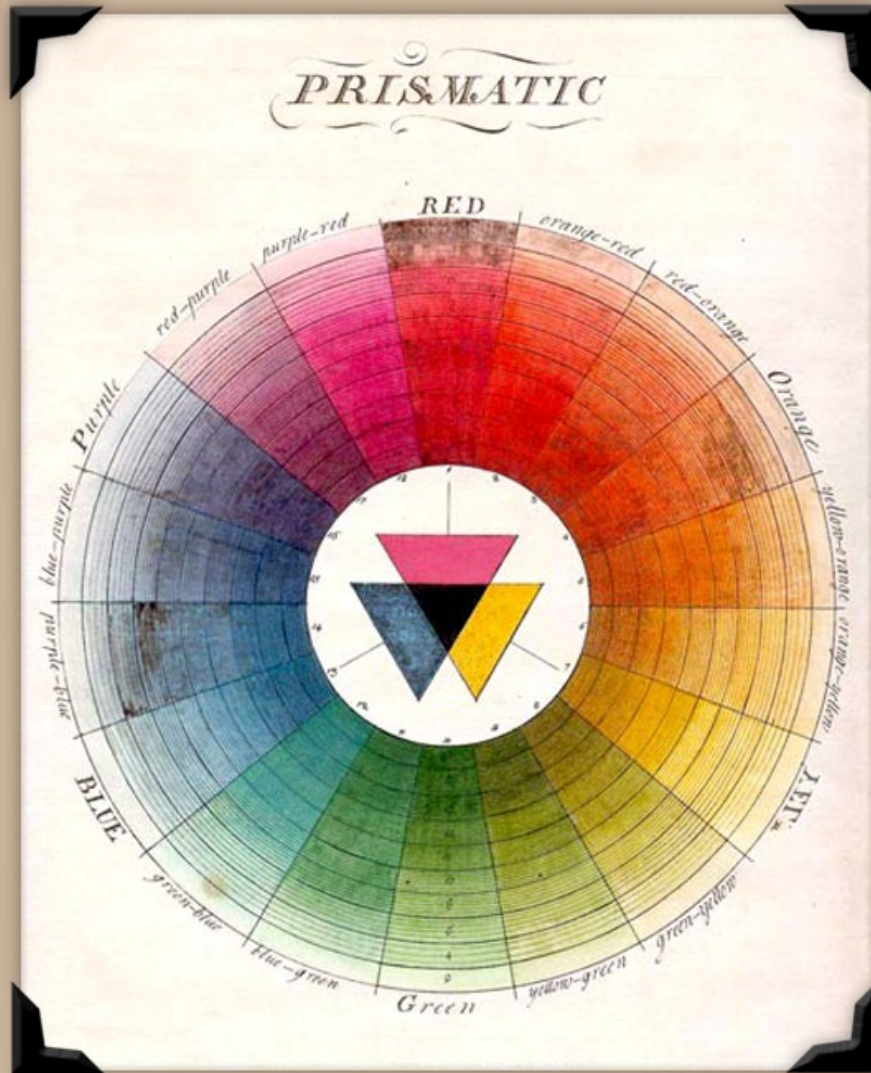


color

September, 2010 Seminar



masterfulscrapbook
design



September, 2010 Seminar: Color

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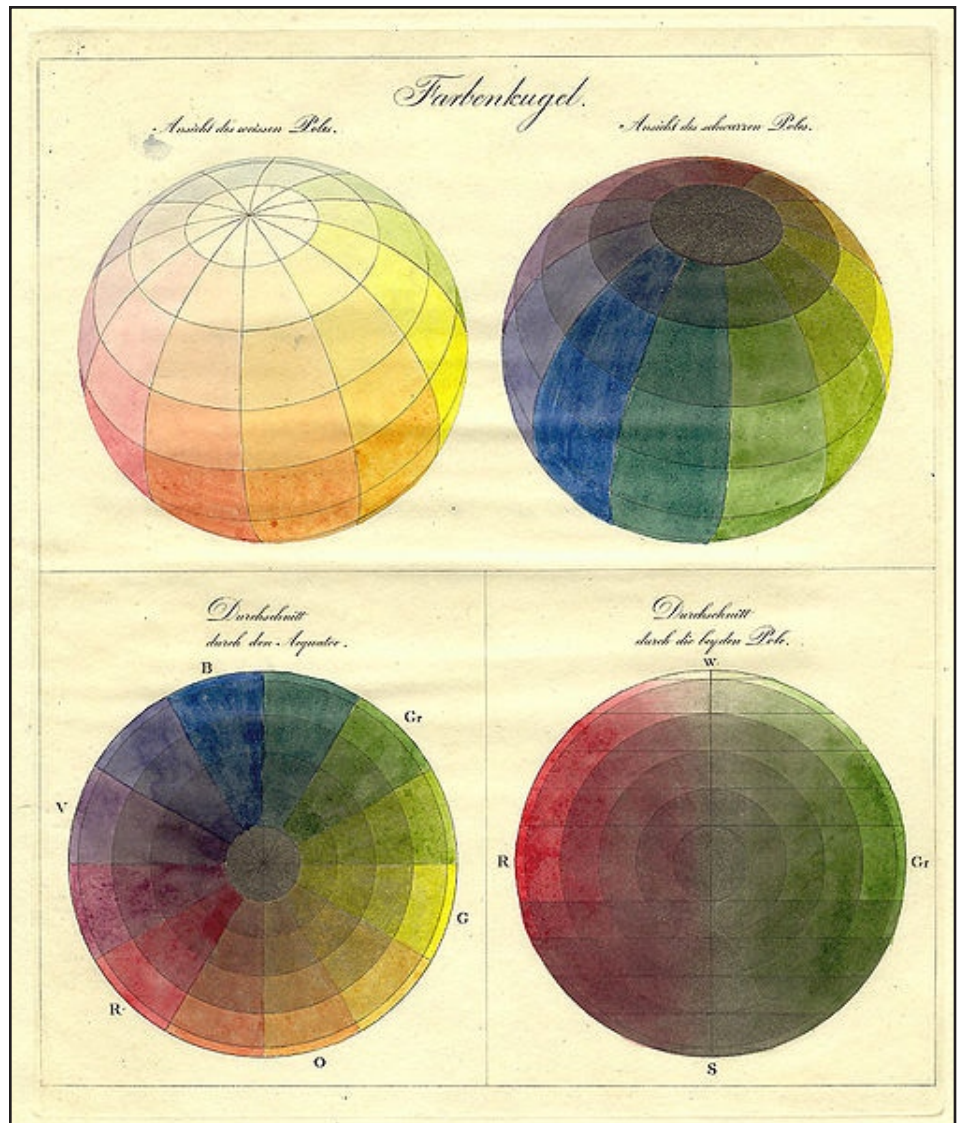
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INCORPORATING LUMINOSITY AND SATURATION

Philipp Runge, a romantic German painter, introduced a breakthrough idea in 1810. Working from a basic tenet that there are only three colors—yellow, red, and blue—he sketched a mixture circle that had these three colors in an equilateral triangle. He then expanded that circle into a sphere that had white at one pole and black at another. He had found a way to represent: luminosity (or brightness or value) and saturation.

Thus, his model incorporates the three things that you should be concerned with in color today:

- **Hue** – Hue is the named color; i.e., yellow or blue or orange
- **Saturation** – Saturation refers to the intensity of the color. Pastels are less saturated colors.
- **Value** – Value refers to the intensity of light present. When the light is at highest intensity, colors will become bright. When it's less intense, colors become dim.



SOURCE: http://en.wikipedia.org/wiki/File:Runge_Farbenkugel.jpg

2) natural associations

The colors that occur in nature are universal and they endure over time. These associations can cross cultures. Here's a look at some occurrences of color in nature and the resulting associations. A fabulous reference for a variety of color associations is at [Sensational Color](#).



color	in nature	resulting associations
blue	ocean, sky	calming, restful
green	grass, leaves, vegetables	refreshing, growth, fertility
red	berries, blossoms, roses, blood	emotionally intense, powerful
yellow	blossoms, lemons, sun	cheerful, sunny
orange	butterflies, citrus, pumpkins	warmth, transitions
purple	blossoms	can seem artificial if used too much
brown	earth, wood, stone	steadfast, loyal



Layout by Debbie Hodge.

My friend Jill loves the outdoors and I love seeing her happy in it. Green is the dominant color on this layout with high-contrast pink providing accents. My choice of green comes out of: 1) the color in the photo, and 2) my desire to highlight the outdoors aspect of this photo.

