

# Colour index

Over 1100  
Colour Combinations  
CMYK and RGB  
Formulas  
For Print and  
Web Media

JIM KRAUSE

A DAVID & CHARLES BOOK

First published in the UK in 2002

First published in the USA in 2002 by HOW Design Books, Cincinnati, Ohio

Reprinted 2002, 2003, twice in 2004 and 2006

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A catalogue record for this book is available from the British Library.

ISBN 13: 978-0-7153-1397-8

ISBN 10: 0 7153 1397 5

Printed in China by Regent Publishing Services Ltd.

for David & Charles

Brunel House    Newton Abbot    Devon

Editor: Clare Warmke

Editorial Assistance: Amy Schnell, Amanda Becker

Cover and interior design: Jim Krause

Production Coordinator: Sara Durnford

*For my son, Evan.*

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# Introduction

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Color! Regardless of whether we understand the physics involved when lightwaves bounce from the surface of an object and into the eye and mind of the beholder, we are all persuaded, moved, aroused, challenged, inspired, repulsed, warned and informed by color and combinations of colors. And though each of us perceives colors uniquely, there is an amazing amount of commonality in our reactions to color across time and culture.

By providing over a thousand combinations of colors made from hundreds of varied hues, this book provides professionals, amateurs and students of visual media with a resource for exploring color combinations that can be applied to visual media of all sorts. *Color Index* will lead the viewer to answers as well as provide them—use these pages to expand and augment your search for effective solutions. Explore, stay fluid. Enjoy the process of creativity.

## **Who is the *Color Index* for?**

Graphic designers, artists, photographers, animators, packaging specialists, sign makers, interior designers, fabric designers and others in visual media that involve the use of color will find fuel for creativity in these pages. All of the combinations shown here can be reproduced in print using 4-color process printing (this, and other terms-of-the-trade are defined on page 11) and adapted to many other mediums including the web (chapter 11 is devoted specifically to on-screen color), dyes, paint and more.

## **How is the *Color Index* structured?**

The *Color Index* has been divided into 11 Chapters: Basics, Active, Quiet, Progressive, Rich, Muted, Culture/Era, Natural, Accent, Logo

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Ideas and Browser Safe. Each of these chapters contains one or more palettes of colors related to the overall theme.

Note that the chapters are minimally titled so as to avoid applying labels to colors (i.e., exotic, elegant, mystical, sensuous, etc.) that may or may not hold true for a particular viewer or context. Trust and develop your own instincts as to the effects of certain colors within specific contexts. Notice how they seem to affect other viewers and make an effort to determine how it might affect the audience toward whom your visual message is directed.

Within each chapter are one or more groups of colors or *palettes*. A representation of these palettes is presented at the beginning of each section, as well as along the page's edge so that you can, if you wish, begin your search by quickly scanning the outer edges of the book's pages as you thumb for ideas.

With the exception of the samples shown in the Logo Ideas chapter, the combinations have been presented in three ways: as simple rectangular blocks of equal size; within an intricate pattern of colored shapes; and as colors for an illustration. The formulas used for printing and displaying the colors are listed at the right of each set of samples.\* CMYK and RGB formulas have been provided for ten of the chapters. Chapter 11, which is specific to web and on-screen content, provides HEX and RGB values for the samples shown (these terms are defined on page 11).

Sometimes it is helpful to isolate color combinations from those nearby in order to view them without being influenced or distracted by them. A viewing mask that allows the user to view each combination against a white or black background can be created from the last page in this book.

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Each chapter contains one set of *Focus On* pages. These pages highlight a specific aspect of color usage in print and/or on-screen media.

### Using the *Color Index*

Simply put, use this book however you like. Use it to explore color ideas for an illustration or design—before or after the content has been finalized. You may choose to use or ignore the chapter headers as you narrow your search. Use the formulas presented here “as is,” or change one or more colors within a combination if your concept could be better supported with different hues. You may decide to use a combination featured here as springboard to other ideas far removed from the palette you are viewing. Whether you are working on-screen, with paint, markers or colored pencils, experiment and explore!

*\*Please note that while the color formulas presented in this book have been checked for accuracy, the potential for error exists. The Color Index, its author and publisher cannot accept responsibility for errors in the formulas presented in this book. It is strongly recommended that you cross-check print formulas with a reliable process-color guide, and on-screen formulas with an accurate monitor. Also, carefully inspect printer's proofs and press-check all jobs for accurate color.*



# Definitions

The following terms and abbreviations are used throughout the *Color Index* to define the featured colors. See pages 30–31 for definitions of hue, saturation, value and other color-specific terms.



**CMYK:** C=Cyan (blue); M=Magenta; Y=Yellow; K=Black.

All colors of the standard print-spectrum are achieved through combinations of these four ink colors. This kind of printing is often referred to as *four-color process* printing. The density of each color within a particular mix determines the final hue. These densities are listed horizontally as percentages next to each color sample.

**RGB:** R=Red; G=Green; B=Blue.

Computer and monitors use differing amounts of these three hues to create their entire color spectrum. 100% values of each color results in a white screen. Absence of each color results in a dark screen. All other colors are created by varying the intensities of the three hues. The value for each hue (0–255) is listed horizontally next to each color sample.

**Hexidecimal (HEX) Values** (used in chapter 11): These six-character values are used in HTML browser code to determine on-screen colors. 216 of these colors have been chosen as “browser safe”—that is, they appear with reasonable accuracy across the many different types of browsers, platforms and monitors (more information on pages 340–341).



# 1. BASICS

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This chapter focuses on the color wheel's primary hues: red, yellow and blue (see pages 30-31). These colors are the building blocks for all other hues and lie at the foundation of every culture's language of color.

Because of their straightforward nature, these colors are often associated with certain nationalisms, beliefs or messages (the message depending on the colors chosen and their meaning to those who chose them). Red, the color of blood, is often associated with life, vitality and heat. Blue is often a calming hue, associated with water and sky. Yellow is the color of the sun, and suggests positive energy and growth to many cultures.

The primary colors are also often used to target younger audiences and to enforce messages of simplicity and "back-to-basics."

