


COLOR

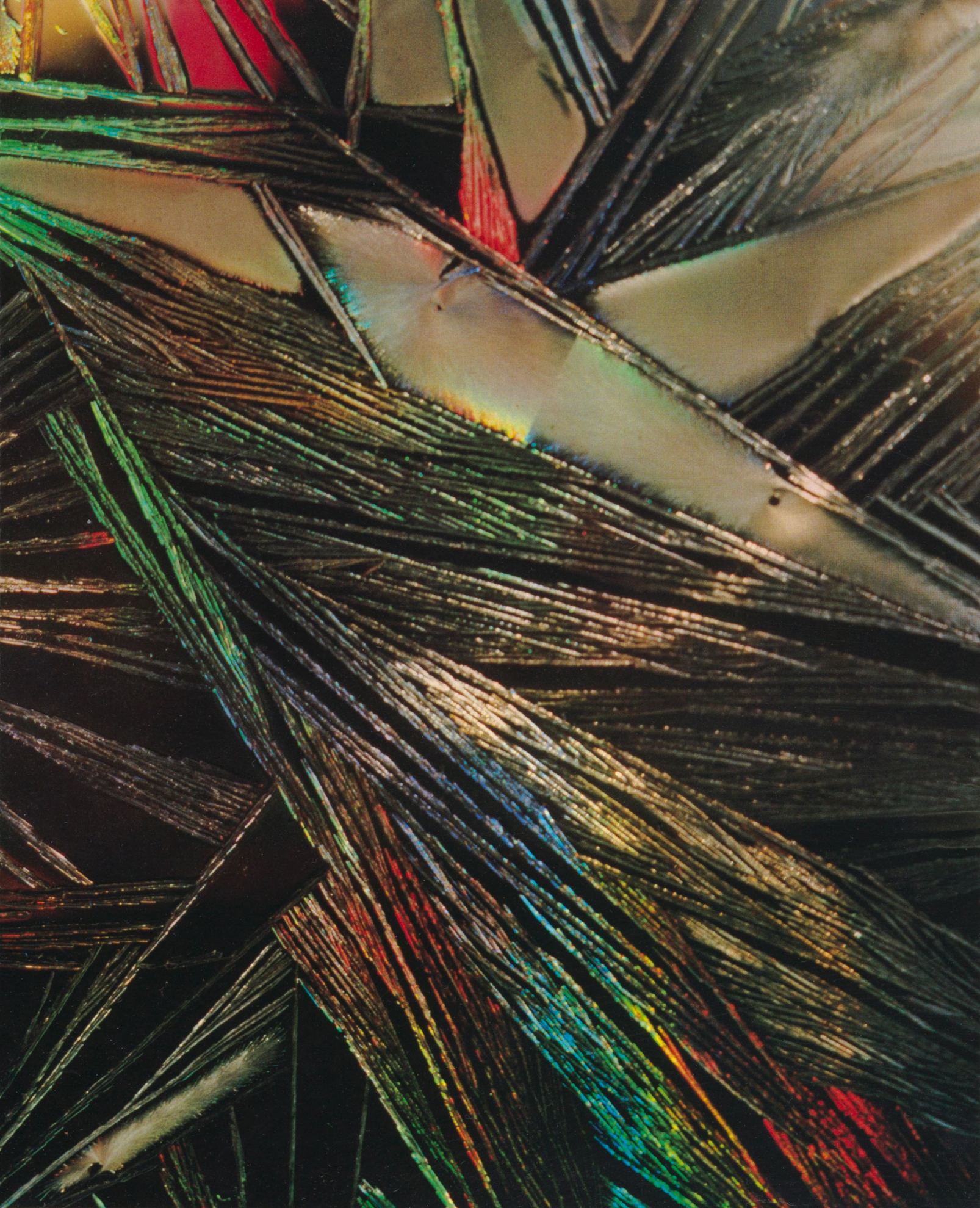
The Essence
of You

by

Sydney

The background is a complex, abstract composition of numerous thin, overlapping lines and shapes. The colors are primarily dark, with vibrant streaks of red, green, blue, and yellow. The overall effect is one of dynamic movement and depth, resembling a microscopic view of a material or a close-up of a textured surface.

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Preface

It is of great significance that Cornell University, owner and protector of the Suzanne Caygill Archives, has digitized Suzanne Caygill's only published book, *Color the Essence of You* (1980). A limited number of copies of this important book were printed in 1982, with no additional editions printed in later years. *Color the Essence of You*, in its digitized form, can now reach a far greater audience.

Suzanne Caygill (1911-1994) is widely recognized as the creator of the field of personal color analysis that has been a major force in spawning the image consulting industry.

Most readers delving into the fascination of these pages are likely to find themselves immediately seeking to find their own special identity in respect to Suzanne's "Seasonal Types." With their focused search, they may miss the observation that only once in the pages of *Color the Essence of You*, can one find Suzanne's last name, which was Caygill. The reader will find only "Suzanne." This gives a hint of the author's powerful presence among her students and clients.

Suzanne recognized as early as the 1940's that every person has a unique color harmony that is their birthright. She found that this harmony could be discovered and expanded to create a palette of colors that, when used in clothing and environment, would support the individual's authenticity and assist in finding one's path in life.

Another monumental discovery was the awareness that certain aspects of personality are predictably keyed to the seasonal types.

With her brilliance, intuition, and immense energy, she personally created palettes for many thousands of clients. Suzanne's clients were primarily, but not solely, racially and ethnically European. However, her strong belief was that the application of her theory and her potential client base included persons of all racial and ethnic groups. The client photographs in *Color the Essence of You* do not adequately represent this diversity.

Like other gifted masters Suzanne felt a great frustration that she could not reach every individual, and, in her case, help each discover one's unique beauty, talents, and resources through identifying and creating their individual color palette. Early in the 1950's, as host of her TV program, *Living with Suzanne*, she coached her viewers in creating their own palettes based on their natural coloring of hair, skin, and eyes. The difficulty those viewers had in attempting this self-palette identification is indicative of the complexity of the task.

Suzanne believed that people were innately drawn to colors that were native and supportive to them, an ability often exhibited in childhood. Yet she also observed that through negative association with certain colors and limiting cultural influences, people tended to lose this ability.

A number of students completed Suzanne's Academy of Color, which prepared them to create palettes for their own clients. However, even with the Academy's demanding curriculum, including extensive work with color pigments and the study of seasonal types, it was apparent to Suzanne that her gift was not readily teachable, in great measure because finely developed intuition is essential to the process.

Although the great emphasis found in *Color the Essence of You* is focused on the color harmonies and personalities that make up the Spring, Summer, Autumn and Winter types, Suzanne included requirements of texture and form to complete the individual's assessment.

Suzanne lived with the heartfelt concern that a person would be mistyped. Her passionate belief in her theory, widely demonstrated in the positive transformative effect on her clients' lives, supports her concern with mistyping.

It is with this qualification that I celebrate the opportunity for many more students of personal color analysis and other interested readers to view Suzanne's work expressed in *Color the Essence of You*. In addition, it is widely recognized that variations exist in color representation on individual scanners, electronic viewing devices, and printers presenting an additional caution to the student using the digital version of Suzanne's book.

Color the Essence of You provides the reader with the opportunity to discover the breadth, depth, and complexity involved in personal color harmony identification and offers a glimpse into the immensity and brilliance of the contribution of Suzanne Caygill.

Michaelin Reamy Watts October 9, 2017

Natural Color Design, Owner

Graduate of the Academy of Color 1990

Apprentice, Teaching, Palette, Wardrobe and Interior Design Assistant to Suzanne (1988-1994)

Director and Facilitator of archival donations to the Suzanne Caygill Archives, and funder of the digitization of her works

Cornell University, Class of 1960

www.naturalcolordesign.com

COLOR

The Essence
of You



COLOR

The Essence of You

by

My essence



Celestial Arts
Millbrae, California

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Dedication

In the thirty years I have been lecturing on Nature's Color Harmony, I have seen such transformations in women and men that this theory has been corroborated in tens of thousands of my clients.

With the nurture and security of color as personality identification, there has developed in these individuals: a sense of unity; a profound appreciation of the universe and of other human beings; a deepened understanding of oneself and others; and a dynamic use of personal energies and creativity. Out of this fresh awareness, new environments have been created for families, illnesses have been transmuted into health, marriages have been reinstated, new life styles have been developed, daring business and professional ventures have been consummated, and life has taken on unique meanings.

And so . . .

this book is dedicated to all those beautiful women and handsome men related to me over the years, who have built my theory into their lives and thus have eventually taught me more than I have taught them.

Acknowledgments

To my gracious clients who were willing to share in this enterprise by sitting for the portraits of the seasonal types:

Judy Abel, Jean Allgood, Pat Barrett, Susan Bickerton, Marjorie Bird, Judy Britts, Pat Brown, Mary Ann Butler, Sharon Chrisman, Dona Clark, Carolyn Clebsch, Alice Colamos, Roberta Conner, Amrette Cordell, John Cummings, Patricia Demetrios, Tamara Durnell, Patricia Fetheimer, Matt Fishel, Alice Ford, Joanne Frimel, Ellen Fulton, Anne Gaston, Harper Gaston, Metta Gerber, Walter Gerber, Dorothy Gietzen, Henry Gietzen, Lorry Gordon, Michael Golub, Judi Hamilton, Sara Henderson, June Hoskins, Joan Jack, Darla Jenkins, Virginia Jenny, Carolyn Kirsch, Jerryl Klassen, Diane La France, Jean Lawler, Maureen Lennon, Valera Lyles, William Lyles, Jean McGee, Veronica McWhinney, Will McWhinney, Lois Marlowe, Carol Marshall, Jerry Mathews, Carla Mathis, Robert Mathis, William Mathis, Bernadette Mertens, Diana Morre, Mary Lou Morden, Becky Morgan, Mary Ellen O'Keefe, Jim Ott, William Ott, Carolyn Pauli, Anne Regal, James Regal, Maureen Salamon, Polly Sanderson, Jeraldine Saunders, Margaret Schlobohm, Elizabeth Shatner, Marcie Shatner, William Shatner, Stuart Slade, Fred Sonnenberg, Barbara Summers, Pete Summers, George Sutherland, Helen Sutherland, Kathy Taylor, Dee Tolles, Laura Lou Tolles, Kathy Trieb, Helen Vojvodich, Nick Vojvodich, Diana Wood, and Susan Woodman.

With Appreciation . . .

To Martena Sasnett for her creativity and sustaining influence in bringing the essence of my color theory into reality;

to Lois Marlowe for her lifelong devotion and dedicated support and assistance on all levels of my work;

to Bernadette Mertens for her sympathetic understanding and skill through the years in coordinating of the scheduling of the thousands of people I serve;

to Sue West and Virginia Kenward for their efficient services in making press-ready my manuscript;

to Duke Schoonover. The beautiful photographs of nature taken by Duke Schoonover illustrate my Key to Color Harmony.

Mr. Schoonover's photography represents nature's phenomenal capacity to illuminate objects, flowers, and scenes, with atmospheric qualities.

"Painting With Light" is the secret of his magnificent work. No artificial means or lighting fixtures have been used to emphasize the quality of the velvet texture of the roses, or the porcelain-like quality of the tulips. The sheen and gloss of the water, the texture of the clouds and the infinitesimal cells of the cucumber pod are seen in the eyes of the great artist. This book will bring your eyes into focus on the magnificence of nature.

