

1956

EC56-1114 Concerning Color...

Follow this and additional works at: <http://digitalcommons.unl.edu/extensionhist>

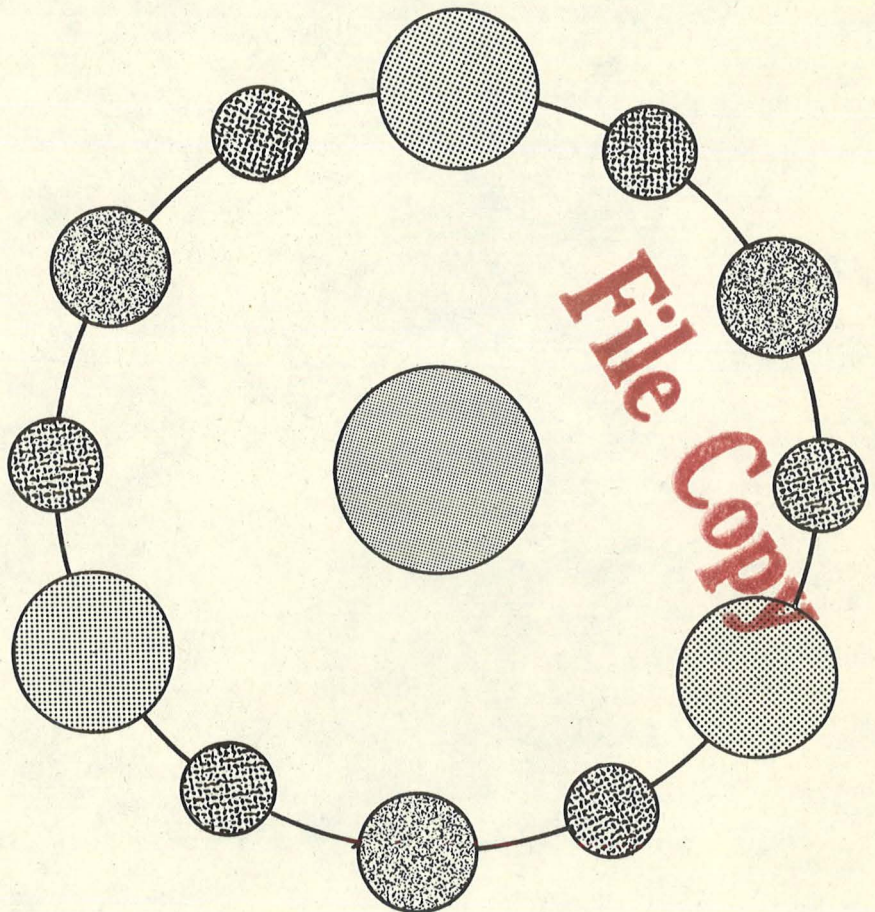
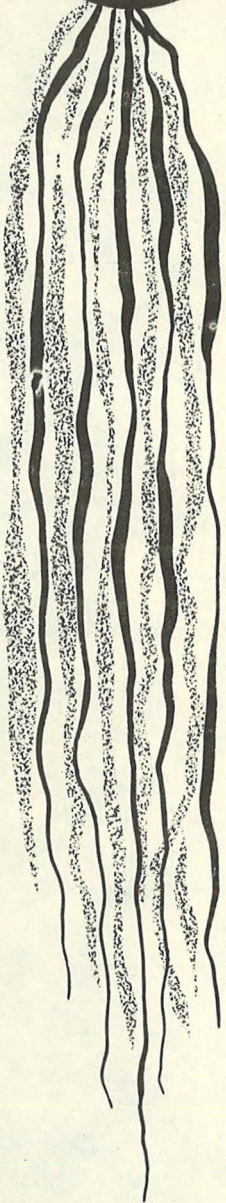
"EC56-1114 Concerning Color..." (1956). *Historical Materials from University of Nebraska-Lincoln Extension*. 3319.
<http://digitalcommons.unl.edu/extensionhist/3319>

This Article is brought to you for free and open access by the Extension at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Historical Materials from University of Nebraska-Lincoln Extension by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.