## Brainstorming the Basics:

*Red: which red? Blue: what kind of blue?*

*Yellow: bright, pale, pure, orange-yellow, green-yellow?*

*All colors full strength. All diluted. A mixture of both.*

*Combinations of two colors. Three. Four. More?*

*Which color should dominate? Experiment.*

*Surround with white. Surround with black.  
Gray? Neutrals?*

*Flood with color.*

*Use color sparingly.*

*Apply color to type as well as image.*

*Apply color in unexpected ways.*

# Basics

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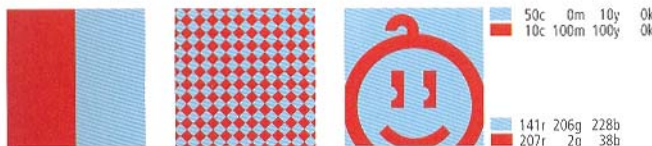


Palette



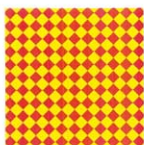
## Primary and Secondary Colors

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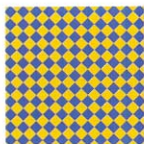


# Basics



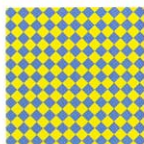
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■	207r	2g	38b
■	249r	244g	0b



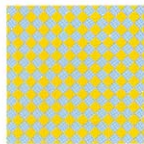
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■	0c	20m	100y	0k

■	45r	75g	155b
■	245r	211g	0b



■	90c	40m	0y	0k
■	0c	0m	100y	0k

■	35r	122g	191b
■	249r	244g	0b



■	50c	0m	10y	0k
■	0c	20m	100y	0k

■	141r	206g	228b
■	245r	211g	0b

## Primary and Secondary Colors

---



# Basics



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0c	40m	100y	0k

150r	129g	183b
241r	175g	0b



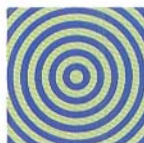
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0c	70m	100y	0k

191r	177g	211b
233r	113g	23b



70c	70m	0y	0k
70c	0m	100y	0k

111r	85g	157b
44r	180g	49b

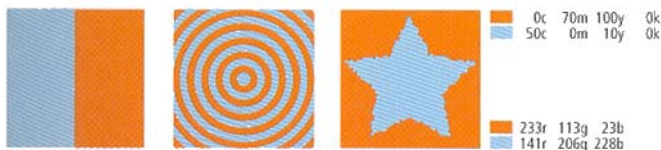


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53r	58g	144b
187r	219g	136b



# Primary and Secondary Colors



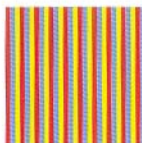
# Basics



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0c	20m	100y	0k
45r	75g	155b	
191r	2g	34b	
245r	211g	0b	



90c	40m	0y	0k
10c	100m	100y	0k
0c	20m	100y	0k
35r	122g	191b	
207r	2g	38b	
245r	211g	0b	



70c	20m	0y	0k
10c	100m	100y	0k
0c	0m	100y	0k
92r	162g	216b	
207r	2g	38b	
249r	244g	0b	



50c	0m	10y	0k
10c	100m	100y	0k
0c	0m	100y	0k
141r	206g	228b	
207r	2g	38b	
249r	244g	0b	

# Primary and Secondary Colors



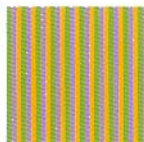
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0c	70m	100y	0k

53r	58g	144b
0r	120g	73b
233r	113g	23b



70c	70m	0y	0k
100c	0m	100y	0k
0c	70m	100y	0k

111r	85g	157b
0r	159g	98b
233r	113g	23b



50c	50m	0y	0k
70c	0m	100y	0k
0c	40m	100y	0k

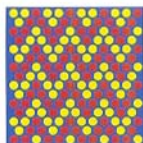
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44r	180g	49b
241r	175g	0b



30c	30m	0y	0k
30c	0m	60y	0k
0c	40m	100y	0k

191r	177g	211b
187r	219g	136b
241r	175g	0b

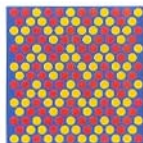
# Basics



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0c	0m	100y	0k
10c	100m	100y	10k

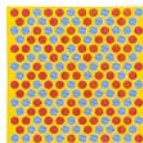
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249r	244g	0b
191r	2g	34b



100c	70m	0y	0k
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0c	20m	100y	0k

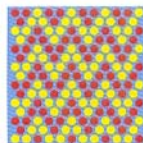
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207r	2g	38b
245r	211g	0b



0c	20m	100y	0k
10c	100m	100y	10k
70c	20m	0y	0k

245r	211g	0b
191r	2g	34b
92r	162g	216b

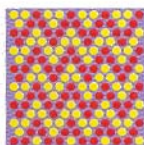


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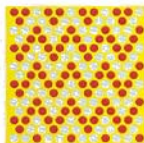
  

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191r	2g	34b
249r	244g	0b

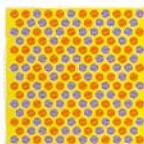
# Primary and Secondary Colors



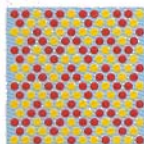
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10c	100m	100y	0k
150r	129g	183b	
249r	244g	0b	
207r	2g	38b	



0c	0m	100y	0k
10c	100m	100y	10k
20c	0m	10y	0k
249r	244g	0b	
191r	2g	34b	
213r	234g	233b	

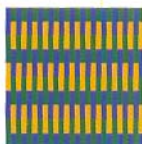


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50c	50m	0y	0k
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233r	113g	23b	
150r	129g	183b	

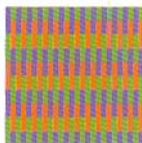


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191r	2g	34b	
245r	211g	0b	

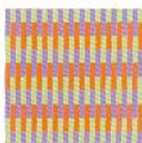
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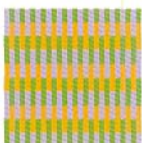
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100c	0m	100y	30k
0c	40m	100y	0k
53r	58g	144b	
0r	120g	73b	
241r	175g	0b	