Mr. Schoonover has won many prizes and awards throughout the United States and abroad for pictures you will see in this book. He has photographed these scenes from nature from all over the world and is highly regarded as one of the most sensitive and outstanding photographers of the present day.

I wish to express my very great appreciation for his contribution to this book.

Suzanne

Contents

Message from Suzanne	1
The Search for an Understanding of Color	5
Becoming Acquainted with Color	11
The Key to Color Harmony	19
The Four Seasons	29
Masculine and Feminine Identification with The Four Seasons	35
Spring	43
Summer	65
Autumn	83
Winter	103
Special Types	125
Color Versus the Power of Neutrals	135
Typecasting: Your Own Color Harmony	149
Adapting Period Design to Personality	165
Supportive Environments	173
Signature from Suzanne	189
Appendix	
Color Symbology	193
Color Applications	197
Fabrics—Surface Patterns	198
Famous Personalities Typed	199
Related Reading	201

“The purest and most thoughtful minds
are those which love color the most.”

John Ruskin
Stones of Venice



Message from Suzanne

The effect of color on human beings and their lives is a vital, dynamic force which cannot be ignored.

You cannot discuss color in generalities, nor use it in a general way, without forfeiting the direct, affirmative function which is both subconscious and spontaneous. The effect of color on your own life remains on a purely verbal basis until it becomes a part of individual experience. Through tests and observations in my Color and Fashion Clinics over the years, and through color projections in professional assignments, I have proven that individual positive and negative reactions to color can be pre-determined.

Color, according to science, is vibration of light, in other words, radiant energy. As perceived color enters the psyche, it is subconsciously filtered into immediate reactions on the physical, emotional, mental and spiritual levels. We are all aware that we have strong likes and dislikes in color, but there is much more to it than casual preference. First, we have genetic color reactions due to personal coloring and physical structure. Second, quite early in life we acquire habits and unconscious color prejudices conditioned by pleasant and unpleasant experiences. Thus, creating appropriate color response in human beings involves both knowledge of personality factors and psychological reactions to stimuli.

The color theory presented in these pages deals with a new understanding of the aspects of color in serving human needs. *It proposes an intuitive and instinctive impulse in every human being toward a constellation of colors in the universal order to which he or she is cosmically related.* When this is discovered, color can play an important role in attuning the human system in a harmonious way so that authentic personality results. In this approach, I am hoping that a new field of color usage may be activated.

The purpose of this book, then, is to lead you to the source of all color—Nature. Through the process described in my *Key to Color Harmony*, I hope you will find inspiration for yourself, an alignment with all in the universal color system that is native to you and which belongs to you.

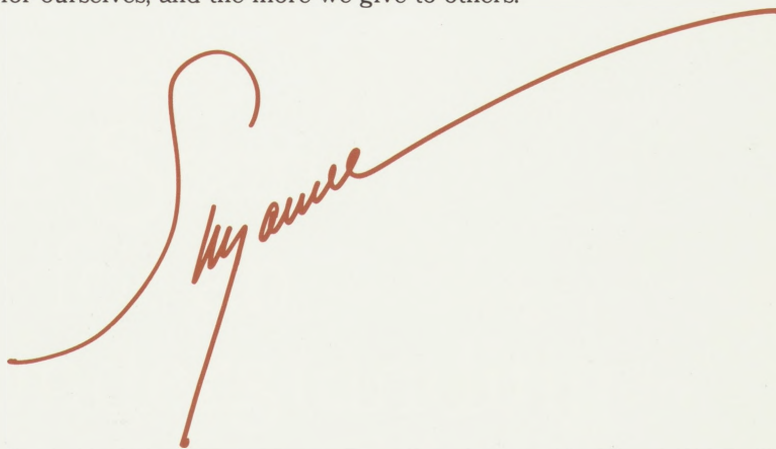
It would seem reasonable to assume that the universe was designed, planned and developed with all nourishment supplied, and as inhabitants of this earth we are part of the great design. As the highest form of life, it would be difficult to believe that we were tossed into the midst of this majesty and precision without any consideration for our needs, our temperaments, our talents and special purposes. Rather, we have been given a larger and more sensitive relationship to this pattern, and we should read in the designing of our forms and colorings a beautiful and creative understanding of ourselves and our intent.

If we can become aware that Nature had provided us with a set of cues, and if we can become capable of picking them up, it will be found easier to work *with* them than against them. If we can appropriate Nature's color and design, there is no need for the terrific compulsion to search for self, when everything you need is already within.

For your own personality identification through color, I shall try to give you a framework that separates in your mind the difference between

an untutored personal opinion and an educated viewpoint. There is nothing more important than genuineness of personality, that a person be right with his or her own design, form and color, and find an at-homeness in the universe. Color is nonverbal communication. Dress is a symbol of what we think of ourselves. Design and color are the means of expressing personality in action. In our apparel and our environments, we need reflections of the truth about us so that we do not project anything that is artificial or distorted.

In discovering, through Nature's harmonies, color as a key to self, we find a way of understanding exactly who we are, a way of getting outside of personal rigidities to connect with those energies that permit us to be ourselves. The more we can accept the colorful messages in the rhythms of the universe, the more authentic we become as persons, the more pleasure we derive for ourselves, and the more we give to others.





The Search for an Understanding of Color

The Search for an Understanding of Color

In acknowledging some of the pioneering work of the forefathers of color theory, we find that all of the contributors had one thing in common: *They did not agree.* Much the same may be said for contemporaries. Physicists throughout the 19th and 20th centuries were seeking to discover some way of diagramming color.

Isaac Newton, English mathematician, physicist and astronomer (1642 – 1727), was noted for his more advanced theory of light, which is foundational for a study of color.

Von Helmholtz, and *Hering*. Herman von Helmholtz (1821 – 1894), and Ewald Hering (1834 – 1918), were scientists in physiological optics. The former gave new impetus to Thomas Young's theory of color to be red, green and violet. Hering challenged von Helmholtz, postulating "3 types of receptors, each capable of a dual response to an opponent pair of colors."

James Maxwell, British physicist, mathematician and Cambridge University professor of experimental physics (1831 – 1879), invented a process of revolving discs to determine colors neutralizing to gray. He pioneered in color photography.

Wilhelm Ostwald, German chemist and scientist (1853–1932), compared color to a solid sphere, the equator representing eight hues (yellow, orange, red, purple, blue, turquoise, sea green and leaf green), yet he set the primary colors at five.

Albert Munsell, color specialist (1858–1918), devoted much of his professional life as teacher and artist to developing color measuring scales. The Munsell system also evolved around the sphere and attempted to bring about universal understanding of color names, thereby interpreting in all languages the degree of color to exactitude. Work has been carried on by his laboratories since his death.

Mathew Luckiesh, contemporary physicist, represents the scientific mind differing the least from the artists establishing the blue-green complement, heretofore designated by the scientist as blue.

Sterling B. McDonald, practicing professional engineer, sets forth a theory that “relative color harmony can be accurately calculated up to the final tangible ‘feel.’” He devised instruments and charts in demonstration.

Gustav Plochere, contemporary colorist, created a system of correlated color cards as a functional way for those not experienced in color harmony to mix and match colors appropriately for their purposes. Used widely by decorators.

Johannes Itten (1888–1967) developed an esthetic color theory originating in the experience and intuition of a painter, which is an unusual contribution to the fine arts.

Faber Birren, a leading authority on the functional aspects of color as distinct from the esthetic, has studied for over three decades the biological, physiological, visual and psychological aspects of color. He has interpreted the pure research of the scientific laboratory and adapted it in practical ways to everyday problems.

At present there are approximately ten million colors in the charts of nomenclature at the National Bureau of Standards listed as distinguishable to the trained observer under ideal conditions. It is, therefore, impossible for the average person to "know all about color." Actually, we discover that the average person can name at most only about twenty-one colors, even though D. L. McAdam of Eastman Kodak Laboratories once observed that roughly fifty percent more colors can be distinguished by the eye than by the finest optical means.

In spite of all the theoretical study and research on color over a long period of time as briefly indicated above, no universal color language had been developed until the in-depth research study by Kenneth L. Kelly and Deane B. Judd. Their extraordinary work of color designations should now provide basic information and common nomenclature for those in the laboratory, the commercial world, the printing arts and those experimenting with color in healing arts.

Several years ago at the National Convention for Color in New York, when proposing that a Foundation for Research in Color be established, I found that such an idea called for missionary work and dedication at least twenty years ahead of an expressed need from the public.

I believe there is now sufficient knowledge and interest so that following generations will have a legacy of the science of color which will apply to all industry, business and the humanities, in which there will be as many persons in specific areas of color as there are specialists in the field of medicine. As in the first stages of medicine when the general practitioner took care of all aspects of family health, so within the next fifty years the term *color consultant* will become a general practice title. Those entering the field of color with their several artistic and scientific approaches will be trained in the various specifics of each separate field of color, and function in a specialized division of color application on a personal level of service. Just as the investment counselor and insurance broker govern the portfolio for the expenditure of money, so, eventually, a professional colorist will serve to protect expenditures so that clothes and personal possessions become suitable identification and harmonizing support systems for the needs of the individual.

In a burned forest where desolation and destruction was everywhere, two small drops of life still oozing from the trunk of a scarred and damaged tree reminded us of the life that was past. The sap of this tree in its golden light reminds us that nature is sometimes more beautiful in contrast with neutrals.



Becoming
Acquainted
with Color

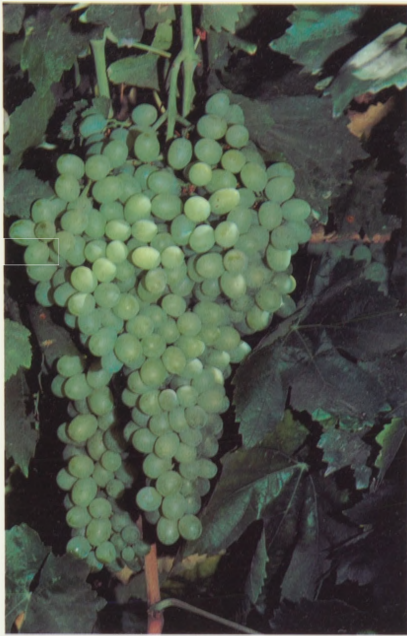
Becoming Acquainted with Color

That you should approach color with the red-yellow-blue naivete, and proceed into adulthood with so little or no additional understanding of the magnificent world of color harmonies is unfortunate. For those who wish to learn, authoritative books on the use of color rarely approach color from a personal application, and often baffle or dissuade the reader from relying on native taste, from taking the time and attention needed to acquire an objective and knowledgeable viewpoint.

Many negative attitudes surrounding assumptions that are accepted as facts about color are inhibiting, as are many of our falsely conditioned responses. We are often apt to discard a color because we “don’t like it,” when that color may be the very one necessary to the solution of a current problem; for instance, though we may not generally respond to green, light values of it can capture the energy of chlorophyll in the air—in the leaves and trees—and recreate the vitality needed following a bereavement.

If we can avoid the fixations which inhibit our use of color, we can begin to think anew and experiment with the flexible, fluid language and use of color as it is needed today. Accepting the symbolic use of color from history with its traditional connotations (i.e. red means courage, yellow means glory, yellow-green or mustard means disease or cowardice, violet means sympathy, white means idealism, black means death)*, and recognizing the natural associations with color that other persons have, without being inhibited by them, is the attitude that supports growth.

*For a short description of the traditional approaches to the psychology of color, see Appendix: *Color Symbology*, and *Color Applications*.