AGRI
S
85
E7
#56-1114
C.1

E.C. 56-1114

Concerning COLOR....



EXTENSION SERVICE
UNIVERSITY OF NEBRASKA COLLEGE OF AGRICULTURE
AND U.S. DEPARTMENT OF AGRICULTURE
COOPERATING
W.V. LAMBERT, DIRECTOR

Concerning Color

Most of us see the world and everything in it in terms of color. Color is usually the first thing one is conscious of in dress, in rooms, and in scenes. Color is a visual experience that affects us mentally, physically and emotionally. One student of color, Howard Ketchum, declares: "Whether we realize it or not, color can lower our sales resistance, make us feel hot or cold, gloomy or gay. It can affect a man's personality and mental outlook quite as definitely as a sleepless night, a cold in the head or a good square meal."

Color is a tool which may be used to flatter, to disguise, or to emphasize. By means of color an object may be enhanced, made to appear larger or smaller, or may be made the center of interest in an arrangement. Everyone has color preferences. Why not choose colors that give pleasure? Well-chosen colors cost no more than those that are poorly selected and combined. But, before deciding on what colors to use, it will be helpful to have a better understanding of them so that you can choose colors that go well together and are becoming.

Color Properties

Colors differ in three ways: HUE, VALUE AND INTENSITY.

HUE is the name of a color such as red or green. Some hues are warm and some are cool. Red, yellow and colors containing these hues are warm colors because they suggest fire and sunlight. Warm colors advance thus making objects appear closer and larger than they really are. Warm colors are cheerful and stimulating. If used in excess, they may be tiring.

Blue and colors containing blue are cool colors, because they suggest water and sky. Cool colors recede, thus making objects appear smaller and farther away than they really are. These colors are restful. If used in excess, they may be depressing.

A color wheel shows colors in relation to one another. They are placed "rainbow-wise", red, orange, yellow, green, blue and purple.

The primary colors are: red, yellow and blue.

The secondary colors are: orange, green and violet.

The tertiary or intermediate colors are: yellow-orange, yellow-green, blue-green, blue-violet, red-violet, and red-orange. These colors make up the most interesting or pleasing color schemes.

The neutrals are black, white and gray. However, in common usage a neutral is any hue, which has little or no decided color. They serve as an excellent background, or foil for other colors. Beige, tan, ivory, brown, and cream are examples of neutralized colors.

VALUE refers to the lightness or darkness of a hue. For example, a red may be a very light value, which we call pink, or it may be dark and called maroon. Values lighter than the normal value are called tints and those darker than the normal value are called shades. Tints may be obtained by adding white to a pure color; shades by adding black.

Pale or light values increase the apparent size of an object. Dark values decrease size. Objects contrasting strongly in value with their background become silhouetted and call attention to their shape.

INTENSITY refers to the brightness or dullness, strength or weakness of a color.

Bright colors attract attention and make objects appear larger and closer.

Therefore a large area of color should be grayed or of lower intensity while a small area may be more brilliant.

Factors Affecting Colors

Colors appear differently in certain connections. Some factors, such as texture, light, area and other colors affect the appearance of colors.

Texture refers to the surface quality of materials. Some textures absorb light and cause shadows. If the texture is rough the color seems darker. Smooth, shiny textures reflect more light and tend to give the appearance of increased size to an object.

The light in which an object is seen may change its hue, value and intensity. Colors are changed appreciably by artificial lights. Colors should be selected under the lighting conditions in which they will most often be seen.

Increasing an area of color often changes its apparent hue, value and intensity. A large area of color will usually appear stronger and darker.

Colors selected from small samples may prove disappointing when used in large areas.

Two or more colors when used together seem to change each other.

(a) A hue may apparently be changed when it is placed beside another. For example, green will force a blue-green to take on a more bluish cast. Soft colors or those of low intensity are more easily influenced by other colors, but even bright colors are affected by the colors with which they are combined.