70c	70m	0y	0k
70c	0m	100y	0k
0c	70m	100y	0k
111r	85g	157b	
44r	180g	49b	
233r	113g	23b	

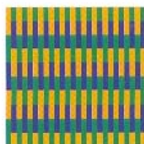


50c	50m	0y	0k
30c	0m	60y	0k
0c	70m	100y	0k
150r	129g	183b	
187r	219g	136b	
233r	113g	23b	



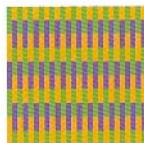
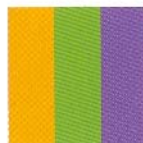
30c	30m	0y	0k
70c	0m	100y	0k
0c	40m	100y	0k
191r	177g	211b	
44r	180g	49b	
241r	175g	0b	

# Primary and Secondary Colors



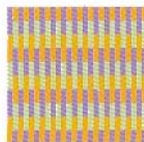
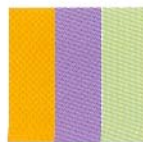
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100c	80m	0y	0k

241r	175g	0b
0r	159g	98b
53r	58g	144b



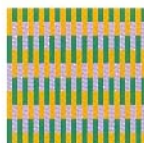
70c	0m	100y	0k
0c	40m	100y	0k
70c	70m	0y	0k

44r	180g	49b
241r	175g	0b
111r	85g	157b



50c	50m	0y	0k
0c	40m	100y	0k
30c	0m	60y	0k

150r	129g	183b
241r	175g	0b
187r	219g	136b



0c	40m	100y	0k
100c	0m	100y	0k
30c	30m	0y	0k

241r	175g	0b
0r	159g	98b
191r	177g	211b



# Basics



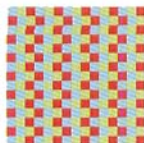
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100c	0m	100y	30k
10c	100m	100y	10k
45r	75g	155b	
0r	120g	73b	
191r	2g	34b	



90c	40m	0y	0k
100c	0m	100y	0k
10c	100m	100y	0k
35r	122g	191b	
0r	159g	98b	
207r	2g	38b	



70c	20m	0y	0k
70c	0m	100y	0k
10c	100m	100y	0k
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44r	180g	49b	
207r	2g	38b	

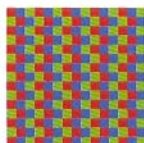


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207r	2g	38b	



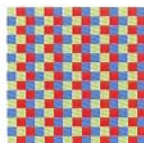
## Primary and Secondary Colors

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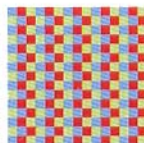
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70c	0m	100y	0k

191r	2g	34b
45r	75g	155b
44r	180g	49b



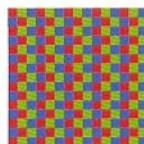
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10c	100m	100y	0k
90c	40m	0y	0k

187r	219g	136b
207r	2g	38b
35r	122g	191b



70c	20m	0y	0k
10c	100m	100y	0k
30c	0m	60y	0k

92r	162g	216b
207r	2g	38b
187r	219g	136b



10c	100m	100y	10k
70c	0m	100y	0k
100c	70m	0y	0k

191r	2g	34b
44r	180g	49b
45r	75g	155b

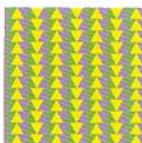
# Basics



100c	0m	100y	30k
0c	20m	100y	0k
100c	80m	0y	0k
0r	120g	73b	
245r	211g	0b	
53r	58g	144b	



100c	0m	100y	0k
0c	20m	100y	0k
70c	70m	0y	0k
0r	159g	98b	
245r	211g	0b	
111r	85g	157b	



70c	0m	100y	0k
0c	0m	100y	0k
50c	50m	0y	0k
44r	180g	49b	
249r	244g	0b	
150r	129g	183b	



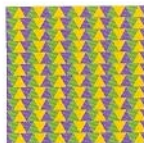
30c	0m	60y	0k
0c	0m	100y	0k
30c	30m	0y	0k
187r	219g	136b	
249r	244g	0b	
191r	177g	211b	

# Primary and Secondary Colors



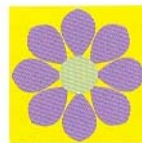
100c	0m	100y	30k
50c	50m	0y	0k
0c	20m	100y	0k

0r	120g	73b
150r	129g	183b
245r	211g	0b



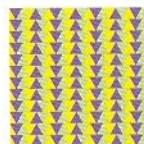
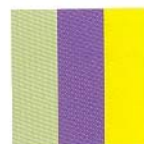
70c	0m	100y	0k
0c	20m	100y	0k
70c	70m	0y	0k

245r	211g	0b
44r	180g	49b
111r	85g	157b



50c	50m	0y	0k
0c	0m	100y	0k
30c	0m	60y	0k

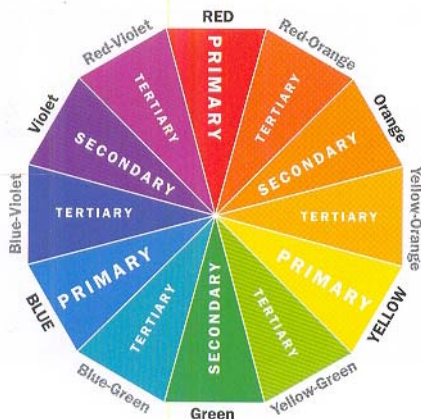
150r	129g	183b
249r	244g	0b
187r	219g	136b



70c	70m	0y	0k
30c	0m	60y	0k
0c	0m	100y	0k

111r	85g	157b
187r	219g	136b
249r	244g	0b

## COLOR FUNDAMENTALS



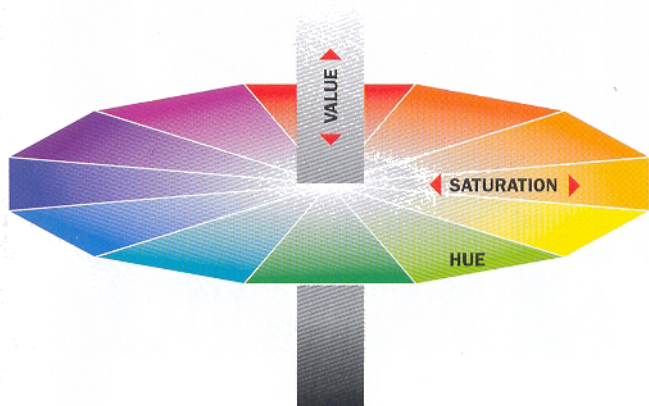
The most basic and common way to describe colors and their relation to each other is in terms of the color wheel.

