencil, or software) with magical colors.

Energetic

No color is as energetic as red-violet, which combines the penetrating nature of red with the inspiration of violet. Also called magenta or fuchsia, this outgoing hue seems to vibrate, especially when in contact with its complementary hue of yellow-green. The energetic color scheme is daring, bold, and enthusiastic, suggesting youthful high spirits and activity. It is avant-garde and exciting, the antithesis of tradition.

The energetic color scheme can be great for creating momentary excitement, but may be rather difficult to live with over the long term. It is therefore wonderful for graphic design, especially for invitations, reminder mailings, and self-promotion pieces, all of which have a short “shelf life” but should project maximum energy; interiors may require the balance of neutral gray tones. In the fine arts, energetic colors recall the Fauves, and create activity and movement in a painting, illustration, or collage.

Jo Moody
Earrings



Tad Co., Ltd.
KITA'S invitation for a store event (Client: I.D.K. Design)



Design: Carrie Brockman's Design Group



92



94

92



91

92



95

90

MONOCHROMATIC



76

84

92



76

85

92



78

88

92



79

87

91

ANALOGOUS



90

96

92



96

90

92



89

91

93



91

95

92



84

92

4



84

93

4



86

95

4



87

90

5

TERTIARY



28

92

60



26

94

59



29

94

61



31

91

60



92

4

12



91

7

12



94

6

12



95

2

13



44

92



42

94



43

93



42

91

COMPLEMENTARY



36

92

52



35

92

54



39

92

55



37

90

52

SPLIT COMPLEMENTARY



45

95



47

96



41

90



42

92



89

36

52



96

40

50



90

36

49



93

36

54



76 84 92



76 85 92



78 88 92



79 87 91



84 92 4



84 93 4



86 95 4



87 90 5



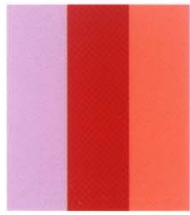
92 4 12



91 7 12



94 6 12



95 2 13



36 92 52



35 92 54



39 92 55



37 90 52



89 36 52



96 40 50



90 36 49



93 36 54

ANALOGOUS

SPLIT COMPLEMENTARY

Energetic



GENERAL COLOR

A humorous, youthful, sporty message is conveyed whenever an energetic color scheme is used.

TIPS FOR COLOR SCHEMES

GRAPHIC DESIGN

Graphic designers will find energetic colors useful for packaging targeted at young, impulsive audiences; hair care packaging, for example, often features energetic hues against a black background.

INTERIOR DESIGN

In interior design, energetic colors must be used cleverly to be livable. Pale yellow or green walls stand up to fuchsia, while tonal gray and black helps to ground energetic hues.

FINE ART

Energetic colors imply speed and activity; fine artists can add a moving quality to paintings with a few gestural dashes of magenta and chartreuse oil stick.

Subdued

Subdued colors are those that are muted with the addition of neutral gray and/or white. Subtlety is their keynote; they are low in contrast, and the emotional impact of their original hues is dampened. These are the colors beloved of Impressionist painters of the 19th century, including Berthe Morisot and Mary Cassatt, for they seem to hint delicately at shape, light, and movement. Mauve is the color most often seen in a subdued color scheme; a grayed tonal aspect of passionate

magenta, it is a soft and retiring color, which conveys a bit of wistful longing. Perhaps that is why Victorian widows wore black for one year after their spouse's death and, subsequently, adopted mauve. When combined with its complementary green and yellow tones, mauve takes on a more lively aspect.

There is a faintly retro feeling to mauve, whether it is used in art or design. It calls up the Art Deco period of the 1920s and '30s, as well as the more recent Post Modern design of the 1980s.