In spite of all the theoretical and practical work that has been done on color and will be done in the future, it might be almost impossible to establish a fixed color language because *color itself is flexible and intangible*.

To learn that color is flexible is the first step in opening the viewpoint and laying the foundation for growth in its use. Whether a color is mixed or pure, it has a specific orientation and organization in reference to other colors, and thus needs to be handled like quicksilver . . . the "living" silver, moving, changing, altered by the elements close to it.

As color is fluid, it is also changeable and used as a *variable*. In its fluidity lies its usefulness. It is apparent in thousands of tests, experiments, and practical applications that each color and its family of tints, tones, and variations are different under varying situations. Each hue is altered by contrast with other colors, influenced by light and shadow, until the same one looks entirely different at a given time and place, or in a different texture or surface.

And so as we observe all the complexities in man-made attempts to design specific systems of color, we turn to the world around us. There we see color as a basic harmony in its authenticity, drawing fine but distinct lines between all forms of plant, animal and human life, distinguishing *uniquely* everything in the universe. It coordinates the lines of all trees, bridges all the variations in leaves and flowers, blends hues in systematic patterning, segregates night from day, alters with climatic changes of the seasons. The natural color system designates a method that goes beyond improvement in its accuracies and subtleties of tonations. If we can obtain from its rhythms, its precision, its continuity, the harmonies that exist, then we need not impose complications that con-



fuse us. Nature provides a harmonious basis for understanding all the systems and methods of color mankind might need.

One of the easiest ways to become acquainted with color and its variations is to look at categories of food; for instance, the berry family, with its blueberries, huckleberries, blackberries, strawberries, cranberries; or the grape family, with its shadings from Thompsons and Catawbas to Concorde; or the nut family, from almonds and pecans to Brazils; or the family of spices—cinnamon, ginger, mace, nutmeg. Open a pea pod and look at fresh peas. They are quite different from those in a can, or after heating. When you are talking about fresh pea green, there is only one way to know it.

As we develop our color awareness, let us remember that color is only half of texture, and texture only half of color. You cannot separate the shininess from the redness of an apple, or the frosty cast from the skin of a purple grape, without losing some of the value of the apple or the grape. The relationships built through color and texture are never ending, and as soon as you subtract from one, you subtract from the other. When you look at the white of a camellia, you become aware of its whiteness in relation to the silkiness of its petals. If you were to add another color to it, that color would be camellia leaf green. Carry this thought to the pink inside of a watermelon and the complementary green of its rind. Now we begin to see with ever greater sensitivity the supreme artistry in our color world.

Added to these variations is the third dimension: Form. The shape of an apple communicates its sheen and color. It is difficult to imagine the color *peach* except in the velvety texture of a peach, while the lustrous texture of the Chinese cinnabar is more authentic if it is interpreted in enamel.

Spring



Summer



Eye of the Beholder

Or begin reveling in the beauty of flowers. Try to catch the nuances of color in a bowl of roses. However, our eyes must be more sensitively attuned if we are to see the shadow under a little bush in the wintertime, or the yellow-green veinings under a black-green leaf, or the tones inside a pomegranate which you really don't see anywhere else. Thus we begin to learn the names of colors from the only source in which there is no confusion.

An experiment was made in one of my Color Clinics with a bowl of roses to try to discover the differences in color receptivity in the eye of the beholder. Members of a class were asked to paint a large bowl of roses containing one of every kind of rose from a nursery specializing in their varieties. Every tint and tone of reds, pinks, yellows and white were represented in the large bouquet, which ranged from the depth of the American Beauty, through the dazzling orange of the Tropicana, the delicacy of the Talisman to the white radiance of the Peace rose. Interestingly, it was found that in every case the student painted spontaneously only those colors which related uniquely to her own personal coloring. The pictures illustrate the instinctive reactions of four persons who represent the four basic color palettes of human pigmentation.

Autumn



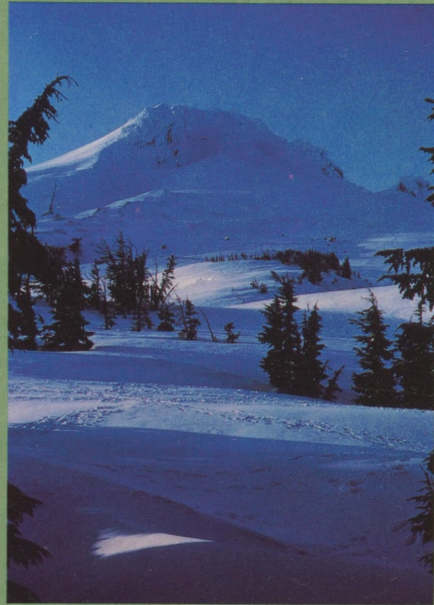
Winter



The same bowl of roses, containing every pigment of red, was painted by four artists. The paintings revealed their native impulses to see only the colors they personally liked—and even to see flowers other than roses! The great Masters—Tintoretto, Rembrandt, Goya, Monet—also painted within their own color harmonies.

Try to imagine what the world would be like without all its color, and then presuppose that it is here for a purpose. If we have this much color coming to us and through us every day, we should be recreated at the root, just as every flower, every tree, every animal is sustained by the natural order itself.

In employing Nature's colors to create a frame of reference for ourselves and our environment, we find that the individual man, woman or child becomes quickly attuned to his or her native taste. This orientation in color and design offers a sense of belonging; it taps the resources of the sense of rightness concerning the individual. It seems to release a creative energy and develops at an amazing speed a chain reaction into multiple fields. To put it simply, we are permitted to see ourselves as part of a universal scheme so that the basic elements of form, design, and color may be woven into an active pattern for living that is always expanding.



The Key to Color Harmony

The Key to Color Harmony

The key to color harmony is in the concept that everything has a relationship. Einstein, in his observations, gave us the legacy of the relational concept. The technical truths he left us are directed to the fact that there is total relationship, and all relationships therein are authentically and sensitively organized. That such organization already exists, and that we are a part of it, is the premise for the study of personality identification which follows.

Nature's Four Color Palettes

To look at the world with eyes that really see what is before them depends upon our awareness of other elements, sound, poetry, literature, art, in all forms, and our sensitivity to all of life. In every twenty-four hour span, we have the privilege of absorbing the color which is in the universe for our nourishment. Within a year's cycle, we may observe the rotation of the seasons where the story of color is told again and again and *again* in the most precise and systematic way. Nature renews and renourishes our being with its great panorama of beauty to tell the story of life as it blooms, fades, dies and recreates itself.

Because I believe that women and men belong to the decorativeness of the earth and are part of the beautiful and universal plan of color, harmony and design, I wish to assist you in accepting the organization of color which will give you this relationship with the natural expressions of beauty and form.

Nature's color harmonies dwarf all efforts of man.

They defy improvement.



Though there may be many color theories, many methods by which to learn to identify color, Nature is the greatest teacher of all. Here is the foundation of all study of color, by whatever method you may pursue.

While Nature divides her colors into four distinctly different groups, she uses a free and lavish hand in her combinations. They are always harmonious because they are related in value and are played against each other with great mastery. Since the first clocking of time, we have identified cycles of vegetation as Spring, Summer, Autumn and Winter. In these climatic classifications we find the divisions of color—the vividness of Spring, the muted splendor of Summer, the flamboyance of Autumn, and the high drama of a resting Winter.

The simplicity of this arrangement is so obvious, so easily imitated, that we need not be endowed with a special gift in order to use color. We need merely to analyze and then copy her methods of combining colors, adapt her effects, orient ourselves to the existing beauty and use it as freely and as effortlessly as she does.

Rhythm in Nature



There is a deep emotional protection in Nature's laws, a satisfaction without which the human being would indeed be distraught. There is a consistency in Nature's beauty—the assurance that tomorrow the sun will come up in the East and go down in the West, that each sunset will be followed by night and each dawn will bring a new day, that in the rhythms of the earth each seed will produce its own specie, each bud will send forth its special flower. After the plum blossoms will come plums. After the cherry blossoms will come cherries. We know that if we plant a tulip bulb a tulip will lift its head to the sun. This consistency, this assurance and comfort allow us to proceed with mental and



emotional pursuits without constant fear of disorder. We can scarcely realize the chaos that would exist if we were not protected, fortified and nourished by the calm and unswerving order of our universe. Imagine the frustration and frenzy we would experience if those laws were not dependable! Only in instances of hurricanes, tornadoes, or earthquakes do we experience shock and havoc-wreaking uncertainty. It would be impossible to imagine the complexities of an existence that had no promise of security, no pattern, no rich endowments.

Finding ourselves continuously surrounded by factors of power, beauty and precision, we have come to feel secure within the protection of these universal laws; we accept them unquestioningly. A part of our sense of security is intricately related to our appreciation of beauty. The exquisite coloring of a sunset, the fragrance of a flower, the quiet of shadows, a jeweled rainbow tying the earth to the heavens—these assure us and give us peace.

How Color Serves Other Forms of Life

In animal life, coloring and design serve various practical and necessary purposes: protecting, repelling, alluring, sustaining life. The laws of color and pattern are suitably adapted to each animal's needs and assist in life processes.

Animals, birds and insects closely resembling the colors of their environments will escape the notice of their enemies. A leopard is protected by its spotted pelt among the slanting jungle shadows. Zebras are indistinguishable in the forest of bamboo, while the jaguar and other tree cats have speckled coats imitating the rays of filtered light through foliage. The Canadian hare and the ermine change from white in the Winter to the brown of dead leaves and rocks among which they are found in the Summer. In the Spring and Fall, they are dappled gray and



white, or brown and white, to blend with the patches of snow among rocks and leaves. Some animals change rapidly to keep protective harmony with their surroundings, i.e. the chameleon. There are colorings which enable an animal to catch his prey; this group includes the polar bear. The tawny, dark-striped tiger lies in the vertical shadows of the weeds by the waterhole where the antelope come to drink. Mantids, resembling green or brown foliage, look like sticks or withered dried leaves as they stalk their victims. Butterflies whose wings topside look like the flowers among which they flit, have underside markings that make them blend with the surroundings where they instinctively light. The wings of the peppered moth, two inches from tip to tip, resemble grey lichen where he takes his rest. The alluring colorations serve a special purpose in mating rituals, the peacock being the most notable example.

Nature's Organization

All living forms in the animal and floral worlds seem part of the intricate weaving of the colorful tapestry of the universe. As tiny segments of the great design created by the Master Weaver, the violet is colored for its delicacy, the velvety texture of the pansy is related to its deep jewel tones, while the tint of the orchid is expressive of its fluted edges. You can say with certainty, "This is the leaf, and this the flower that belongs with it. The relationship is perfect and the colors are right!" Can we imagine challenging Nature's magnificent organization of design and color by remarking of a magnolia, "The leaves aren't the right color," or of the calla lily, "It needs to be dabbed up and changed because it doesn't go with the stem?" Surely no one would think to take such a position.

Authenticity In Design

If we recognize that everything in the organization of the universe is authentic and correct, then we pose the question, "Does not this organization apply also to human beings?" It seems reasonable to assume that



each human being has an individualized design, color, and form that is suitable to his or her intrinsic value and intent.

Individual Uniqueness

In the pages that follow, through the *Key to Color Harmony* you will have an opportunity to see yourself with colors that are characteristic of your natural pattern, that give you distinction, separate you as a unique personality, and fashion you unlike any other living thing. The word *harmony* comes from the Greek *harmonia*—"fitting in," "agreeing with." Just as the foliage of each plant is designed to give significance to each flower, so should the ornamentation of clothing, jewelry, furs, textures and even the woods in your home furnishings, enhance your native pigmentation and give significance to you as an individual.