The *primary* colors, red, yellow and blue, make up three of the wheel's spokes.

Halfway between each of these *hues* (colors) are the *secondary* hues, yellow, green and violet.

*Tertiary* colors are mixtures of primary and secondary hues.

A color's *complement* is the hue located directly across the color wheel. For instance, the complement of red is green and the complement of red-violet is yellow-green.



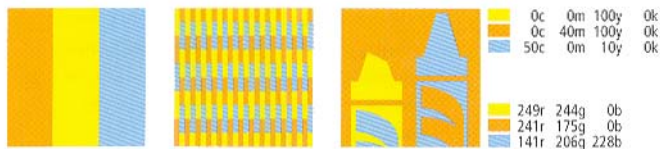
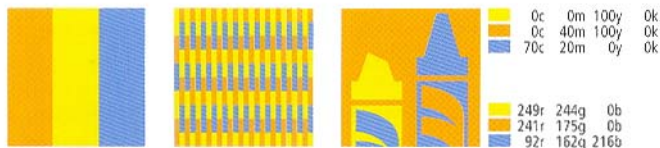
*Hue, saturation and value* are three characteristics that are used to describe variations of color.

**Hue:** another word for color.

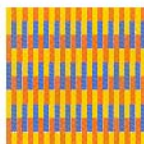
**Saturation:** purity of a hue. A fully saturated color is a hue at it's most intense. When a color is muted or grayed by the addition of it's complement and/or black or gray, it becomes less saturated.

**Value:** how light or dark a color appears relative to black or white. A dark yellow's value, therefore, might be equivalent to a medium or light value of blue.

# Basics

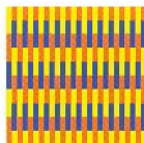


## Primary and Secondary Colors



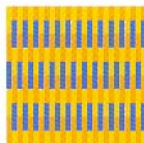
Yellow	0c	20m	100y	0k
Orange	0c	70m	100y	0k
Blue	90c	40m	0y	0k

Yellow	245r	211g	0b
Orange	233r	113g	23b
Blue	35r	122g	191b



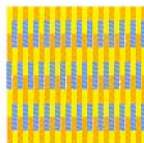
Yellow	0c	0m	100y	0k
Orange	0c	70m	100y	0k
Blue	100c	70m	0y	0k

Yellow	249r	244g	0b
Orange	233r	113g	23b
Blue	45r	75g	155b



Yellow	0c	20m	100y	0k
Orange	0c	40m	100y	0k
Blue	90c	40m	0y	0k

Yellow	245r	211g	0b
Orange	241r	175g	0b
Blue	35r	122g	191b



Yellow	0c	0m	100y	0k
Orange	0c	40m	100y	0k
Blue	70c	20m	0y	0k

Yellow	249r	244g	0b
Orange	241r	175g	0b
Blue	92r	162g	216b



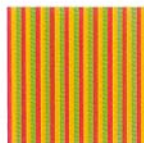
# Basics



0c	70m	100y	0k
10c	100m	100y	10k
100c	0m	100y	30k
233r	113g	23b	
191r	2g	34b	
0r	120g	73b	



0c	70m	100y	0k
10c	100m	100y	10k
100c	0m	100y	0k
233r	113g	23b	
191r	2g	34b	
0r	159g	98b	



0c	40m	100y	0k
10c	100m	100y	0k
70c	0m	100y	0k
241r	175g	0b	
207r	2g	38b	
44r	180g	49b	



0c	40m	100y	0k
10c	100m	100y	0k
30c	0m	60y	0k
241r	175g	0b	
207r	2g	38b	
187r	219g	136b	



## Primary and Secondary Colors

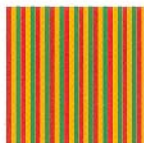
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0c	70m	100y	0k
10c	100m	100y	10k
70c	0m	100y	0k
233r	113g	23b	
191r	2g	34b	
44r	180g	49b	



0c	70m	100y	0k
10c	100m	100y	10k
30c	0m	60y	0k
233r	113g	23b	
191r	2g	34b	
187r	219g	136b	

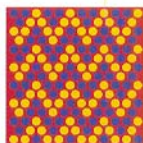


0c	40m	100y	0k
10c	100m	100y	0k
100c	0m	100y	0k
241r	175g	0b	
207r	2g	38b	
0r	159g	98b	

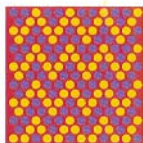


0c	40m	100y	0k
10c	100m	100y	10k
30c	0m	60y	0k
241r	175g	0b	
191r	2g	34b	
187r	219g	136b	

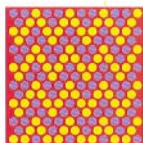
# Basics



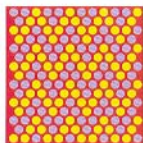
10c	100m	100y	10k
100c	80m	0y	0k
0c	20m	100y	0k
191r	2g	34b	
53r	58g	144b	
245r	211g	0b	



10c	100m	100y	10k
70c	70m	0y	0k
0c	20m	100y	0k
191r	2g	34b	
111r	85g	157b	
245r	211g	0b	

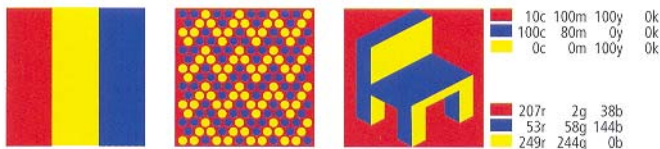
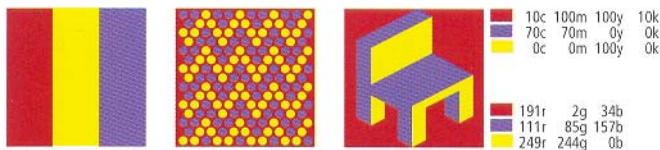
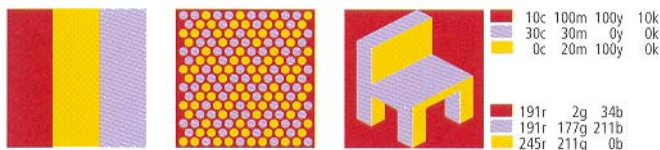


