



color in your hands

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Most of us feel that before we know how to use colors together that satisfy us, we need to learn about . . .

COLOR'S OWN LANGUAGE

—hue, value and intensity

COLOR HARMONIES

—related and contrasting

COLOR'S TRICKS

When you learn how colors work together, you are ready to apply this know-how in selecting pleasing color combinations in your dress and home.

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color in your hands

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YOU AND COLOR have gone hand in hand all your life.

We often take for granted the green fields, the blue sky, and brilliant sunsets. Besides having color all around us in nature, we can make it work for us in our homes and in our dress. We can mold and shape, mix and match it, as we wish.

Color is a tool we use to create beauty. But we do not make beauty by merely combining colors . . . any colors. We must know how to use our tool, which colors go together, and in what amounts. For those poorly used can irritate and depress, just as pleasing combinations can soothe and satisfy.

Most everyone is born with a color sense, but it needs to be developed. We may not know why we like or dislike certain colors unless we know something about them.

Many who have a gift for using color well do not know why their ideas are good, and cannot share this gift with others. Even though

the good results we get are accidental, we can use more skill if we know what the different colors suggest and mean.

Through scientific studies we learn that people are attracted to colors which harmonize with their personalities. We may even reveal certain phases of our characters through the colors we prefer. People and colors seem either warm or cool. Try checking up and you'll find that people with active and vigorous personalities usually like red, the color of fire. Others, more reserved, like blue, the color of cool, calm waters. Still others have the cheerful nature of yellow sunlight.

Some like combinations of these colors which have the characteristics of each. Green, for example, is yellow and blue. It suggests the cheerfulness of yellow, but still retains the quietness of blue. Violet combines the warmth of red with the dignity of blue. And orange gets its warmth and cheer from both red and yellow.

color has its own language

To understand color and know why we choose one rather than another, let's learn a little of its nature and language.

HUE is the name of a color. Red, green, and blue are all different hues.

VALUE is the lightness or darkness of a hue. Both pink and maroon are red, but they differ

in value. White added to red makes pink, while black darkens red.

INTENSITY is the brightness or dullness of a hue. It ranges from the rich, full colors of the rainbow to the grayed or neutral tones. The intensity of red, for instance, makes it shout or whisper.

hues are color names

The three PRIMARY hues are red, yellow, and blue. You can find these on the outer edge of the color wheel below. By mixing these together in different amounts, we can make any hue in the color wheel.

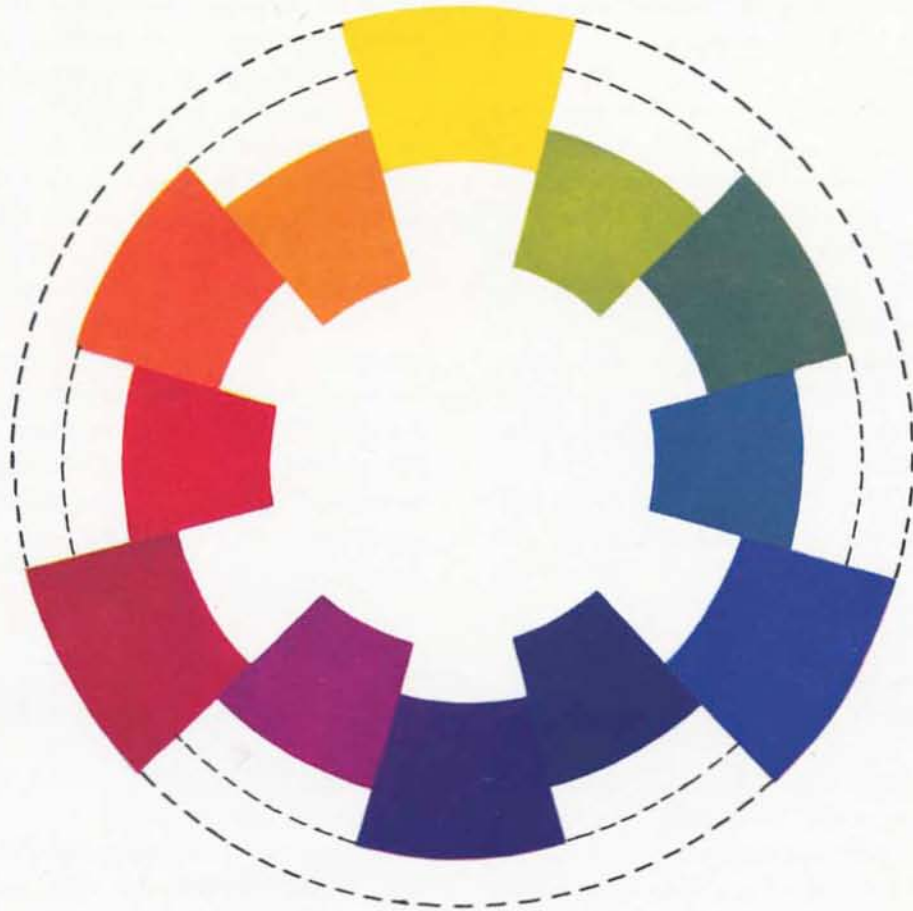
When we mix two primaries in equal amounts, we get a SECONDARY hue. For example, equal amounts of yellow and blue make green; red and blue make violet; and red and yellow make orange.