Pamela G. Allnutt
The Coming of Winter



Design and Photo: Bedroom by Cassina

Joseph Rattan Design
*The Dallas Children's Theater
concert promotion*





94



94 96



92 94

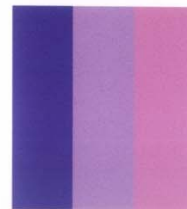


91 94

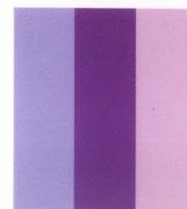
MONOCHROMATIC



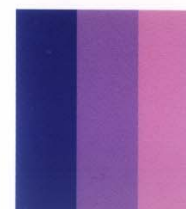
78 86 94



77 87 94



80 85 95



75 86 94

ANALOGOUS



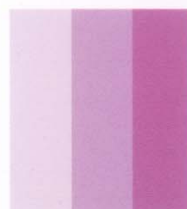
96 92 94



89 92 95

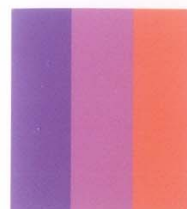


90 96 94



96 95 94

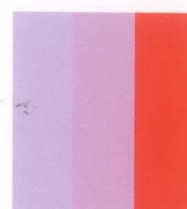
TERTIARY



86 94 6



85 95 8



88 95 5



86 92 7



62 30 94



63 32 95

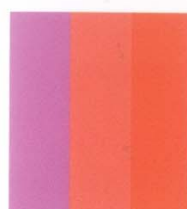


26 59 94



29 60 93

COMPLEMENTARY



94 6 13



93 7 15



96 6 14



95 7 16



46 94



48 94



42 95



45 95

SPLIT COMPLEMENTARY



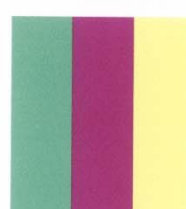
55 95 39



54 95 40



56 94 38



54 93 38



48 96



43 90



42 94



47 91



51 91 38



54 93 34



55 95 35



50 96 34



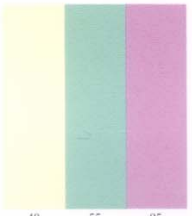
35 50 94



39 54 94



35 54 96



40 55 95

SPLIT



54 94



55 95



56 96

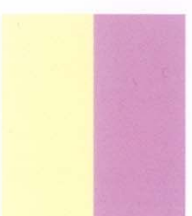


53 91

CLASH



38 94



39 95



40 96



35 93



33 95



34 95



35 95

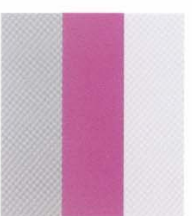


34 96

NEUTRAL



98 99 94



100 94 98



94 98 101



99 98 94

Subdued



GRAPHIC DESIGN

Subdued colors are rather feminine; a good choice for a woman's personal stationery or business card.

INTERIOR DESIGN

The grayness of subdued colors, particularly mauve, can be unflattering to many skin tones; if using mauve in interior design, be sure the lighting has a compensatory warmth.

FINE ART

Fine artists will find that using subdued colors adds a quality of longing to paintings or drawings.

GENERAL COLOR

Subdued colors are rather withdrawn. Whenever they are used, remember that complementary and split complementary combinations keep mauve from becoming too passive.

TIPS FOR COLOR SCHEMES

Professional

The classic professional attire? It is, of course, the gray flannel suit—and gray is therefore central to the professional color scheme. Gray is a serious, sober, no-nonsense neutral that communicates that the wearer is willing to give up an ego-driven sense of self to be part of a greater “team.” It is anonymous, silent, and receptive . . . all qualities that make it an ideal ground on which to lay other, brilliant colors. There is an industrial aspect to the professional color scheme, making it a popular interior color scheme for office buildings. This is a color

scheme that suggests an analytical, emotionally cool atmosphere; it is distinctively of the 20th century, and is in fact instantly identifiable as the color scheme used in posters and graphics since the early 1900s (for example, in early Soviet art and graphics). An achromatic palette allows any color present to take on additional vibrancy. In the fine arts, the professional color scheme has often been used for abstract paintings; in representational work, it often indicates a wet, foggy, or stormy environment.