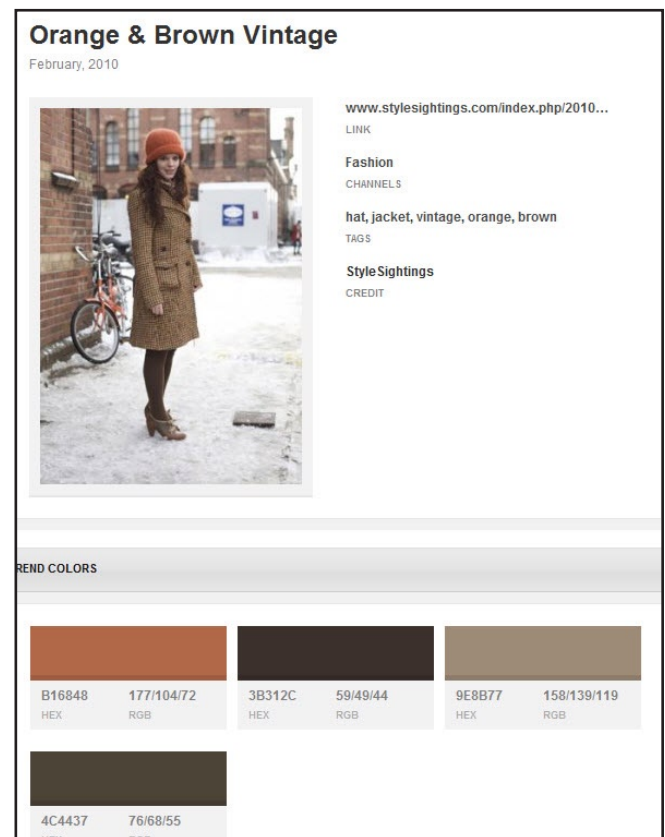
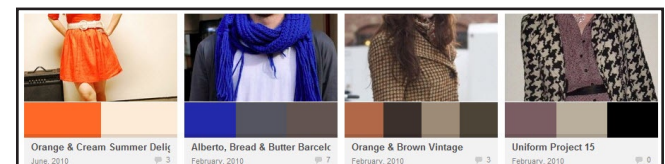
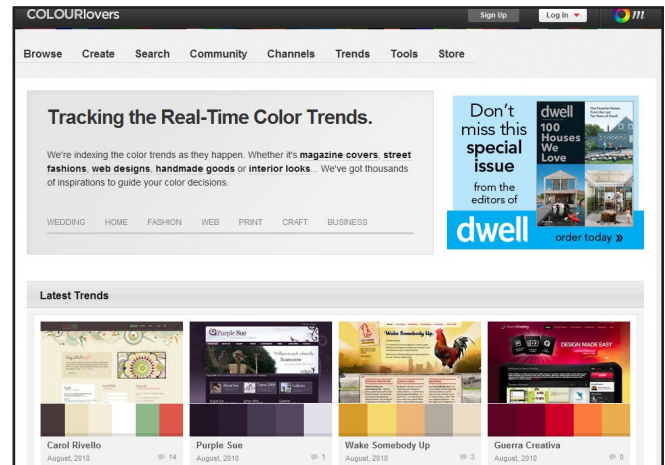
TRY THIS

Use trends retrospectively:

- 1) as inspiration for a scrapbook page palette, styling, motif, line or . . . , and
- 2) to include the colors and styles of the times you're scrapbooking, and, thus, and another dimension to your memory keeping.

At COLOURlovers, they watch trends in fashion, web design, handmade goods, magazines, and interior decor as they appear. You can find images of recent products and marketing materials AND a color palette to go with image.

1. Go to the [COLOURlovers website](http://www.colourlovers.com) and click on [TRENDS](#) in the top menu.
2. Select a category and find an image that appeals to you.
3. Click on that image and you'll get a link back to the original source of the image and hex and RGB codes for the color palette.
4. I selected fashion and then zoomed in on this orange and brown vintage coat and hat.



CHOOSING YOUR COLORS

For me, this is never a straightforward process that goes from point A to Point B. Rather, it's iterative. I think about all of the variables and begin to hold some options in my mind, and I move forward. I collect my photos and think on a title and a message or mood I want to convey. As I pull together papers and elements for the page, I begin to see possibilities and patterns. Everything we covered in Part 2 and everything covered here in Part 3 is fair game for consideration -- and not always in any particular order.

Trust that if you've got a solid understanding of the possibilities and limitations and then hold ideas loosely in your mind, they will bump against one another and yield options -- one of which you'll end up choosing and moving forward with.

In addition to thinking about mood and meaning as covered in Part 2, here are other considerations to be cycling through as you work.

how many colors?

There is no set answer to this except for: "It depends." A good designer can pull off incorporating lots of colors, but it's always riskier to use too many colors than too few. Too many colors will make a confusing or chaotic layout that's hard to take in and that may not show off your photos well. Too few colors could be boring -- but your photos will definitely have the opportunity to shine.



Layout by Debbie Hodge.

In addition to trusting that it will all come together when you're making a page, rely on coordinated lines of papers and products to help you come up with your scheme.

On this page I knew I wanted to use the yellow and white paper with bold rays as my background. The smaller strips of patterned paper, came from the same coordinated kit--and they ended up defining my supporting colors of orange and blue.

CONTRAST

the principle: When one element is different from another, there is contrast. The bigger the differences, the greater the contrast. Contrast catches the eye, adds interest, and helps establish a hierarchy of elements on the page.

With regard to color:

- Some color schemes have more inherent contrast than others. Complementary colors (those that sit directly across from one another on the color wheel) will contrast more strongly than “analogous” colors (those that sit next to one another on the color wheel).
- Differences value (lightness and darkness) will create contrast.

your goal: Use color and value differences to create contrast on the page.



Layout by Doris Sander

Doris loved the green trees reflected in the water on “Going Green” and designed her page with a monochromatic scheme in support of the color. The page is successful because of variations in value and texture. The ornate flower and lace are of a darker value than the green of the background paper.