Each human being's primary objective is in developing and maintaining personal uniqueness. Unlike any other form of life, human beings have been endowed with selectivity. We alone have the ability to apply, alter or distort the color, ornamentation, or surroundings in which we live. We have been enmeshed and entangled in a culture which permits and encourages a misrepresentation and artificiality of self, while on the other hand pleads with us for an appreciation of the higher dignities of man. Such a paradoxical way of life inhibits the spontaneity of reaction which controls the natural impulse.

A New Frame of Reference

To translate ourselves into the terms of modern dress and habitats without concern for our natural instincts necessitates a departure from our own selves. We need, in fact, to create a new frame of reference. Since color reaches a person at the subconscious level and instills, inspires and insists upon its own reactions, we can find it motivating toward the highest concept of self. In so doing, we gain a natural identification of ourselves as related to the universe, and tap unlimited sources of energy and capacity for affirmation within ourselves.

Our Capacity for Change

The butterfly illustrates our capacity for change. From egg, to caterpillar, to chrysalis, to the bright winged adult, the butterfly changes its size, shape, texture and color.

The butterfly spreads its wings and prepares to fly.



The wet wings hang limply as the chrysalis breaks away.



A caterpillar no more, the butterfly within is about to emerge.



and assumes a new form in a satiny green chrysalis.



A long, narrow caterpillar on a branch sheds its wooly coat...



The glory of the newly emerged butterfly.

*Embryonic
Magnificence*

The process of identification should be an adventure. When you discover your color relationship to the universe and begin to use the energies that flow from it, you set in motion authentic personal transformation. Within you is embryonic magnificence. You may learn to release it through the use of color as your medium, as the caterpillar emerges in its total beauty from its chrysalis.

Certainly no one can say that life on this planet is stale and monotonous—there is the alternation of night and day, and morning and sunset, and a cool evening following upon a hot day, and a silent and clear dawn presaging a busy morning, and there is nothing better than that.

There are cloudy days and misty days, alternating with clear and sunny days. . . there are Spring showers and Summer thunderstorms, and the dry crisp wind of Autumn and the snow of Winter.

There are magnificent redwood trees, fire-spouting volcanoes, wondrous caves, majestic peaks, and undulating hills, placid lakes, winding river, and shady banks. . . The menu is practically endless to suit individual tastes, and the only sensible thing to do is to go and partake of the feast and not complain about the monotony of life.

Now, together, let us "partake of the feast."

—Lin Yu Tang



The Four Seasons

The Four Seasons

We need four words, and only four, to understand the harmony and mechanics of color. I would like to illustrate them for you.

Spring

The first palette shows us the fresh, vivid buoyant colors of Spring. These colors look water-washed because they are bathed in water as the winter snows melt and the thaws saturate the soil. As the sun permeates the earth, the world suddenly sparkles into bloom. A meadow breaks forth in a bright, clear green. There are lucent blue skies over fields of mustard. The trees unfurl their curling leaves in a crisp yellow-green. Violets push their heads through the snow. The delicate dogwood appears. Crocuses and narcissus, daffodils, tulips, jonquils and hyacinths burst from their bulbs after lying dormant all winter, soaking up the moisture. Nature literally paints the spring in watercolors.

There is a quick, lively awakening. Wherever you look, there is harmony. It doesn't make any difference how the colors are put together. In profusion and confusion of a country roadside where wild flowers are blooming, there are reds, pinks, yellows, and varieties of blue. The clear greens underfoot and the bright blues of bachelor buttons, bluebonnets and morning glories accentuate the frivolity of Spring.

The quality of spring colors is bright; there are no shadows, no darkness; the colors are fresh and radiant. Their harmonies are related to yellow sunshine.

The key to the colors of Spring is Clarity.

Summer

Summer months bring a change in the quality of the color. As the sun beats down, quieting the hues, they are muted and blended as if seen drawing the water out of the earth back into the heavens, leaving the colors soft. Hills are hung with curtains of chiffon. As the days turn hot and dry, quick rains bring rainbows arching the hillsides. We see larkspur, delphiniums and cosmos on their long slender stems, hollyhocks with other summer companions turning their heads away from the sun. Wisteria and cascading flowers flow over their trellises with graceful lines. Wild rose trails on the fences. The lines of Summer are relaxed. There is an entirely different cast about the colors that turn away from the sun. Because of the warmth, the world seems brushed with a soft blue. Spring yellow-green turns blue-green, clear reds become blue-red, and violets become mauve.

As the summer months advance, the muted colors become grayed, each one blending with its complement—the reds entering the green, the blues entering the oranges, and the violets and yellows shading each other out. Days stretch into long rosy twilights, and dusks are cloaked in purple shadows. Roses turn into ashes-of-roses. The soft browns are blended to rose. Nature seems to paint the summer palette with pastel crayons.

The key to the harmony of Summer is Mutation.

Autumn

Autumn of the year is flamboyant. Almost overnight the crisp cold turns the leaves from their soft greens into flaming corals, brilliant reds, bold yellows, and the deep tawny hues of the forest. With the chilly winds, the leaves dance and finally blow to the ground. We push our feet through

the crunchy cinnamons, ambers and browns that the earth now drops back into itself. Everywhere the colors are rich, mellow and warm. The harvest brings red apples, orange pumpkins, yellow grains, amber and purple grapes, shiny brown nuts, spreading its fruition before us as a feast for life. As the fall pigments blend back to the earth, they are toned to the ambers, the auburns, the raw and burnt siennas, the raw and burnt umbers. For the rich tones of Autumn, Nature seems to paint in oils.

The key to the Autumn colors is Tonation.

Winter

Some still, silent night the world turns color again. In the place of whipping winds and the rich heady maturity of Autumn, there is the starkness of Winter, awe-inspiring in its beauty and silence. A winter scene is an etching, finely drawn with pen or brush, striking by reason of its sharp contrasts. Nature plays freely with the patterns of naked, dark branches silhouetted like lace against electric blue skies. She paints silver on the river. Moonlight is pale silvery-blue, and the stars hang like diamonds. Icicles sparkle on frozen boughs and somber indigo and purple shadows fall on the snow. Even without snow, the background of the Winter world is serenely aloof, but when snow dominates the scene it is starkly white with contrasts of strong blacks, cold neutral grays, deep blues, the dark greens of fir, the sudden reds of flaming poinsettias. Winter in her frozen splendor is regal, dignified; she reigns with a commanding air. The lack of pigmentation and the feeling of space in the winter landscape is one of the beautiful attributes of the season. Nature is at rest.

The key to the Winter palette is Contrast.

So here we have four distinctively different color harmonies, each perfectly complete, defying improvement. All we need do is understand these colors and their relationships in order to be able to use them well. We do not need to reserve color for the technician. Any man, woman or child can become as fine a colorist as he or she has eyes to see with, and the feelings and sensitivities for appreciation.



Masculine and Feminine Identification with The Four Seasons

Masculine and Feminine Identification with The Four Seasons

While molecular physicists have claimed that human beings are composed of particles of color, laymen may be permitted the same observation.

The pigments of hair, skin, and eyes are the color hallmarks for each person. This triad is your personal color key; it unlocks your relationship to one of Nature's four color harmonies, whether you are a woman or a man.

There seem to be degrees of strength and passivity, of vitality and delicacy, of lightness and darkness, that insinuate masculinity and femininity in the universe. As we know in interior design, no room is beautiful unless it has masculine and feminine elements, hard and soft textures, gradations in sizes and colors. This is the way things are well-balanced to create beauty.

In defining color and its variations on a feminine and masculine basis, we might consider the categories of color as:

The Floral

Colors above the earth in the infinite array of trees, flowering shrubs and plants which range the full color spectrum of the great seasonal tapestries;

The Mineral

Colors in the substrata of the earth and the mineral substances found within it, such as coal, graphite, gold, iron, copper, silver, bronze, cobalt, the granites and marbles and the semiprecious and precious stones.



Masculine Coloration

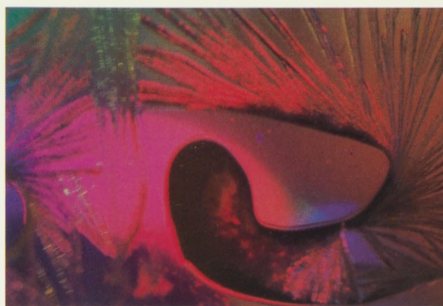
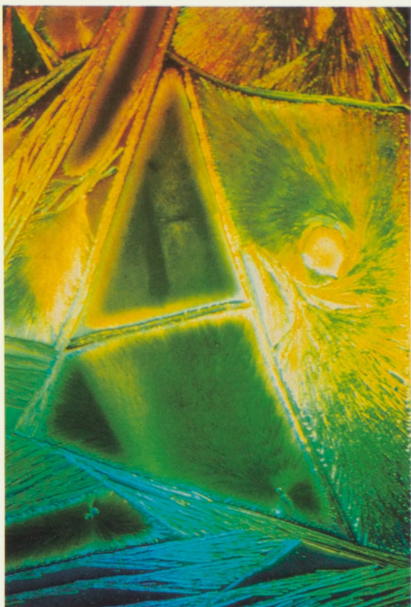
Everything that has been utilized by man which came out of the earth seems to have a masculine color quality. All flower life appears to have more sensitive coloring related to the feminine impulse. Metals and minerals have stronger color intensities and textures than flowers, and men are more natively related to stronger and more vivid colors and textures than women. Women will instinctively find their affinity within the floral expression. Men are encouraged to search out their affinity with minerals; serious color research in this field is needed.

With the many subtleties in color as the seasons turn, in all four of Nature's great palettes are the backdrop of blue and green, the common denominators of all of her harmonies. If we look at the sky and observe the myriad shadings of blue referred to as "sky blue," and then note the tonations of blue used in the things with which man surrounds himself and clothes himself, we understand the empathy most adults have for blue. Perhaps it is the relaxation and soothing effect of blue sky and blue lakes that entice men to fish, rather than the catch on the end of the rod. In a family where strenuous work and activities are habits, the opportunity to redecorate might indicate a room with the serenity of soft, soothing blues, as the spirit does need this restfulness. We are aware of the effect upon the emotions and energy when we find it is a "gray day"—when we lack blue and green.

Natural Nomenclature

Green is the vigor and vitality of the earth, and it is one of the colors we need to understand for its strength and support. There are literally thousands of greens stemming from the basic pigments which are observed in the endless varying tints and tones in all grasses and foliage. The background of every flower has its appropriate green. Every human being needs a complementary use of green for nourishment just as such





vegetables as peppers, spinach, broccoli, avocados and olives provide a form of nourishment, and the zest added by such herbs as basil, sage, dill and marjoram help our capacity to savor food. In biblical history the olive branch has been the symbol of peace and forgiveness, the wreath a symbol of winning, even as evident in today's horse races and the crowning of flower maidens. The expression of life might be feeble without green.*

As you review the variations of the organization of Nature's four basic patterns, you will be seeking to find your identification through your own natural color harmonies. While there is no duplication in Nature's incredible display of form and color either in the natural or human realm, yet in our study of human beings there seem to be certain patternings which are distinctive enough to be classified for analysis and application of color to personality.

