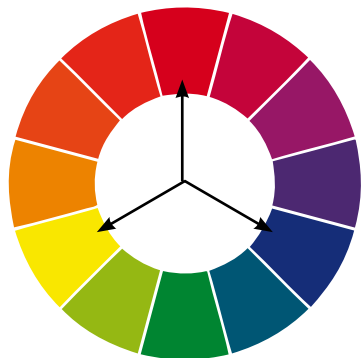
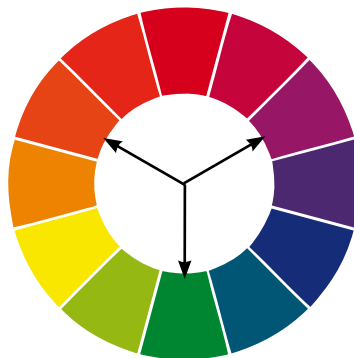


Colour Theory by Glenda

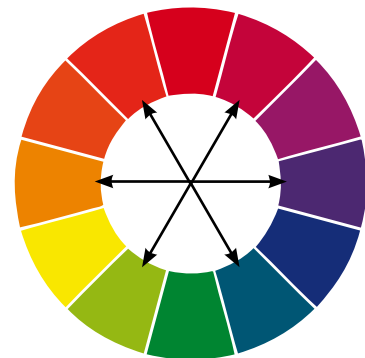
I am often asked how I put colours together and I must admit that it's one of the most enjoyable parts of crafting for me. It can also be a huge time waster as I can happily spend hours moving things around onto different background layers to see how different colours will make my card look. So I thought I would share some basic principles of colour theory with you to help you when choosing colours.



Primary Colours



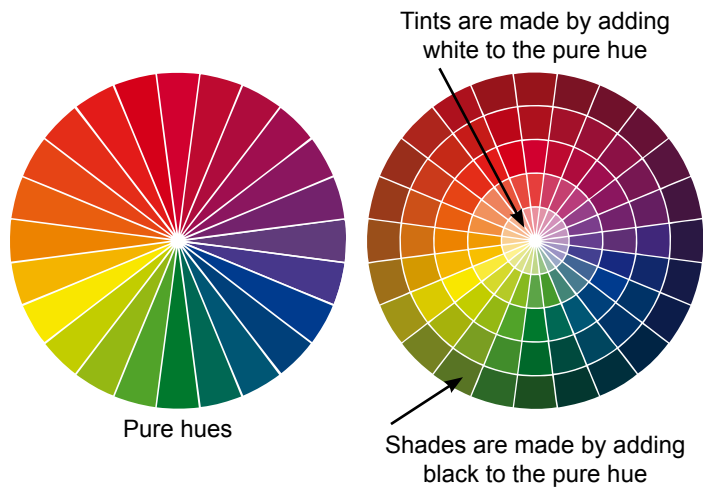
Secondary Colours



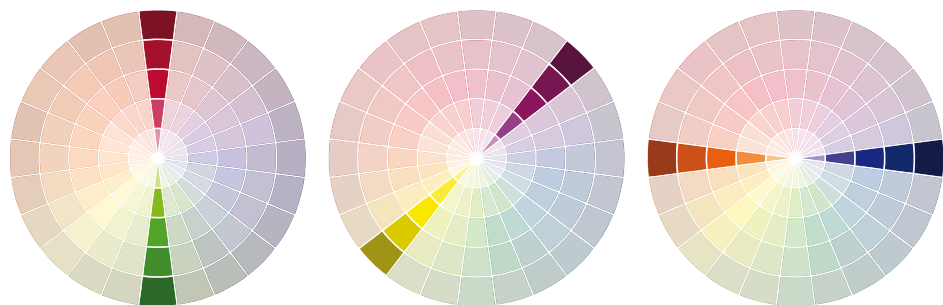
Tertiary Colours

Let's start with a basic colour wheel. The three primary colours are red, yellow and blue. Between these colours are the secondary colours of orange, green and violet, with the tertiary colours between those.