10c	100m	100y	0k
50c	50m	0y	0k
0c	0m	100y	0k
207r	2g	38b	
150r	129g	183b	
249r	244g	0b	



10c	100m	100y	0k
30c	30m	0y	0k
0c	0m	100y	0k
207r	2g	38b	
191r	177g	211b	
249r	244g	0b	

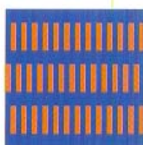
# Primary and Secondary Colors



# Basics



100c 70m 0y 0k



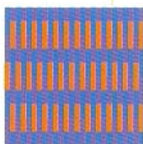
100c	70m	0y	0k
100c	80m	0y	0k
0c	70m	100y	0k

45r	75g	155b
53r	58g	144b
233r	113g	23b



90c 40m 0y 0k



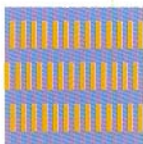
90c	40m	0y	0k
70c	70m	0y	0k
0c	70m	100y	0k

35r	122g	191b
111r	85g	157b
233r	113g	23b



70c 20m 0y 0k



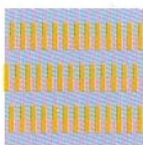
70c	20m	0y	0k
50c	50m	0y	0k
0c	40m	100y	0k

92r	162g	216b
150r	129g	183b
241r	175g	0b



50c 0m 10y 0k

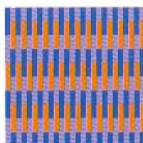


50c	0m	10y	0k
30c	30m	0y	0k
0c	40m	100y	0k

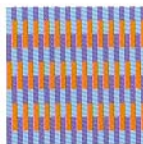
141r	206g	228b
191r	177g	211b
241r	175g	0b

# Primary and Secondary Colors



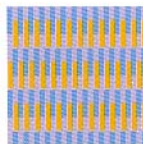
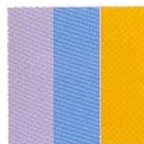
100c	70m	0y	0k
50c	50m	0y	0k
0c	70m	100y	0k

45r	75g	155b
150r	129g	183b
233r	113g	23b



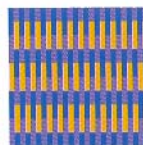
50c	0m	10y	0k
70c	70m	0y	0k
0c	70m	100y	0k

141r	206g	228b
111r	85g	157b
233r	113g	23b



70c	20m	0y	0k
30c	30m	0y	0k
0c	40m	100y	0k

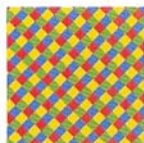
92r	162g	216b
191r	177g	211b
241r	175g	0b



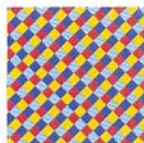
100c	70m	0y	0k
70c	70m	0y	0k
0c	40m	100y	0k

45r	75g	155b
111r	85g	157b
241r	175g	0b

# Basics



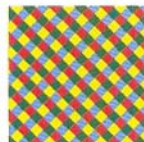
90c	40m	0y	0k
70c	0m	100y	0k
0c	20m	100y	0k
10c	100m	100y	0k
35r	122g	191b	
44r	180g	49b	
245r	211g	0b	
207r	2g	38b	



50c	0m	10y	0k
0c	20m	100y	0k
10c	100m	100y	10k
100c	80m	0y	0k
141r	206g	228b	
245r	211g	0b	
191r	2g	34b	
53r	58g	144b	



100c	70m	0y	0k
0c	0m	100y	0k
10c	100m	100y	10k
0c	70m	100y	0k
45r	75g	155b	
249r	244g	0b	
191r	2g	34b	
233r	113g	23b	



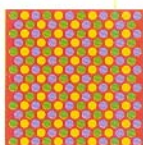
70c	20m	0y	0k
100c	0m	100y	30k
0c	0m	100y	0k
10c	100m	100y	0k
92r	162g	216b	
0r	120g	73b	
249r	244g	0b	
207r	2g	38b	



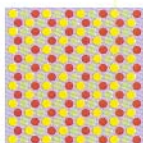
# Primary and Secondary Colors



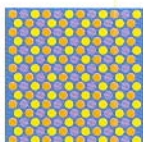
# Basics



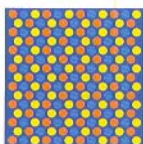
10c	100m	100y	0k
0c	20m	100y	0k
70c	0m	100y	0k
50c	50m	0y	0k
207r	2g	38b	
245r	211g	0b	
44r	180g	49b	
150r	129g	183b	



30c	30m	0y	0k
30c	0m	60y	0k
0c	0m	100y	0k
10c	100m	100y	10k
191r	177g	211b	
187r	219g	136b	
249r	244g	0b	
191r	2g	34b	



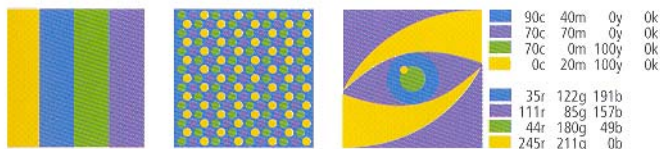
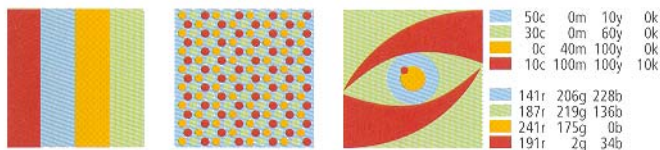
90c	40m	0y	0k
50c	50m	0y	0k
0c	40m	100y	0k
0c	0m	100y	0k
35r	122g	191b	
150r	129g	183b	
241r	175g	0b	
249r	244g	0b	



100c	80m	0y	0k
90c	40m	0y	0k
0c	70m	100y	0k
0c	0m	100y	0k
53r	58g	144b	
35r	122g	191b	
233r	113g	23b	
249r	244g	0b	



# Primary and Secondary Colors



# ACTIVE

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In this chapter: intense hues taken from all around the color wheel. Featured here are combinations of primary, secondary and tertiary colors (defined on pages 30-31).