In the definition of types within the four seasons, those types recurring most frequently are featured. There are, of course, others more idiosyncratic due to the uniqueness of personality, but the categories analyzed in the following pages, if studied carefully, may serve almost everyone for personality identification.

As you proceed through the seasons, ultimately finding your identification with one of them, be aware that this is a composite theory. You need to understand *all* seasons, and to absorb carefully all the nuances and possibilities within each of the seasons before attempting to relate yourself specifically to *one*, and then again, to a *type* within the seasonal grouping.

*See chapter on *Color Versus the Power of Neutrals,—Greens*.



*Avoid
Negative
Identification*

It will be well to remember that much of the beauty seen is in the eye of the beholder. Looking at yourself objectively is most difficult. We are less aware of our own subtleties than another observer would be. It is quite possible to identify with a season on impulse, or through past conditioning, or a habit structure developed through obedience training. Self-definition is somewhat dependent upon self-appreciation, and the interpretation of the colors you see when the viewpoint is appreciative is often very different from the negatives you may sometimes inflict upon yourself. In seeking to relate in terms of the brief *Personality Tendencies* drawn from each season, both men and women should be careful not to forfeit their authenticity by tending to type themselves by negatives such as nonresponsiveness, a sense of inadequacy, artificial or assumed traits.

Your feeling for color may be likened to having good health; you do not notice its impact so much, or need its validation so consciously, until something in the system of things breaks down, the timing goes off, or gets out of tune. A healthy, vibrant, vital, inspiring color context belongs to everyone.

*Conscious
Affirmation*

In beginning your self-evaluation, therefore, accept a creative, investigative, precision-oriented viewpoint toward the undertaking. You must be assured from your innermost self that the total expression of the seasonal type you have chosen develops all the facets that represent you at your best. On the full emotional acceptance of your coloring, and the typological characteristics as correct and perfectly attuned, depend the deep enjoyment of appropriating colors and their intentionalities which are complementary to your personality. In this spirit, you will find that Nature's *Key to Color Harmony* will unlock for you a total freedom of self-expression.

Spring



Spring . . . the world suddenly sparkles into bloom. Spring flowers hold their heads up and reach toward the sun. The quality of spring colors is bright, fresh and radiant; there are no shadows, no darkness. Their harmonies are related to the yellow of sunshine.

Spring

A spring scene is like a watercolor painting, fresh gay tones applied with a lively brush stroke. The verdant Spring hues, sun-drenched and rain-washed, so clear and vibrant, are symbols of a world awakening, coming into bloom—a young, strong, virile world, stirring with activity, spontaneous excitement, renewed energy. Young grass shoots and budding frills of leaves are cheerful with yellow-green; there is a feeling of eager expectancy in the air. Nature is in a holiday mood and we rejoice with her in the unfolding miracle of rebirth. The daffodils, crocuses, and tulips which herald the season are brilliant with yellow and red; blossoms cluster on boughs of fruit trees, drifts of white touched with coral, peach, and pink. Golden sunshine suffuses the scene with brightness, warmth, radiance, keynote of the springtime season. If there are clouds in the clear, lucid blue sky, they seem to have been washed by spring showers to pure, immaculate white.

Feminine *Personal Coloring*

The coloring of the feminine Spring type has all the golden radiance of a spring day. She generally has blue eyes, sparkling blue, as clear and vivid as the sky on a May morning; eyes may be blue green, baby blue, green-blue, blue-gray or even brown. If the eyes are brown, she is the *robin* type.

Typically, she has golden hair, yellow-gold, yellow-brown chestnut, but usually the gold lights in her hair override every other impression.

The skin is usually ivory or peach in tone.

Physical **Characteristics**

The face is generally rounded—rounded cheeks, eyes, nose, and chin—or it may be heart shaped with pointed chin. Usually there are

indentations under high cheek bones, and often dimples. The face may express piquancy and animation even in sleep.

Contours of the body are also molded and rounded, with the exception of the Early Spring type (with flaxen hair), who may be tall and slender. Those who are slender are not angular. Apparel and designs they can wear may allow for gathers, ruffles and shirrings to create natural rounded effects most characteristic of Spring expression.

Personality Tendencies

These tendencies seem to have some dominance in women related to the Spring coloring. The following is to be used merely as a guide for verification.

Spring is the most radiant type of the four we shall consider. More than half the impression of Spring is one of fresh air, sunshine, radiance. The sunny overtones of coloring in the Spring type seem to be reflected in the personality: warmth, spontaneity, vivacity, a blithesome, debonair, happy-go-lucky, cheerfulness of spirit are typical. Her body motions are quick, light. She has a ready wit, and ease and charm of manner; laughter seems to lurk in the corners of her mouth. She is characterized by hospitality that is effortless and informal. If the formal hostess, it is usually through training, not inclination. She likes people to drop in; it seldom annoys her to have her guests under foot in the kitchen. She meets people easily and overcomes formalities with ease.

She loves a parade, a picnic, often takes the children to the circus as an excuse to go herself. She thrills to balls, pageantry, generally enthuses over large family gatherings. Energetic, gregarious, she is busy with manifold interests as bustling and lively as the world of Spring coming into bloom, when the air is noisy with the chirping of birds and the voices of children at play. Because of her happy disposition, she has the ability to get along without much flattery—she is seldom reticent, but does not unburden her troubles upon you.

The Spring type is an ageless person, eternally young in spirit, one who must have her fingers in the pie. Even as she grows older she may have a youthful tendency to effervesce. She loves people around her, and is often the life of the party. She may become quickly annoyed, but usually her annoyances pass like a spring shower. She may marry a quieter, deeper personality to complement her own frivolity of nature. If in business, she generally holds a responsible position handling public relations or communications.

Early Spring

Skin tone color: Raw umber, lemon yellow, chromium oxide.

Eye color: Transparent veridian, cerulean, Payne's gray.

Hair color: Raw umber, lemon yellow.



The Violet
Decorous



The Fruit Blossom
Willowy



The Water Lily
Fresh



The Tulip
Vivacious



Colors The Spring type responds to high, vivid colors: crimson, yellow, greens as bright as the leaves in new growth; blues as clear as the sky after an April shower. All colors should be kept clear and bright to express gaiety, warmth, animation. To be avoided are all blue-reds and dark reds, shocking pink and burgundy.

<i>Scarlet Lake</i>	<i>Hooker Green (sometimes combined with sap)</i>	<i>Cobalt</i>
Poppy		Cornflower
Carnation	Jade	Periwinkle
Cherry	Grass	Grape hyacinth
Radish	Trees	Bluebonnet
		Bachelor button
<i>Vermilion</i>	<i>Chrome Yellow</i>	Confederate blue
Flame	Butter	
Coral	Buttercup	<i>Cerulean</i>
Hibiscus	Cosmos	Persian turquoise
Apricot	Daisy	
Peach	Tulip	<i>Ultramarine</i>
Guava		Forget-me-not
	<i>Lemon Yellow</i>	Azure
<i>Orange</i>	Grapefruit	Pansy
Nasturtium	Champagne	
	Narcissus	<i>Parma Violet</i>
<i>Cadmium</i>	Iris	Violet
Natural gold	Jonquil	Laurel
Sunflower	Daffodil	Lilac
Yellow	Marigold	Pansy
nasturtium		
	<i>Indigo</i>	
<i>Sap Green</i>	Blackberry	
Apple	Blueberry	
Lettuce	Navy	
Parsley	Cadet blue	
Pea Pod	Soldier blue	
	Lupin	

Golden Spring

Skin tone color: Chrome, raw umber, Persian gold, and scarlet. Skin may also be tinged with white.

Eye color: Cerulean, ultramarine blue, or transparent veridian and verde.

Hair color: Raw umber, chrome yellow medium.



The Quince Blossom
Bonny



The Tea Rose
Comely



The Talisman Rose
Enchanting



The Golden Rose
Glorious



For the following neutrals, see also the chapter on *Color Versus the Power of Neutrals*.

Black

Van Dyke Brown (mixed
with yellow)

Yellow brown

Walnut brown

Yellow beige

Caramel (match the lightest
tone of the hair)

Cafe au lait (with
yellow cast)

Indigo

Navy blue (if the eyes are blue)

Davey Gray

Clear gray

Yellow or brown gray
(avoid Payne's gray
with rose or blue cast)

White

Cream

Ivory

(use a gold belt or gold trimmings)

Color Combinations

Bachelor Button and Pecan

Shrimp and Navy

Lime and Apricot

Champagne and Dove

Sea Green and Lavender

Shell, Aquamarine and Navy

Nasturtium, Cream and Black

Hibiscus and Robin's Egg Blue

Verde Green and Coral

Candy Pink and Mint Green

Lilac and Powder Blue

Toast, Peacock and Flame

Floral Spring

Skin tone color: Chrome yellow, ivory with umber,
geranium lake, or scarlet lake.

Eye color: Transparent veridian, cerulean blue, verde green,
chrome yellow; umber.

Hair color: Raw umber, middle value.



The Wild Rose
Ingenious



The Cosmos
Felicitous



The Lupin
Artistic



The Wild Flower
Buoyant



Ornamentation
Spring Lines

There are two lines, used in styling, that are expressive of Spring:

Buoyant

Rounded or rolled as in circles, half-circles, and petal shapes like the fluted, frilly edges of jonquils.

Piquant

Semi-curve with a point (for small and/or petite only)



Buoyant



Buoyant



Piquant

(See Appendix: *Fabrics—Surface Patterns*)

Spring Effects

Spring is the one type who can wear a frill and be chic, a bouquet on her coat, a hat ornamented with flowers in profusion or of tulle. If she wears prints, they should be floral, daisies, birds, butterflies—expressing animation, perkiness. A sequined scarf may be tied jauntily around the neck. She can project with charm and whimsy such looks as: David Copperfield, Lord Fauntleroy, little prince, Peter Pan, jockey, cheer leader, majorette.

Vital Spring

Skin tone color: Raw umber, chrome, vermilion,
alizarin crimson.

Eye color: Ultramarine, cerulean, Payne's gray, verde
green.

Hair color: Burnt umber.



Provincial Spring
Adorable



Pixie Spring
Vivacious



Vital Spring
Frolicsome



Vital Spring
Enthusiastic



Jewelry—Metals

Pale yellow-gold settings for jewelry will pick up the highlights of the Spring personality, accenting the gold tones of her hair and skin. The hair should be accented with its own metallic quality. This may be verified by noting the effect of bronze or copper against the hair. Bronze, copper, silver or platinum are rarely completely at home on the Spring type, although the darker the tone of gold in the hair, the more it is possible to use oxidized gold or green-gold.

Jewelry should be light, tinkly, filigree, openwork; nothing heavy or bizarre to detract from Spring's charm.

Stones used may be:

Aquamarine	Moonstone
Opal	Diamonds (if you sparkle)
Turquoise	Emerald
Coral	Yellow sapphire
Zircon	Yellow topaz

Furs

Furs should be short-haired; they should be chosen to blend with the colors of the hair, and should avoid having black or gray guard hairs. Wild mink, mutations to match the hair, off-white, are becoming. Beaver is particularly good for secondary wear, and probably the most practical all-around fur for the Spring type.

Other furs that may be used are:

Mink	Baum Marten
Stone Marten	Brown Squirrel
Nutria	(trimming, jacket, collar or beret)
Lynx (white part only)	
Sheared Beaver	Bleached Beaver

The Spring type avoids silver fox. White furs, such as ermine, instead of adding to her elegance, merely detract from the warmth and animation of her personality.

