

The small **Colour** apprenticeship for your flat

You should study these three sides especially well: Here we inform you about colour harmony. You can need this colour apprenticeship always when you want to equip a flat with a new curtain, new wallpaper or with a new carpet - and the colours of these new acquisitions should fit to the quite available colours.

They also need this colour apprenticeship of course if you want to furnish a space or a flat quite anew and go forward, besides, by a harmonious colour draught. Already two colours prove a colour sound. This sound should be harmonious. Harmony originates with colours like with the music - but only if certain rules and legitimacies are followed. We go out from four colours Yellow, Red, green and blue. They can be mixed arbitrarily with each other. If one adds Yellow A little bit red, a more or less strong yellow-red or orange tone originates. Vice versa one comes of course also to orange if one adds to the red colour Yellow. If one mixes Red and blue, one achieves Violet. From blue and yellow there originates green. The number of the mixtures is boundless at least theoretically. In addition there comes the possibility to lighten every colour by the addition of white or to cloud by adding from Black, to make so darker. If one limits himself to lightening and murky, one comes to brighter and darker nuances of the same basic colour. One calls the gentle colour sounds resulting from it tone-in-tone-harmony. The second possibility is the combination of a main colour with neighbouring colours. Besides, quite clear contrasts arise. To strong tensions one comes with the arrangement of complementary colours (for example, Red/Green, Yellow / blue, orange / blue green.

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The four main colour of the scale

Yellow:

Tone in tone harmony is called to infer full Yellow with brighter and darker nuances. This proves very gentle, elegant colour sounds. It becomes already more thrilling with the combination of neighbouring colours, because here quite different colour values are brought together. The strongest contrast originates if yellow with violet is combined.

Here this must be measured Violet economically, but the complementary contrast becomes too intensive, too meretriciously - and this can make a space slightly uncomfortable and worriedly, simply too thrilling.

Red:

An active colour whose combination with other colours causes very different effects is red. In the tone in tone contrast the temperament is reduced Red by brighter nuances a little bit. In the combination with neighbouring colours it is rather increased against it because it contrasts, for example, against brown (blackened Yellow) luminous or because orange (the neighbouring colour to yellow) strengthens the impression of fire and warmth. Against it the complementary contrast (Red / green) can look very elegant if one uses slightly clouded basic colours.

Green:

Green is a dominating colour. With the tone in tone harmony brighter nuances are combined with the main colour. As a neighbouring colour it was selected Olive (which is derived, actually, from Yellow, the neighbouring colour of green in the colour order). Here and also with the complementary contrast appears which is the definition on the right green of big meaning.

Blue:

The darkest colour in the colour order is at the same time the quietest and it is always combined with brighter colours, it is with the nuances lightened up to white of the tonic (tone in tone), it is with brighter and a little more stimulating neighbouring colours. These both blue to built up colour sounds are unproblematic in themselves. More difficultly it becomes with the complementary contrast because here - different as with Red or green - still very strong brightness contrasts are to be taken into consideration. Therefore, the complementary colour should be used in smaller servings.

**Tone in tone:
gentle colour
sounds**

**Neighbouring
colours:
mild contrasts**

**Complementary:
colours:
tension**