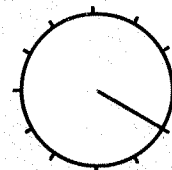
(b) The value seems changed when a color is placed with either a lighter or darker tone. When a color that is quite dark is placed beside black, it can be made to look several degrees lighter. A color that is quite light can be made to look darker if it is placed beside an even lighter tint.

(c) A color seems more intense when it is placed next to its complement, a neutral color, or a large area of the same color in lower intensity.

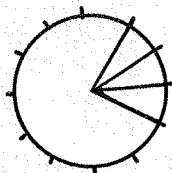
Color Harmony

Individuals may develop a fine color sense by observing beautiful examples and experimenting with colors. Since that is a long process, some suggested color harmonies are given.

Related color harmonies are: MONOCHROMATIC and ANALOGOUS

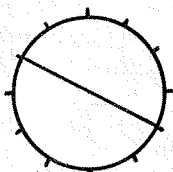


MONOCHROMATIC or a one-color harmony is made up of shades and tints of one color and may be combined with neutrals. This type of color scheme gives a quiet, unified effect. To avoid monotony, a variety of tints and shades and intensities, plus different textures should be used. An example of this self-tone harmony is light blue, deep blue and vivid blue.

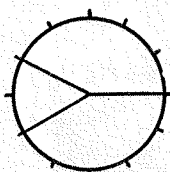


ANALOGOUS or related color harmony is a combination of colors that lie close to each other on the color wheel with one hue in common. These neighboring colors, blue-green, green, yellow-green, are examples.

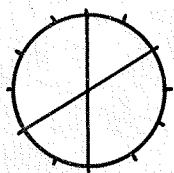
Contrasting color harmonies are: COMPLEMENTARY and TRIAD.



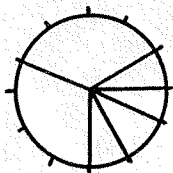
A



B

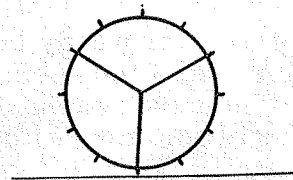


C



D

COMPLEMENTARY color harmony is a combination of colors directly opposite each other such as blue and orange, (A) Variations of the complementary color harmony are split complement, (B) double complement, and (C) mutual complement, (D).



TRIAD is a combination of three colors that are equidistant on the color wheel. Triad may be made of primary, secondary or intermediate colors.

Other combinations of colors may also be used effectively.

Suggestions For Making Color Combinations

The most beautiful color schemes are those that give a single impression--an impression of warmth with a note of coolness for variation; or of coolness with an accent of warmth.

When making color combinations, the principles of design should apply:

Balance -- A restful feeling can be achieved by:

1. Combining large areas of quieter colors with small areas of bright colors.

2. Using colors of same value and intensity when combining many colors.

3. Repeating some of the same colors in various parts of an arrangement.

Proportion -- The relationships of amounts of colors used will be pleasing when these amounts are varied. Since some colors attract more attention than others, the Greek proportion will not always apply.

Rhythm -- Smooth movement of the eye results when colors are repeated in several places to interlace the entire scheme.

Harmony -- Unity may be obtained when colors selected seem to belong together because each color has something in common with the other colors used. This effect may be obtained by:

1. Combining colors that have one hue in common.
2. Using all neutralized colors.
3. Adding neutrals to tie the colors together.
4. Using a rough texture.
5. Veiling, glazing, or topping which is a process of placing one color over a group of colors.

Emphasis -- Dominance is obtained through the use of a main color effect. Contrasts of hue, light and dark, and brightness help to give emphasis.

Let your feeling about color be influenced by your knowledge. We hope that you enjoy using color as a tool for creating beauty.

-- Gerda Petersen
Extension Specialist
CLOTHING

-- Magdalene Pfister
Extension Specialist
HOME FURNISHINGS

DEVICES FOR LOCATING COLOR HARMONIES