- Lipsticks Use clear red and orange-red. The Spring type never wears blue-red or dark red lipsticks. (See chapter on *Typecasting: Your Own Color Harmony*.)
- Perfumes Perfumes should emanate from the body, being light, airy, fresh, having the fragrance of ferns, grasses and flowers.

Historical Influences

The lines and rhythms of design in these periods and styles seem to complement the Spring type. After becoming acquainted with them in some detail, you may find an affinity with several which may ultimately suggest the type of home architecture and furnishings, personal fashion adaptation and ornamentation most appealing and expressive of you. (See chapters on *Historical Influences for Adaptation*, and *Supportive Environments*.)

Louis XV	Early American
Louis XVI	Quaker
French Provincial	Pennsylvania Dutch
Country English	Colonial

Home Décorâtion See chapter on *Supportive Environments*.

Focal Points of the Personality

Selecting from the myriads of design offered by both fashion couturiers and manufacturers, the apparel that would be expressive of the Spring personality should have specific focalization which creates and supports the individual at her best. As her attire does affect her in subtle ways, so it is also nonverbal communication. Focalizing her design to express a facet of personality in a continuing manner helps her to become more effective

and interesting. The following words include some of the expressions native to most Spring types.

Animation	Vivacity	Jauntiness
Blithesomeness	Effervescence	Flirtatiousness
Sprightliness	Piquancy	Radiance
Perkiness	Crispness	Frivolity
Sauciness	Lightness	Gaiety

The antonyms of these positive words will define the negative tendencies to avoid—consult several different dictionaries.

Special Focalizers

Early Spring

Sheer fabrics, organdy, sheer tissue fabrics, watery silks, light hues, fluid lines, billowy effects, fragile textures, net, filigree, ornamentation. Green golds, Florentine and light golds.

Golden Spring

Round lines, polka dots, bubbles, smooth surface fabrics, prints with open-face flowers, confetti, with frivolous effects in clothes and jewelry, fabrics Shirred, gathered or smocked.

Floral Spring

Pique, taffeta, satin, twills, cotton fabrics, ruffles, eyelet embroidery, active or floral prints, gold scroll jewelry, transparent stones, bells, cottons, gingham, gabardine, dotted Swiss.

Vital Spring

Bright colors, spring greens, crisp white, bright reds, effects from tin soldiers, French gendarmes and bellboys, vests, gold buttons, pleats, prints with frisky flowers, decollete dresses, bright, shiny gold ornamentation.

Masculine Personal Coloring

The male of the Spring color connotation usually has yellow-brown, golden brown, or very deep peach skin, with either blonde, pecan, or chestnut colored hair. Occasionally he may have dark brown hair, but there are golden highlights in either the hair or eyes. Eyes are usually blue, blue-green, gray-green.

Physical Characteristics

For Spring men, physiques and body contours fall into four general classifications:

1. Those who are tall, athletic, loose-jointed, even angular, suitable to active outdoor activities, basketball and mountain climbing.
2. Those appearing generally square cut, having boxy or square shoulders, square hands, wide feet, square jaw. This stature is often found in the football tackle, and this type of person usually lives life like a quarterback.
3. Those having more middle value coloring, having a tendency to be slight of build, more graceful, but still activity-oriented.
4. Those having bright blue or blue-green eyes usually have even features, more compact, less angular body structure with neat contours and a more suave personal manner.

Personality Tendencies

These tendencies seem to have some dominance in men related to the Spring coloring. The following is to be used merely as a guide for verification.

The men whose background is the Spring palette reflect the sparkle and unpredictability of the Spring season. They have a dash and bravado which characterize rogues, rascals and dandies. As a rule, they are very active and enthusiastic about sports where there is speed. They are exhilarated when riding the rapids, sailing boats, flying airplanes, and as vagabonds of the open road. They want to be on the move. They have no de-

layed reactions; they think and act quickly because they can trust their impulses. They like to push buttons to get things accomplished. They are the persons who are gregarious, who can communicate across barriers and have ready acceptance. If we were to put some of these men into the regalia of conquistadors or the more romantic costumes of troubadours, they would suddenly come alive and feel in character. Others seem to have affinity for the English Beau Brummel and French boulevardier. They like to dress and look dapper.

There are four basic color groupings for the Spring man: Yellow-Green, Blue-Green, Blue, and Yellow-Brown. One or the other of these classifications is emphasized in the Spring man, but other colors are present in total balanced harmony. For the purposes of this book Spring men are united in their similarities and separated by their differences.

Spring men are hale and hearty, robust and energetic, and physically active. They are characteristically popular, friendly, open-handed, open-hearted and open-minded.

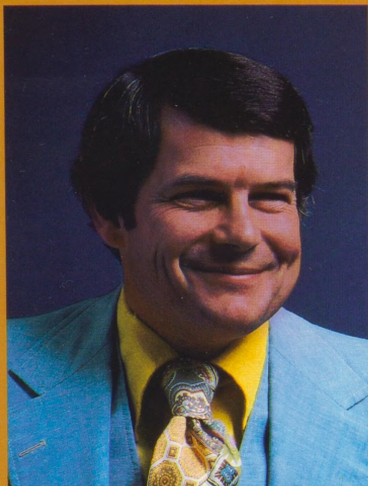
Professions that are most likely to appeal to these vital people are people-oriented, gregarious and communicative on a personal level. They are less likely to sit long hours at desks but are up and out on the open road or in the sky with planes, boats, and travel, and take great satisfaction from conferences and deliberation that involves one-to-one, person-to-person relationships.

Spring Men

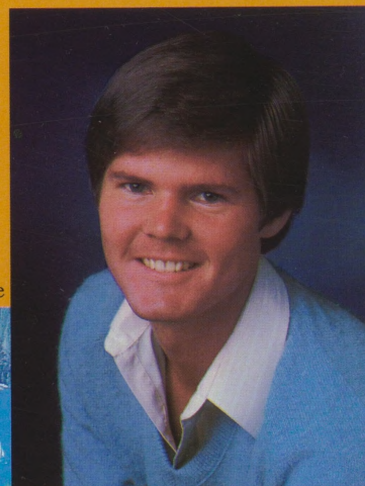
Skin tone color: Raw umber, geranium lake, crimson lake,
and chrome oxide.

Eye color: Cerulean, ultramarine, verde, Hooker, chrome yellow,
chrome green, umber.

Hair color: Raw umber, with more chrome for the blondes and
more burnt umber for the brunettes.



Blue and Yellow



Blue



Blue/Green and Green



*Blue and
Blue Green*

Colors Those belonging to the water and sky, or are sports-oriented, find their affinity with the water hues from aqua to turquoise, blue-greens from under the sea, and also the yellow-greens. Those of the more rugged types favor the yellow-brown spectrum, using caramel, citron, tobacco, walnut and other nut tones. They also wear many greens, and like lots of leather. The dressier types of men are partial to navy and white, and claim that they like any color "as long as it's blue."

Color Combinations

Palm Green and Sand
Caramel and Walnut Brown
Grass Green, Pecan, Dark
Walnut
Soldier Blue, Crimson
Navy, Sapphire and White
Pastoral Green, Aqua
Black and Flame

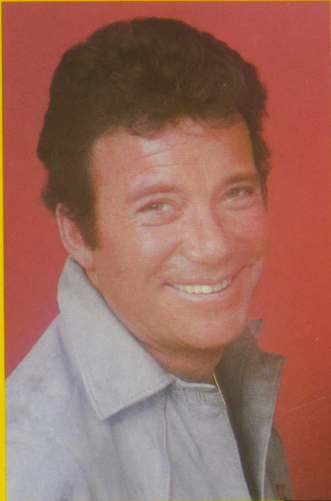
Sky Blue, Navy, Spring
Green
Old Ivory, Caramel,
Butterscotch
Camel, Pecan, French Blue
Ivory and Gray
Calfskin, Gold and Yellow

Spring Men

Skin tone: Raw umber, variations in intensity, geranium lake, crimson lake, and chrome oxide.

Eyes: Blue-green, blue, green-blue, yellow brown.

Hair: Raw umber, with more chrome for the blondes and more burnt umber for the brunettes.



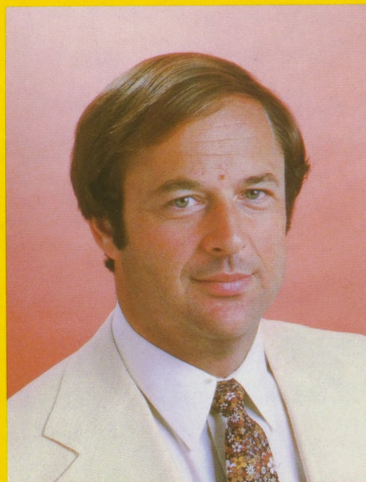
Yellow/Gray and Green



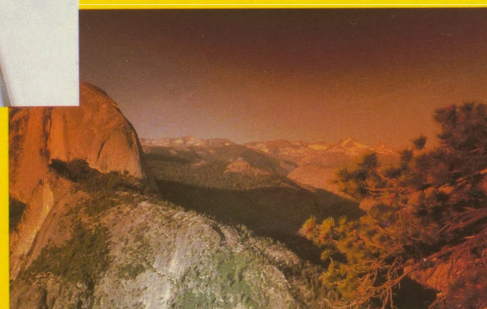
Blue/Green and Blue/Gray



*Yellow Gr  en and
Yellow Br  wn*



Yellow/Brown







The Essence of Spring

Like Spring's continual rebirth with budding frills on every branch holding the blessing of each fruit bough, so the regeneration of the spirit awakens to the opportunities for each day to start anew for persons whose natures are nourished by new beginnings.

For those who begin again each day and who know the value of living in day-tight compartments, the energy of Spring remains high.

Responding to life with alacrity, taking the fresh viewpoint suits Spring persons well. Using people-loving methods of communication, a natural aptitude for mediation serves them well.

Acting and reacting without laborious deliberation, resupplying the sense of rightness, brings more affirmation into their lives and those of others.

Summer



*Summer months bring change . . . as the sun
beats down, the hues are muted and blended. As
the days turn hot and dry, there is an entirely
different cast to the flowers that turn away from
the sun. Muted colors become grayed as each
blends with its complement.*

Summer

The colors of a summer landscape are chalked softly in pastel crayon. Taking on the more languorous, lazy qualities of the season, they are richer but somewhat muted, as though seen through a haze of heat. The green of the foliage is deeper now, subdued with a hint of the blue which has cooled all the spring hues a little, as though the soft azure of the summer sky were reflected on everything below. Brushed with this note of blue, the riotous, fresh tones of Spring become gradually quieter, mixed with overtones. The warmth of the summer sun seems to fade the colors to pastel, purple to lavender and mauve, and the gentle zephyrs, unlike the quick spring breezes that made the leaves dance, barely stir them into motion. There is something luxurious and luscious about the Summer, a delicacy of expression.

Feminine *Personal Coloring*

The woman whose coloring blends with summer flower gardens is the most feminine and luxuriously lovely of all women. She is usually a perfect example of the soft summer scene. The muted shades of the gray-blue summer sky, the azure water, the iris and rose, all identify her with pastels.

She usually has slightly pink tones in her skin, although the skin may be rose or a light peach. There is an almost indefinable overtone tinting the entire coloring, as though lightly brushed with a lavender wash, the same gentle haze which subdues the summer scene.

She usually has ash blonde, grayish brown, light brown, or gray hair, with misty-blue, gray-blue or powdery-blue eyes; sometimes the eyes are gray-green, bottle green or brown. If they are brown, they are the "brown velvet" type. She may be the Irish type, with dark brown or black hair, blue eyes and pink skin.