To many people, combinations of colors such as these suggest sport, travel, excitement or vacation. Most of these hues are not considered “naturals” but since they are an exaggeration of natural hues, they are often used to convey a sense of the outdoors, world-travel, the exotic and adventure.

Because of their intensity, this palette is often directed toward youth and active adults. Rarely are such intense hues used to target older, more conservative audiences, though it is not uncommon to find one or two of these bright colors combined with more restrained tones in reaching out to mature viewers when conveying a message of vitality.

---

## Brainstorming Active Hues:

*View media aimed toward younger audiences for ideas.*

*Sports teams, race cars, boating, action sports.*

*Investigate triads, complements, split complements, analogous and monochromatic schemes (see pages 58-59).*

*What background best emphasizes these colors? White? Black? Other colors?*

*Combine hues of similar value? Hues of contrasting values?*

*Hues of the same saturation? Some hues muted?*

*A warm palette? Cool? Mixed?*

*Separation between colors (pages 88-89)?*

# Active

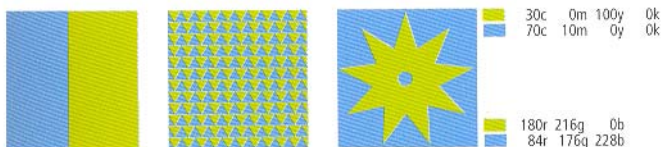
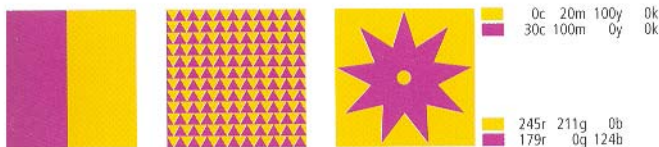
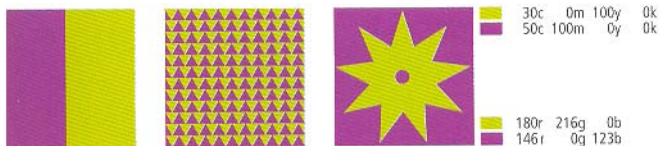
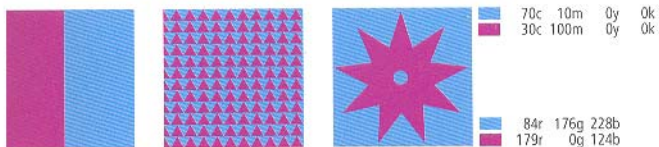
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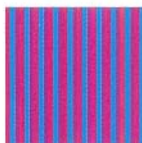
Palette I



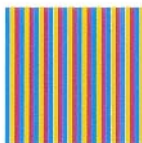
# I. Intense Hues, Primary, Secondary and Tertiary



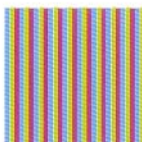
# Active



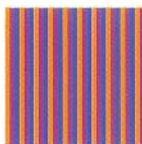
100c	0m	0y	0k
50c	100m	0y	0k
0c	100m	30y	0k
0r	178g	235b	
146r	0g	123b	
226r	0g	104b	



0c	20m	100y	0k
100c	0m	0y	0k
30c	100m	0y	0k
245r	211g	0b	
0r	178g	235b	
179r	0g	124b	



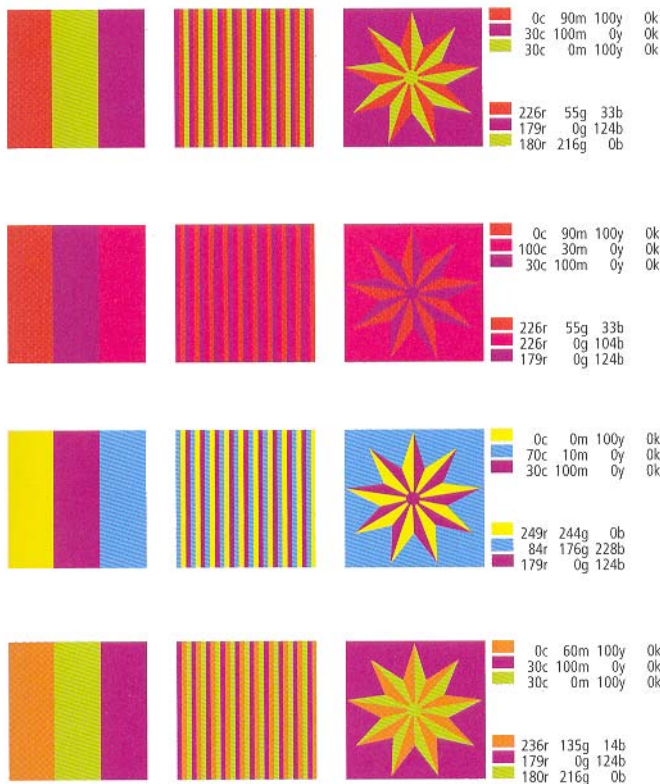
30c	0m	100y	0k
70c	10m	0y	0k
30c	100m	0y	0k
180r	216g	0b	
84r	176g	228b	
179r	0g	124b	



50c	100m	0y	0k
0c	60m	100y	0k
100c	70m	0y	0k
146r	0g	123b	
236r	135g	14b	
0r	178g	235b	



# I. Intense Hues, Primary, Secondary and Tertiary

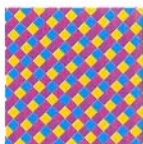




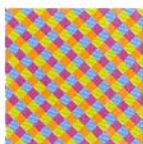
# Active



0c	90m	100y	0k
100c	0m	0y	0k
50c	100m	0y	0k
0c	100m	30y	0k
226r	55g	33b	
0r	178g	235b	
146r	0g	123b	
226r	0g	104b	