A pure colour without any black or white added to it is referred to as a hue and there are an infinite number of variations that can be created both in pure hue and in tints (adding white) and shades (adding black or grey).

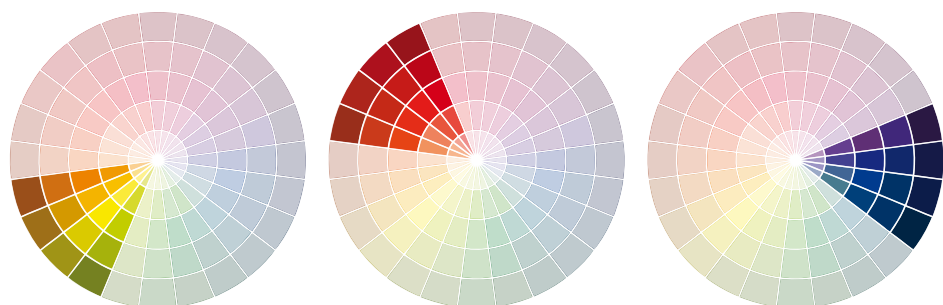


Shades and tints are what gives colours their tonal value, which can range from very dark to very light. When mixing and balancing colours, the tonal value needs to be taken into consideration as well as the hue.



Complementary Colours are opposite each other on the colour wheel

The colour wheel is a useful tool to help us to see which colours are opposite, or complementary colours, and which colours make up a harmonious palette.



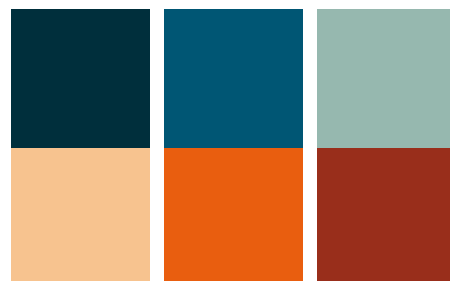
Harmonious colours are close to each other on the colour wheel.

Why not create your own colour wheel? You can use paints, but why not try making one using your inkpads, embossing powders or glitters or punch out shapes from your cardstock stash.

The purer the colour, the more tonal contrast the opposite hues will have. When you mix two opposite colours that are both very pale tints or very strong shades, some of the contrast is lost compared to the much stronger contrast of the pure colours. In the example to the right, the middle column represents the purest colour with the strongest tonal contrast.



The luminosity of a colour will also affect how it looks. In this second example, the strongest blue tone contrasts with the palest orange tone and vice versa, the strongest orange contrasts with the palest blue. Again the middle column shows the purest hues.

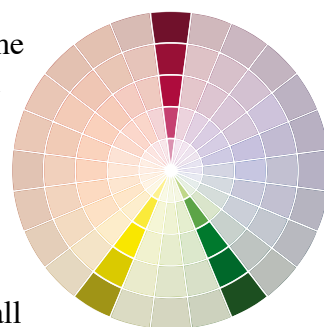


Practical Examples



This lime and pink card is a great example of colour theory in action. The background is created with a Cuttlebug embossing folder which was embossed using K&Co Re-Make card, a recycled card with a white core. I sanded the card after embossing which left the design showing white. The base card is a mid green and I chose a yellow inkpads (harmonious colours close to each other on the colour wheel) to rub over the card, colouring the raised areas a bright yellow. I then sprayed the whole thing with gold Glimmer Mist which again falls into the harmonious colour range, having yellow as it's main colour.

The contrasts come from both the cerise layer and the shades of green used. The pure green contrasts with the lighter lime green and the cerise/red tone gives the design a punchy contrast.



The chocolate brown in this wall hanging is actually a very dark shade of orange, which is the natural opposite of blue. The teal-turquoise shade of blue contrasted with chocolate brown is one of the key colour trends of the last couple of years and is often seen with variations ranging from pale aqua through to mint and lime green.