Physical Characteristics

The Summer type is recognized by her relaxed mannerisms, her soft-spoken voice. Seldom, if ever, do we find anyone with the pastel colorings of the Summer type who does not have the soft, calm, musical voice that goes with it. Usually the fingers are tapered, long and slender. The movements of the hands are delicate and graceful with no awkwardness. Her step is light and her walk graceful. She is willowy with a fluid motion, and seems to float or glide.

Personality Tendencies

These tendencies seem to have some dominance in women related to the Summer coloring. The following is to be used merely as a guide for verification.

Femininity is the word for the Summer type. She has a depth and richness in her beauty. She may be recognized by her quiet, gentle manner, by her air of repose and relaxation. She is slightly formal and may be considered reticent and distant. She keeps her friends over a long period of time, but tends to keep them at arm's length. She rarely makes confidants of them. She seldom displays her emotions, but she has a warmth of character not outwardly apparent. She typifies humility in its highest form.

Sensitive to beautiful things, she loves elegance and refinement. She creates around her an illusion of fragility and daintiness. She tends to exactitude in her thinking, but often reserves her opinions. She gives meticulous attention to detail. She is precise in her planning and arrangements, an excellent homemaker and manager. She honors order, and is capable of offering it to others for their sustenance. She is more successfully engaged in occupations where the fingertips are used downward: writing, painting, drawing, playing the piano, sewing, embroidery, needlepoint, beading, knitting. She picks things up gracefully, with the tips of her fingers. The Summer type is an excellent salesperson for perfumes and jewelry. She is a wonderful nurse, since she is innately gentle and kindly.

Iridescent Summer

Skin tone color: Magenta, carmine, thio violet, Payne's gray, rose madder, brown madder.

Eye color: Ultramarine, transparent veridian, Payne's gray.

Hair color: Rose madder, brown madder, Van Dyke brown, Payne's gray, burnt umber, chromium oxide.



The Princess
Exquisite



The Dogwood
Opalescent



The Azalea
Gracious



The Orchid
Feminine



Colors The harmony of summer colors is found in muted hues, seeming to be tinged with rose or blue, or grayed with their complements.

Carmine

American Beauty

Azalea

Ruby

Strawberry

Cameo

Rose

Shell

Magenta

Fuchsia

Mulberry

Raspberry

Rhododendron

English Red

Claret

Garnet

Maroon

Cranberry

Pink Coral

Indigo

Blueberry

Blackberry

Hydrangea

Ultramarine

(toned with violet)

Heliotrope

Hyacinth

Periwinkle

Delphinium

Thio Violet

(grayed with yellow
or blue)

Eggplant

Plum

Iris

Amethyst

Mauve

Parma Violet

Violet

Lilac

Cosmos

Pansy

Verde

Sea green

Nile green

Pine needle

Spruce

Eucalyptus

Jewel Tone and Rose Summer

Skin tone color: Rose madder or brown madder, carmen, magenta, thio.

Eye color: Gray-green, gray-blue, verde, ultramarine.

Hair color: Burnt umber, brown madder, rose madder, thio violet.

The Orchid
Elegant



The Hydrangea
Romantic



The Rose
Symphonic



The Violet
Intuitive



Colors

Transparent Veridian
Bottle green
Leaf green
Tourmaline
Aquamarine
Robin's egg blue
Blends: peppermint
and creme de menthe

Oranges
None

Persian Golds
None

Cadmium Yellow
None (Hollyhock yellow and cream are the only yellows becoming to the skin)

For the following neutrals, see also the chapter on *Color Versus the Power of Neutrals*.

Payne's Gray
Slate
Powder blue
Chalk blue
Steel blue

Davey Gray
Dove
Silver gray
Ash
Mother of pearl

Van Dyke Brown (mixed with rose or blue)
Rose beige
Fawn brown
Taupe
Mauve
Pecan

Color Combinations

French Blue and Magenta
Strawberry and Shell
Crushed Raspberry and Bottle Green
Shocking Pink and Periwinkle
Ice Blue, Ice Green and Claret
Violet and Grapefruit
Black and Shocking Pink

Bottle Green and Rose Beige
Cranberry and Turquoise
American Beauty and Hyacinth
Old Rose and Gray
Powder Blue and Plum
Mauve and Magenta

Twilight and Dusky Summer

Skin tone color: Thio, thalo violet, parma violet, brown madder.

Hair color: Oxblood, rose madder, brown madder, Payne's gray, Davy gray, thio, thalo violet.

Eyes: Van Dyke brown, chrome yellow, lemon yellow, alizarin crimson.



The Showy Lady Slipper
Picturesque



The Orchid
Endearing



The Delphinium
Delightful



The Azalea
Charming



Ornamentation
Summer Lines

The Summer line used in styling is the S-curve, the line of grace. It is the most feminine and beautiful of lines, expressing softness, fluidity and elegance. It may be seen in trailing roses, the unfurling of a rose petal, wisteria, the shape of lilies of the valley and canterbury bells.



(See Appendix: *Fabrics—Surface Patterns*)

Summer Effects

Fabrics and textiles are very important to the Summer types. She wears crepe de chine, velvet, duvetyn, soft wools, batiste, lawn, net, taffeta, chiffon, lace and eyelet embroidery. Summer must be careful not to permit her clothes to mask her personality. She should avoid appearing either bland or heavily laden. She may wear deep red roses, feathers (ostrich), veiling or hats. She wears bows better than any other type (try a hat made entirely of bows). She may use iridescent beading, wear ornaments in her hair—a bird in flight. She may wear cameos, combs, bands of flowers binding her hair, a butterfly. However, any ornamentation should have movement, swirl.

Flowers typical of the Summer personality are those which cascade or grow on long stems: delphinium, larkspur, petunia, wisteria, fuchsia, hollyhock, lilies of the valley, etc. These may be used in prints.

Jewelry—Metals

The best metal background is silver, platinum or very soft rose gold.

The Summer type is easily overdone in costume jewelry, and any attempt to look dramatic or bizarre will distort her most precious quality—fragility. Summer can wear clusters of small stones. They should not appear heavy; use fragile, fanciful designs, stones which glow rather than sparkle.

Avoid very bright shining gold trinkets, solid clunky jewelry. Daintiness is paramount. Using large pins, open work or filigree is preferable. Use link bracelets rather than heavy gold bands. Tiny stones set in clusters, or anything that curls, twists or is braided is appropriate. Iridescent stones are good. Pearls are especially good.

Stones used may be:

Amethyst	Moonstone
Garnet	Pink Sapphire
Pearl	Turquoise
Opal	Tourmaline (both blue-greens and
Zircon	pale to bright pinks)
Aquamarine	Rose Quartz

Diamonds are not flattering; they are too brilliant.

Fur§ The Summer type should choose furs that are soft and caressing, the type one would feel impelled to stroke. All white furs are good, if deftly handled:

Ermine	Baum Marten
White Fox	Nutria
Broadtail	Beaver
Blue Fox	Chinchilla
Squirrel	Sealskin

With gray hair, she may wear gray broadtail, gray Persian lamb, gray squirrel or even silver fox, if she is tall and slender.

- Lipsticks Use blue-red over dark red for best results. (See chapter on *Typecasting: Your Own Color Harmony* for illustration)
- Perfumes Perfume should appear to waft after this type. It should never be used lavishly enough to be obtrusive; rather use perfume that lingers.

Historical Influences The lines and rhythms of design in these periods and styles seem to complement the Summer type. After becoming acquainted with them in some detail, you may find an affinity with several which may ultimately suggest the type of home architecture and furnishings, personal fashion adaptation and ornamentation most appealing and expressive of you. (See chapters on *Historical Influences for Adaptation*, and *Supportive Environments*.)

Grecian	Delicate French periods—
Roman	Louis XIV, XV, XVI
Adapted Victorian	Queen Anne
Turn of the Century	Early Georgian
Directoire	(George I)
Empire	Flemish

Home Décorâtion See chapter on *Supportive Environments*.

Focal Points of the Personality Selecting from the myriads of design offered by both fashion couturiers and manufacturers, the apparel that would be expressive of the Summer personality should have specific focalization which creates and supports the individual *at her best*. As attire affects her in subtle ways, so it is also non-verbal communication. Focalizing her design to express a facet of personality in a continuing manner helps her to become more effective

and interesting. The following words include some of the expressions native to most Summer types.

Femininity	Etherealness	Softness
Exquisiteness	Luxuriousness	Daintiness
Delicacy	Gracefulness	Refinement
Fragility	Sweetness	

The antonyms of these positive words will define the negative tendencies to avoid—consult several different dictionaries.

Special Focalizers

Iridescent Summer

Cameos, opals, translucent fabrics, Grecian effects, chiffons, sheer laces, suedes, broadcloth, duvetyn, pearls, iridescent beading, fanciful designs, bugle beads, shells, silver, platinum, white gold, moonstones, pink sapphires, pink tourmalines.

Jewel Tone and Rose Summer

Red roses, black lace, fans, amethysts, sapphires, rubies, emeralds, velvets, brocades, dark furs, rose gold and antique aquamarine.

Twilight and Dusky Summer

Velvets, satins, cascading curls, ostrich feathers, sapphires, rubies, amethysts.

Masculine *Personal Coloring*

Summer men have rose brown or rose madder skin, sometimes dusky, sometimes swarthy, when the pigment is high. They have taupe, gray-brown and fawn (brown-gray), smoke (brown-black), or Van Dyke brown (very dark) hair. In some instances they may be blonde without any yellow in the ash blonde or medium light-brown hair. Gray tones override the coloring. Eyes are usually a deep blue-green, very light chalk blue, and sometimes brown.

Physical Characteristics

Features are usually narrow, oval or elongated; only occasionally are they square. Tall, long throats, long arms, long hands, long legs, the smooth graceful body lines have no rugged angularity but contours that blend as the body moves with easy rhythm. The exception may be the individual who is shorter of stature and fuller through the trunk.

Personality Tendencies

These tendencies seem to have some dominance in men related to the Summer coloring. The following is to be used merely as a guide for verification.

Gentlemanly men of the Summer type have adroit capacities for handling business affairs. Their ability to use indirection adds to their skills. Their composure under stress situations, their capacity for negotiations and the mediation of difficult matters are some of their significant contributions. Philosophical and psychological matters interest them. They often enter professions that call for intensive research, accurate and precise equations. They are adept at preparing professional papers, legal or political briefs, or trade materials. They excel in elaborate paper work and program planning, and also make good accounting authorities.

On the other hand, they may be led by their intuitive natures into artistic pursuits. They may be the poets, writers, musicians, composers, and artists who function on a creative level and yet easily participate in both worlds.

Colors

Colors which Summer men favor are the soft sleek blues and grays, the rose-browns and the deep wine tones. The quality of the color is muted. These men are not enhanced by tweeds or rough fabrics; they look best in smooth textures and fine tailoring.