Planet Design Co.
Design Milwaukee
call for entries poster



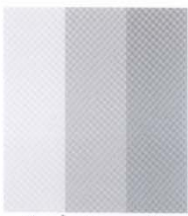
Design and Photo: Roche-Bobois



Donald L. Berry
Commuters



98



98 100 101



101 99 98



97 100 99



97 24 98



99 20 102



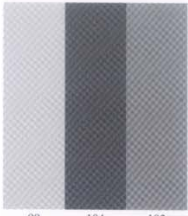
98 23 101



99 102 22



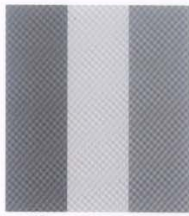
102



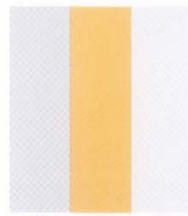
99 104 102



104 100 105



103 99 102



98 29 97



100 31 102



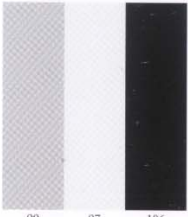
97 100 28



98 27 99



106



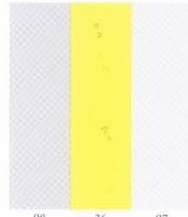
99 97 106



101 98 105



105 101 103



98 36 97



104 100 39



105 35 97



101 38 102



97 2 98



3 100 98



97 4 104



5 101 8



97 44 99



100 47 104



101 98 43



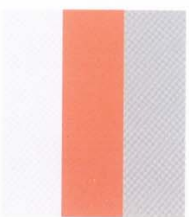
97 42 98



12 100 97



100 11 98



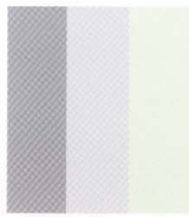
97 14 99



10 97 99



97 49 99



101 98 48



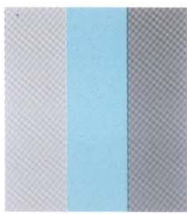
97 52 99



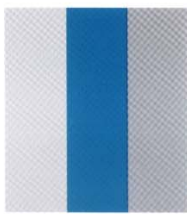
102 55 101



98 60 97



100 63 102



99 59 101



97 62 104



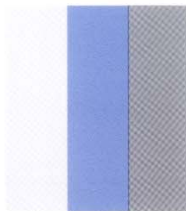
98 100 68



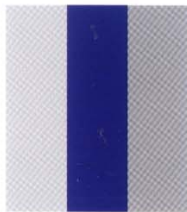
98 70 103



102 98 66



97 71 101



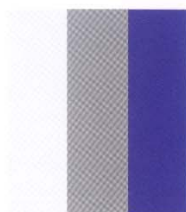
99 76 101



100 97 74



102 79 103



97 101 78



99 87 100



97 99 84



101 88 98



97 100 82



100 97 92



98 95 102



97 92 100



102 90 97

Professional



GENERAL COLOR

Because of their inherent neutrality, professional colors can be used to showcase brilliantly colored items. Try using them on walls, backgrounds, and backdrops.

TIPS FOR COLOR SCHEMES

GRAPHIC DESIGN

One compelling reason to use the professional color scheme in graphic design? It is inexpensive, as it usually involves black and white with a single color.

INTERIOR DESIGN

While the professional color scheme is excellent for environments that should be “clean” and unemotional — a design studio, a living room — it may be too cold and hard-edged for a bedroom or bathroom.

FINE ART

Professional colors imply the industrial, mechanical, and “modern.” These colors recall the heroic look of Russian Constructivist paintings and the Machine Age.

Process Color Conversion Chart

Color No.	Cyan C	Magenta M	Yellow Y	Black K	Color No.	Cyan C	Magenta M	Yellow Y	Black K	Color No.	Cyan C	Magenta M	Yellow Y	Black K
1	0	100	100	45	37	0	0	80	0	73	100	90	0	45
2	0	100	100	25	38	0	0	60	0	74	100	90	0	25
3	0	100	100	15	39	0	0	40	0	75	100	90	0	15
4	0	100	100	0	40	0	0	25	0	76	100	90	0	0
5	0	85	70	0	41	60	0	100	45	77	85	80	0	0
6	0	65	50	0	42	60	0	100	25	78	75	65	0	0
7	0	45	30	0	43	60	0	100	15	79	60	55	0	0
8	0	20	10	0	44	60	0	100	0	80	45	40	0	0
9	0	90	80	45	45	50	0	80	0	81	80	100	0	45
10	0	90	80	25	46	35	0	60	0	82	80	100	0	25
11	0	90	80	15	47	25	0	40	0	83	80	100	0	15
12	0	90	80	0	48	12	0	20	0	84	80	100	0	0
13	0	70	65	0	49	100	0	90	45	85	80	100	0	0
14	0	55	50	0	50	100	0	90	25	86	65	85	0	0
15	0	40	35	0	51	100	0	90	15	87	55	65	0	0
16	0	20	20	0	52	100	0	90	0	88	40	50	0	0
17	0	60	100	45	53	80	0	75	0	89	25	30	0	0
18	0	60	100	25	54	60	0	55	0	90	40	100	0	45
19	0	60	100	15	55	45	0	35	0	91	40	100	0	25
20	0	60	100	0	56	25	0	20	0	92	40	100	0	15
21	0	50	80	0	57	100	0	40	45	93	40	100	0	0
22	0	40	60	0	58	100	0	40	25	94	35	80	0	0
23	0	25	40	0	59	100	0	40	15	95	25	60	0	0
24	0	15	20	0	60	100	0	40	0	96	20	40	0	0
25	0	40	100	45	61	80	0	30	0	97	10	20	0	0
26	0	40	100	25	62	60	0	25	0	98	0	0	0	10
27	0	40	100	15	63	45	0	20	0	99	0	0	0	20
28	0	40	100	0	64	25	0	10	0	100	0	0	0	30
29	0	30	80	0	65	100	60	0	45	101	0	0	0	35
30	0	25	60	0	66	100	60	0	25	102	0	0	0	45
31	0	15	40	0	67	100	60	0	15	103	0	0	0	55
32	0	10	20	0	68	100	60	0	0	104	0	0	0	65
33	0	0	100	45	69	85	50	0	0	105	0	0	0	75
34	0	0	100	25	70	65	40	0	0	106	0	0	0	85
35	0	0	100	15	71	50	25	0	0					100
36	0	0	100	0	72	30	15	0	0					

Color Harmony Workbook

A Workbook and Guide to Creative Color Combinations

ENTER THE WORLD OF COLOR.

This workbook is a practical, visual guide that takes the guesswork out of choosing and using color combinations. Colors and color schemes are matched to specific moods, to help you select the best color combination for any design project, whether graphic design, interior design, crafts, or fine art. Large, tear-out swatches of each color combination let you mix, match, and test different hues in your designs. An essential tool for all who design with color.

LARGE, TEAR-OUT SWATCHES

1400 COLOR COMBINATIONS

**COLOR CONVERSION CHART
FOR PROCESS COLORS**



Moving



Fresh



Tropical



\$29.99

F&V

ISBN 1-56496-435-3



5 2 9 9 9



9 781564 964359