And when we mix a primary and a secondary, we get an INTERMEDIATE hue. Nearest the inside of the color wheel the intermediate hues are yellow-green, blue-green, blue-violet,

red-violet, red-orange, and yellow-orange.

Warm colors, those that contain red or yellow, seem to advance or stand out. Cool colors with blue appear to recede. This is important since advancing colors make an object seem nearer and larger while receding ones fade into the background and seem smaller.

White, gray, and black are true NEUTRALS, harmonious with all hues. Sometimes tans, beiges, and browns which belong to the orange-color family are also called neutrals because they blend with our orange skin tones and the color of wood in our homes.



The primary hues, yellow, red, and blue, are in the outer circle; in the next circle are the secondary hues, orange, violet, and green; and in the center circle are the intermediate hues, yellow-orange, red-orange, red-violet, blue-violet, blue-green, and yellow-green.

value is light or dark



The hue in the center of each row is middle value. As each one approaches white, the value gets lighter, and as it approaches black, the value gets darker.

Any hue can be light or dark and each has many values. Low-value dark colors are at the bottom of the scale, high-value light colors at the top. See the range of values above.

We can change the value of any hue by adding white to make it lighter, or black to make it darker. Values lighter than middle value are called **TINTS**, while darker ones are called **SHADES**.

Light values seem to increase the size of an object, while dark values decrease its apparent

size. For example, small rooms look larger when decorated in light colors, and a person appears larger dressed in white or tints.

When you place a light value next to a medium value, the medium one seems *darker*. But put the same medium value beside a dark one, and it seems *lighter*. Now, if you put the medium value between light *and* dark ones, it is drawn toward the one to which it is closest in value, and they look alike. When values pull against each other, the sharpest contrast wins.

intensity is bright or dull

Intensity describes strength or purity of the hue. When we mix *equal* parts of the three primary hues, red, yellow, and blue, we get the neutral gray in the center of the color wheel. When the amounts are *not equal*, we get grayed hues. A hue only slightly grayed is of *high* intensity, while one neutralized almost to pure gray is of *low* intensity.

The hues on the outer edge of the wheel

are true colors in their full intensity, as bright as the rainbow hues. We can lower the intensity or gray a hue by mixing it with its **COMPLEMENT**. The complementary hues lie opposite each other on the color wheel. For example, red and green are complements.

Intense hues are very powerful, and must be used with care. Today's trend is toward clear, rich colors instead of drab ones.



The six grayed hues of low intensity are between the intense hues in the outer circles and the middle-value gray in the center.

color harmonies

Every color is good by itself, but can be very disturbing when found in the wrong company. This applies to color in nature, in clothes, and in our homes.

Hues in the rainbow progress from light to dark in a natural order: yellow is the lightest, violet the darkest. You may reach these extremes by way of red or blue. For example, orange is deeper than yellow, red deeper than orange, violet deeper than red. In the other direction, green is deeper than yellow, blue

deeper than green, and violet deeper than blue.

You follow this natural order when you use a *light* neutral orange (beige) with a medium or dark violet. But you upset this order if you use a *dark* neutral orange (brown) with light violet.