0c	20m	100y	0k
100c	0m	0y	0k
50c	100m	0y	0k
30c	100m	0y	0k
245r	211g	0b	
0r	178g	235b	
146r	0g	123b	
179r	0g	124b	

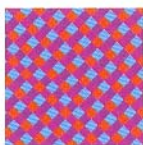


30c	0m	100y	0k
70c	10m	0y	0k
0c	60m	100y	0k
30c	100m	0y	0k
180r	216g	0b	
84r	176g	228b	
236r	135g	14b	
179r	0g	124b	

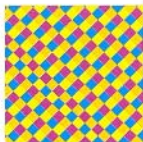


50c	100m	0y	0k
0c	60m	100y	0k
100c	70m	0y	0k
0c	0m	100y	0k
146r	0g	123b	
236r	135g	14b	
0r	178g	235b	
249r	244g	0b	

# I. Intense Hues, Primary, Secondary and Tertiary



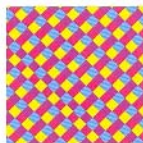
0c	90m	100y	0k
70c	10m	0y	0k
30c	100m	0y	0k
50c	100m	0y	0k
226r	55g	33b	
84r	176g	228b	
179r	0g	124b	
146r	0g	123b	



0c	0m	100y	0k
0c	20m	100y	0k
100c	0m	0y	0k
30c	100m	0y	0k
249r	244g	0b	
245r	211g	0b	
0r	178g	235b	
179r	0g	124b	



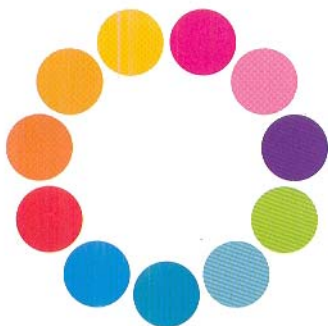
0c	90m	100y	0k
100c	30m	0y	0k
30c	100m	0y	0k
50c	100m	0y	0k
226r	55g	33b	
226r	0g	104b	
179r	0g	124b	
146r	0g	123b	



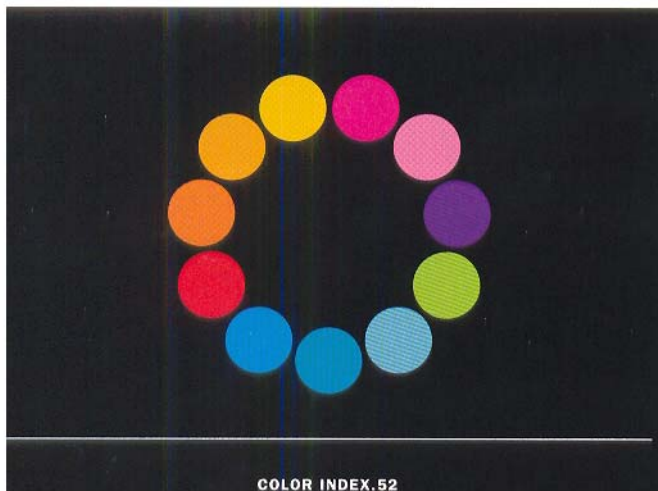
0c	0m	100y	0k
70c	10m	0y	0k
100c	30m	0y	0k
30c	100m	0y	0k
249r	244g	0b	
84r	176g	228b	
226r	0g	104b	
179r	0g	124b	

# Active

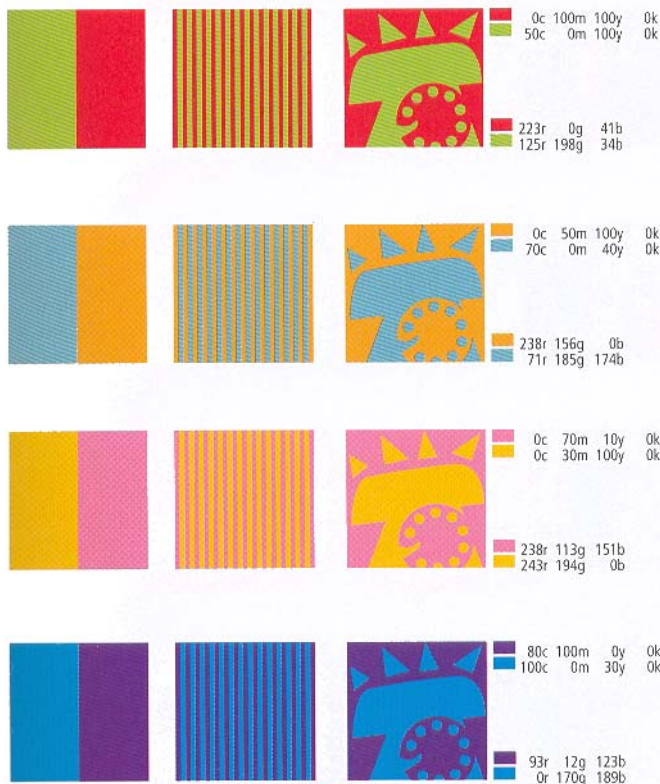
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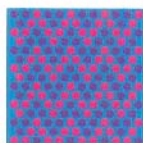
Palette II



## II. Intense Hues, Primary, Secondary and Tertiary

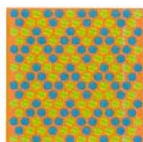


# Active



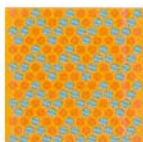
100c	0m	30y	0k
80c	100m	0y	0k
0c	100m	10y	0k

0r	170g	189b
93r	12g	123b
226r	0g	120b



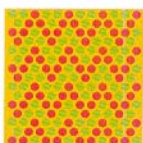
0c	70m	100y	0k
100c	0m	50y	0k
50c	0m	100y	0k