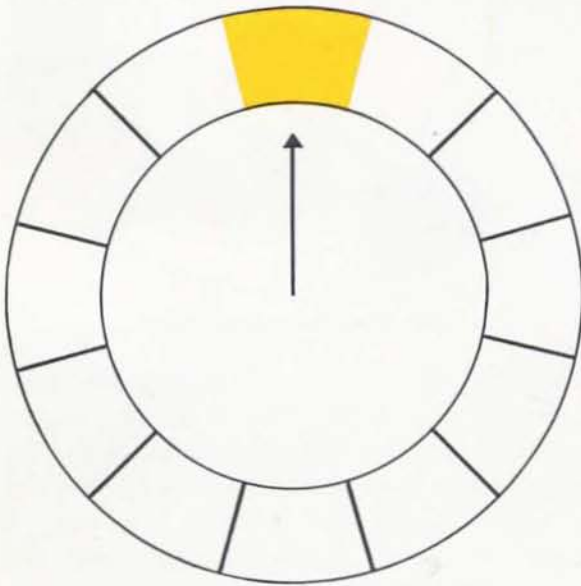
Colors that go together harmonize in a RELATED or CONTRASTING scheme. We call each a color harmony. We can add the neutrals, black, white, or gray, to any of these.

related color harmonies

Two related color schemes use similar hues together; they are the MONOCHROMATIC and ANALOGOUS harmonies.

In the MONOCHROMATIC or one-hue scheme we combine different values, intensities, and

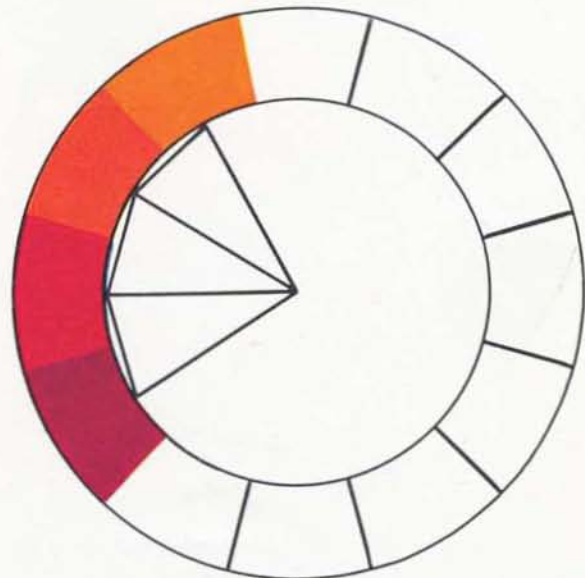
we combine colors next to each other around the color wheel, with one hue in common. The effect is usually more pleasing if the colors lie between two primaries instead of on either side of one primary. For example, try yellow-orange, orange, red-orange, and red together. Red is the hue in common here.



Monochromatic

textures of a single hue. But slight differences that almost match are disturbing. Although this is one of the safest color harmonies, it is apt to be the most monotonous.

In the ANALOGOUS or related color scheme



Analogous

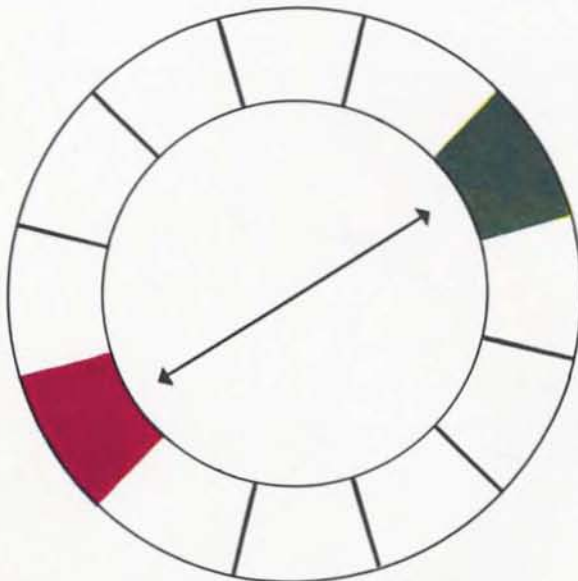
To be interesting, this color scheme also needs contrast and variety in value, intensity, and texture.

contrasting color harmonies

Contrasting hues are more difficult to use together than related ones. When used with skill, however, they make more interesting and satisfying color harmonies than either the monochromatic or analogous schemes. Be sure to use your guide for balancing colors on page 10.

The two contrasting color schemes are the **COMPLIMENTARY** and **TRIAD** harmonies.

In the two-hue, **COMPLEMENTARY** scheme we use hues together directly opposite each other on the color wheel. Notice that primary and secondary hues are complements of each other, and that the intermediates go together in pairs. For example, red is a primary hue and green a secondary. Red-orange and blue-green, both intermediate hues, complement each other.



Complementary

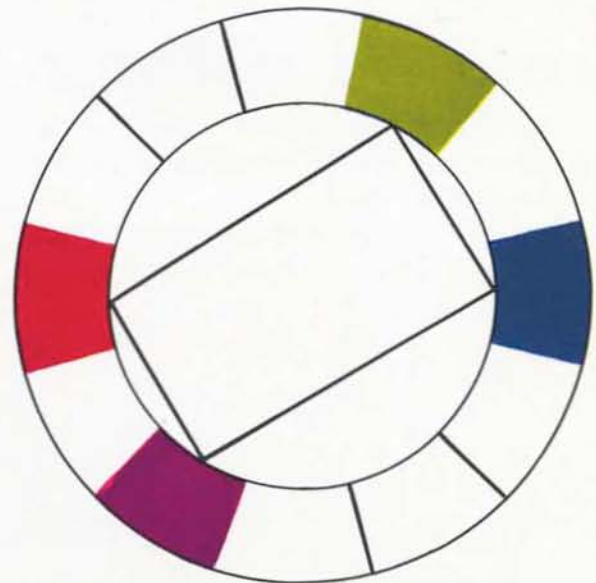
It's easy to find complements of colors. The trick is to use them together effectively.

Of all the complementary pairs, red and green are the most powerful, and the most difficult to combine skillfully. In their full intensity they give the eye a shock and shriek

“stop” and “go.” By using their tints or shades or grayed tones, however, we bring them into harmony. As an example, use a small amount of intense red to balance and accent a large amount of quiet green.

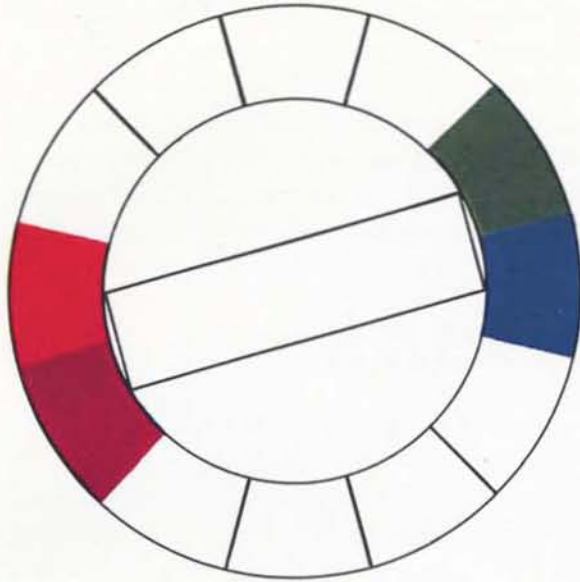
A variation of the complementary scheme is the four-hue, **DOUBLE COMPLEMENTARY** harmony. There are two ways to use it.

First, instead of combining two complements, red and green, use the colors on each side of them. These would be red-orange, and



Double Complementary

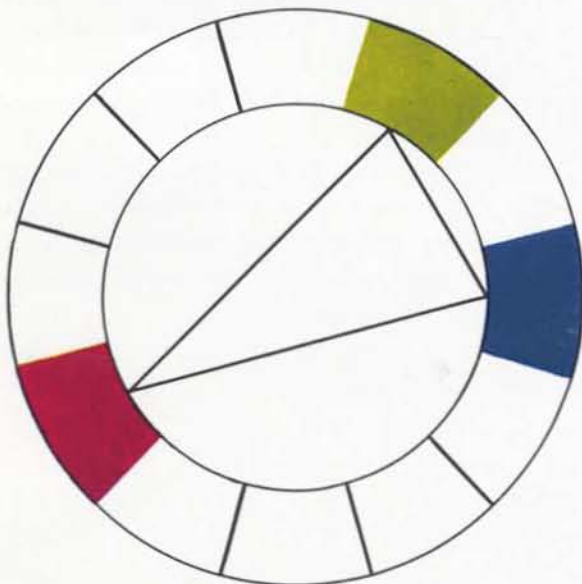
red-violet, blue-green and yellow-green. Suppose we use a light value of the red-orange (pink beige) for the outstanding hue. The next largest hue, blue-green (aqua), may be a little brighter, but still dull. Use only a small amount of the third largest hue, red-violet, and neutralize it about half. The fourth and smallest hue, yellow-green, in full intensity makes the accent. This example also explains how the colors are balanced. This is the most interesting type of the double complementary harmony because of the contrast in the hues.



Double Complementary

For the second double complementary harmony, combine two hues next to each other on the color wheel with their complements. These may be red and red-orange with green and blue-green.