233r	113g	23b
0r	164g	158b
125r	198g	34b



0c	50m	100y	0k
0c	70m	100y	0k
70c	0m	40y	0k

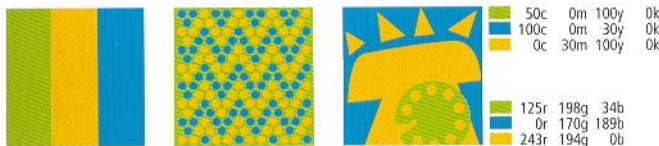
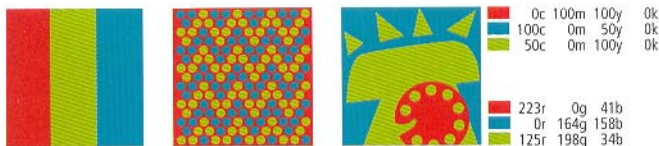
238r	156g	0b
233r	113g	23b
71r	185g	174b



0c	30m	100y	0k
50c	0m	100y	0k
0c	100m	100y	0k

243r	194g	0b
125r	198g	34b
223r	0g	41b

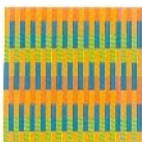
## II. Intense Hues, Primary, Secondary and Tertiary



# Active



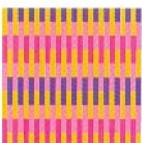
0c	30m	100y	0k
100c	0m	30y	0k
80c	100m	0y	0k
0c	100m	10y	0k
243r	194g	0b	
0r	170g	189b	
93r	12g	123b	
226r	0g	120b	



0c	50m	100y	0k
0c	70m	100y	0k
100c	0m	50y	0k
50c	0m	100y	0k
238r	156g	0b	
233r	113g	23b	
0r	164g	158b	
125r	198g	34b	



0c	50m	100y	0k
0c	70m	100y	0k
70c	0m	40y	0k
80c	100m	0y	0k
238r	156g	0b	
233r	113g	23b	
71r	185g	174b	
93r	12g	123b	



0c	30m	100y	0k
80c	100m	0y	0k
0c	70m	10y	0k
0c	100m	10y	0k
243r	194g	0b	
93r	12g	123b	
238r	113g	151b	
226r	0g	120b	



## II. Intense Hues, Primary, Secondary and Tertiary



# QUICK COLOR COMBOS

Begin by selecting a color that will enforce your message conceptually and will appeal to the appropriate audience. In this case, a sunny orange was chosen as the base-hue to color a simple bee illustration.

Explore the following color relationships to find additional colors that are in harmony with the first hue. Examine analogous, split complement, triad and monochromatic colors. Evaluate the results. Which seems to enhance the message best?

If your first-chosen color is muted, try muting the other colors similarly. Also, see what happens when it is combined with colors that are more or less muted.

Also, experiment with the amount that each color is used in the design or illustration.

## Analogous

Analogous color combinations are made of neighboring hues. The neighboring colors might follow to the left, the right (shown below) or on either side of the first hue.



## Analogous, variation

A variation of the preceding formula: the original hue has been combined with its even-numbered neighbors.



**Split complements**  
Find a color's complement, then choose the neighbors on either side of that complement. These are the original hue's split complements.



**Triad**  
Three hues that are equally spaced around the color wheel.



**Monochromatic**  
An original hue that is combined with more or less saturated versions of itself, or with lighter or darker versions of itself.

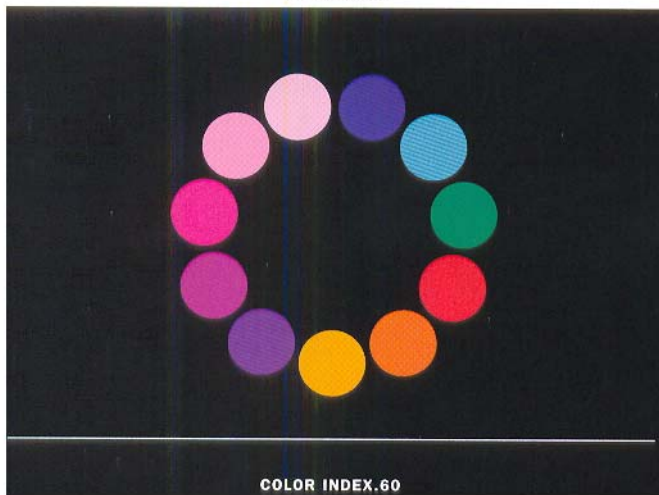


# Active

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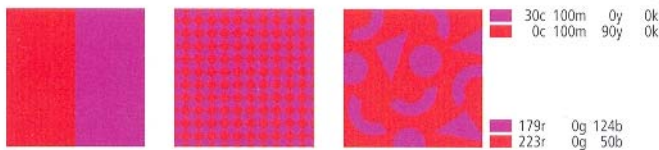
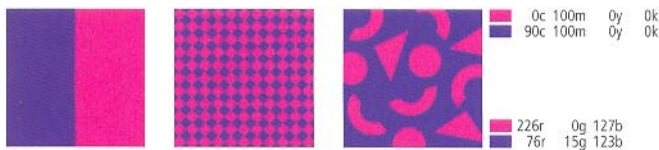
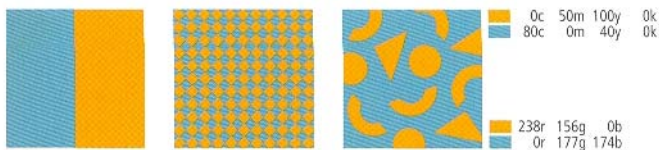


Palette III

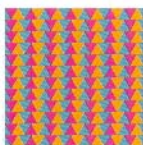


COLOR INDEX.60

### III. Intense Hues, Primary, Secondary and Tertiary



# Active



0c	100m	0y	0k
0c	50m	100y	0k
80c	0m	40y	0k
226r	0g	127b	
238r	156g	0b	
0r	177g	174b	



0c	60m	0y	0k
0c	100m	0y	0k
70c	100m	0y	0k
241r	137g	175b	
226r	0g	127b	
111r	6g	123b	



30c	100m	0y	0k
0c	50m	100y	0k
0c	100m	90y	0k
179r	0g	124b	
238r	156g	0b	
223r	0g	50b	



0c	80m	100y	0k
90c	100m	0y	0k
80c	0m	40y	0k
229r	87g	29b	
76r	15g	123b	
0r	177g	174b	