The SPLIT COMPLEMENTARY harmony is a three-hue combination. Choose either a *primary* or an *intermediate* hue. Then find its complement and select the two related colors



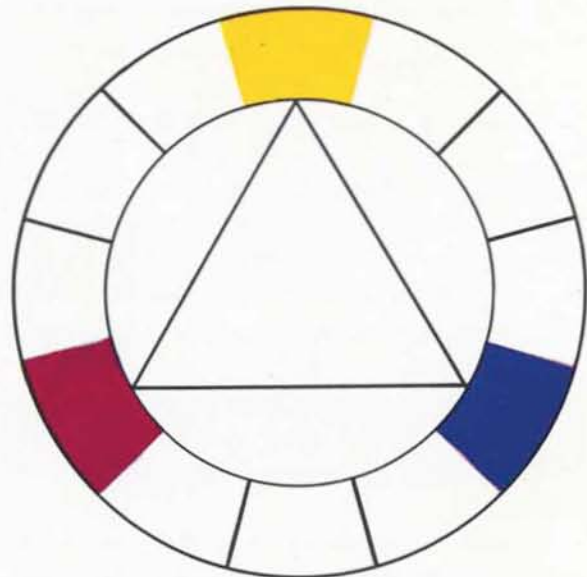
Split Complementary

on each side. Use large amounts of the related hues with a small amount of the primary or secondary complement as an accent.

If you take the primary, red, for an accent, green is its complement. Instead of green, use blue-green and yellow-green, which are on each side of the green.

The TRIAD color scheme uses three hues together which form the points of a triangle on the color wheel. Notice the three points are primaries—red, yellow, and blue; the secondaries—orange, violet, and green; or two groups of the intermediates—red-orange, yellow-green, and blue-violet; or yellow-orange, blue-green, and red-violet.

Lovely plaids, prints and stripes for dress and home furnishings use triads. Although



Triad

they are the richest of any contrasting color scheme, we are handling high explosives. Again, check your guide for balancing colors.

To get pleasing results, it's important to know how to balance as well as combine colors in a simple, practical manner so all seem to *belong together*. All have very definite effects upon each other.

We have a GUIDE FOR BALANCING COLORS which says: *The larger the area to be covered, the quieter the color should be; the smaller the area, the more contrast in hue, value, and intensity we may use.*

Surface texture also affects contrast in color. Rough surfaces cast small shadows

which reduce its strength, while smooth and shiny surfaces reflect color to give a dazzling effect.

When we think of any hue we should think of it as a whole *color family*, rather than as an individual. Its mixtures with other hues, its different values and intensities are endless.

color plays tricks

We have now examined the traditional color harmonies, but it is even more important that we become sensitive to the influence which colors have on each other, to the wide range of hues, and to the endless variations of value and intensity.

We are often amazed that optical illusions occur when we use certain colors together. One hue may emphasize another until its intensity becomes too bright or overpowering. Or it may be grayed so much it becomes lifeless.

When you put yellow next to orange, the orange looks *less* yellow and seems to have more red in it than when it is alone. A primary, in other words, drains its own color from a mixture of that color and another and looks brighter.

The same happens when a color is put next to its grayed tone or a neutral. Pure red, makes grayed red seem duller and the red, redder.

Keep these points in mind when you select colors for your orange skin tones or use them together in a room.

Colors seem more intense when we put contrasting ones together. The complements make each other brighter. We may also say that

warm colors make cool ones seem cooler, just as cool colors make warm ones seem warmer. For example, red makes the greens look greener; green makes the reds look redder.

Two primaries used together cause their *complements* to appear in each other. Red appears slightly orange and blue seems slightly green when they are near each other. The complement of a hue is also forced into a neutral when used next to an intense color. For example, put gray next to intense blue and the gray seems slightly tinged with orange, not blue.

And if you stare for several seconds at an intense hue and suddenly look at a neutral, you see the *complement* of the hue, not the hue itself. For example, look intently at a yellow circle. Then look at a white surface. You see a *violet* circle the same size as the yellow one. This after-image may be a surprise to you.

With these tricks and guides, you are now ready to try your color tool. Choose enough of the calm, cool colors to create restful surroundings, and enough of the warm colors to stimulate your personality.

Let your feelings about color be influenced by your knowledge of it.

A little practice, and you'll have "color in your hands."

You'll want to remember these points . . .

- Color can work for you.
- Red, yellow, and colors containing these hues are warm colors, because they suggest fire and sunlight.
- Blue and colors containing blue are cool colors, because they suggest water and sky.
- Warm colors advance, while cool colors recede.
- Hue is the name of a color.
- Value is the lightness or darkness of a hue.
- Intensity is the brightness or dullness of a hue.
- Monochromatic and analogous are related color schemes.
- Complementary and triad harmonies are contrasting color schemes.
- Always keep in mind your guide for balancing colors.
- When used together, colors play tricks on each other.

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