Color Combinations

Slate Blue, Thio Violet, Plum
Navy, Burgundy, Sapphire
Silver Gray, Claret, Chalk Blue
Taupe, Shell Pink Mauve
Red Brick and Shell
Navy, Powder Blue,
Emerald Green

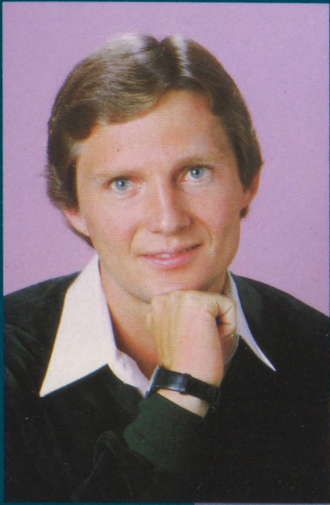
Steel Blue, Light Gray, Burgundy
Eggplant and Silver Gray
Fawn Brown, Claret, Cafe au Lait
Lapis Lazuli, Tourmaline,
Aquamarine
Smoke Pearl and Port
Ruby, Sapphire, Silver Gray

Summer Men

Skin tone color: English red, Indian red, muted with verde or Payne's gray.

Eye color: Payne's gray, steel blue, ultramarine blue, transparent veridian.

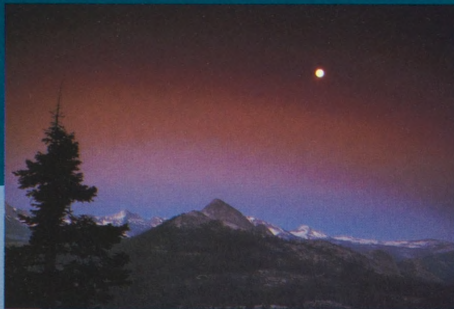
Hair color: Brown madder, muted with Payne's gray, Davey gray.



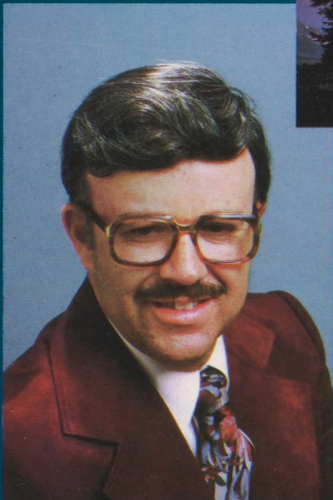
English Summer



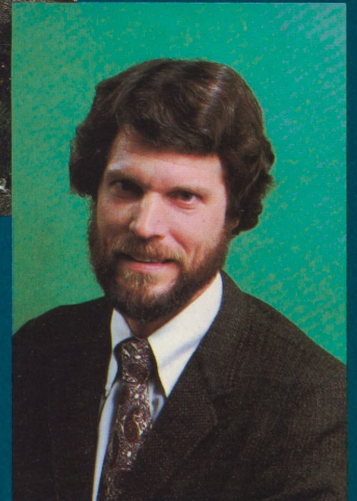
English Summer



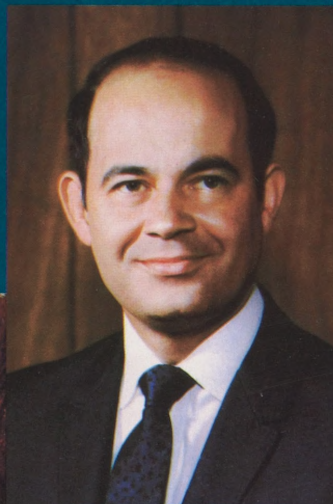
English and Sunset Summer




Sunset Summer



Sunset Summer




The Essence of Summer



For those who have the subtle shadings of Summer, there is a governing gentleness, which, if identified, becomes the focus of a personality who lives with order: precise, meticulous, and beholden to refinement.

Persons whose colors reflect nature in full bloom give peacefulness a chance to dwell within and surrounding them. Responding to the tranquility of cool lakes and whispering trees, they partake of the serenity and share it with others.



Poetical, sympathetic, tolerant, the distillation of this kind of sensitivity, whether masculine or feminine, comes from the innate awareness of the fineness of life.

Their intuitive capacity for ingenious production, and their ability to inspire and sustain the creative energies of others are their forte.

Autumn



*Autumn is flamboyant. Almost overnight the
crisp cold turns the leaves into flaming corals,
brilliant reds, bold yellows and the deep
tawny hues of the forest. The rich tones of
Autumn seem to turn back to the earth.*

Autumn

With the first bright autumn days, the earth seems to turn color overnight; the mood and tempo of the earth are changed. The Autumn scene has the rich, jewel-like qualities of an oil painting. By October, the hot summer has dried the grass and foliage, and the colors are dry, spicy, smoky, blazing, bonfire-like with hot tawny orange, brilliant flaming red and smoky yellow. Everything seems to have been burnished with bronze; the trees are magnificent in red, gold and copper against a sky of peacock blue—almost the only blue that is part of the scene during the crisp, frosty fall months. This shade of blue blends so perfectly with the other autumnal tones because, like them, it is metallic, bold and strong. The effervescence and dewiness of Spring, the delicacy of Summer are gone; in their place is a full, rich, heady maturity, as forceful as the rushing autumn wind. The dry wheat has been harvested, the golden pumpkins have been garnered, the red spicy winter apples have been gathered and stored away, the corn stalks are stacked and dry. It is the season of fruition, completion.

The musical expression of Autumn is struck with cymbals—blatant, crashing, clear, forceful, exciting, bizarre, with a compulsion that cannot be overlooked or denied. The sound waves seem to crash and roll long after the motivating force has ceased, so the personality of the Autumn woman is felt by all with whom she comes in contact.

Feminine *Personal Coloring*

Very different colors characterize the pigmentations of women related to Autumn. Their colors are brushed with bronze. Skin colorings range from cafe au lait and amber to oxidized gold or sienna, a soft yellowish brown. Some skin may be ivory, cream or peach in tone. Redheads (there

are more than 250 shadings) are obviously Autumn types, joined by those whose hair is metallic blonde, or brown with reddish or orange highlights (the burnt sienna and burnt umber hues). There is some brown hair that is not rust in appearance, but has copper colored overtones. The eyes may be green, gray-green, yellow-green, topaz, hazel, olive, blue-green, brown with red flecks. Seldom if ever are the eyes a true blue.

There are three rather distinct Autumn types:

Metallic Autumn

Metallic Autumn is the clear, richly toned redhead, typifying the beginning of the Autumn season when the colors first turn to brilliance. The hair may be coppery, or oxidized gold with red highlights.

Tawny Autumn

Tawny Autumn may have auburn, dark red or mahogany shades in the hair, with brown skin tones. She may be the pert, freckled outdoor type. The skin may be white, bronze or peach.

Bronze and Mellow Autumn

This Autumn type usually has bronze skin with brown hair, or brown skin with brown hair. Some women in this category have ruddy complexions.

Physical Characteristics

Just as the mood of the Autumn season is forceful, Autumn women are energetic, sure in their movements, solid and firm of step, or quick and wiry. Others may be loose-jointed, long-legged, angular and graceful.

The features are fairly strong and definite. The head is usually large in proportion to the body, and the chin is firm. The usually strong face will preclude any attempt on the part of an Autumn woman to appear "pretty." If she is pretty, this quality should not be emphasized, since it

Metallic Autumn

Skin tone color: Raw and burnt umber and raw burnt sienna
toned with chromium oxide.

Eye color: Chrome green, transparent veridian, cerulean.

Hair color: Raw sienna, burnt sienna, raw umber, burnt umber.



Titian Autumn
Zestful



Copper Autumn
Adventuresome



Auburn Autumn
Lucious



Red Bronze
Glowing



will not dramatize her personality. She should strive rather for an appearance of smartness and chic.

The Autumn woman usually has a decisive, rather clipped manner of speech; the voice may tend toward brusqueness.

Personality Tendencies

These tendencies seem to have some dominance in women related to the Autumn coloring. The following is to be used merely as a guide for verification.

The Autumn woman is like her season, a very positive, dynamic, vital personality. She is dramatic, quick to make decisions, says what she thinks; she never leaves you guessing. She speaks her mind with forthrightness, and would "rather be fervently wrong than tepidly right." She is apt to be set in her opinions, having strong likes and dislikes, and reasons for them. Independence and originality of thought are characteristic.

The Autumn type is a more elemental woman, of the earth, earthy. In her depth of coloring is the richness of a deep autumn sunset. Her motivating drive is like the rushing winds of autumn. One thinks of a crisp Eastern October, the crackling leaves, the rustling of cornstalks, pungent bonfires.

Her emotional mellowness grants her the privilege of expressing her opinion. She is the controller and preceptor of life and living. Hers is the right to lead. Such a woman is temperamentally suited to business and a career.

Since her tremendous inner drive requires an emotional outlet in outside activities, home management alone is not sufficient to keep her fully occupied. An occupation with outside activities often has a salutary effect, since this tremendous drive, if not directed, may cause difficulty.

Colors

There is a rich glow in the Autumn woman that demands brilliance. She wears all the spicy, tangy colors of an Eastern Autumn, the subtle shades of green, the hues of topaz, copper, bronze, burnished gold, rich

Tawny Autumn

Skin tone color: Low value raw sienna, raw umber, chrome green, sulphur yellow. Skin may sometimes have freckles.

Eye color: Green, aquamarine, sulphuric yellow, Persian gold.

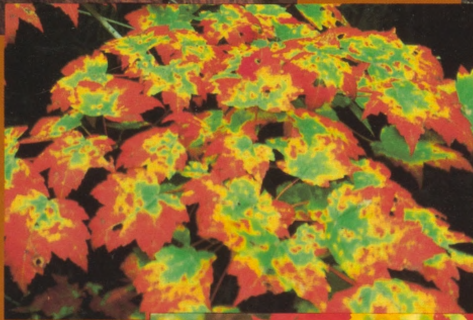
Hair color: Raw sienna, burnt sienna, chrome yellow, sulphuric yellow toned with umber.



Tawny Autumn, Topaz
Nonchalant



Bronze Autumn, Tapestry
Intriguing



Bronze Autumn, Pixie
Exuberant



turquoise and peacock blues, the brown which runs to terra cotta and cinnamon. These are the shades around which her personality revolves. She wears all the orange reds. Perhaps one has not liked red on redheads, but Nature uses red on red with great dash. The red must have yellow or brown in it to harmonize with the skin tone. Avoided should be all blue-reds. In the harmony of Autumn, all colors are blended with toners. There are no pure colors on the palette.

Chrome Green

Avocado

Olive

Citron

Moss

*Sap Green (blended with
Chrome)*

Lettuce

Lime

Chartreuse

Lichen

Verde

Spruce

English ivy

Sea green

Eucalyptus

Pine needle

Chrome Yellow

Corn

Chrysanthemum

Squash

Banana

Gourd

Butter amber

Chamois

*Lemon Yellow (mixed with
Umber)*

Straw

Leghorn

Topaz

Yellow sapphire

Lemon diamond

*Persian Orange (toned with
Sienna, Umber or Brown-Madder)*

Apricot

Transparent Veridian

Jade

Emerald

Peacock

Tourmaline

Aquamarine

Indian turquoise

Bronze and Mellow Autumn

Skin tone color: Raw sienna, chromium oxide, Van Dyke brown, vermilion.

Eye color: Chromium oxide, chrome and umber blend, Persian gold, Van Dyke brown.

Hair color: Van Dyke brown, persian orange.



Mellow Autumn
Ebullient



Bronze Autumn
Magnetic



Bronze Autumn
Quixotic



Pewter Autumn
Dashing

<i>Hooker Green</i>	Red poppy	<i>Indian Red</i>
Fir	Red pepper	Brick
Evergreen		Egyptian
Cypress	<i>Purple</i>	Cinnabar
Watermelon rind	Rarely, Royal Purple only	Terra cotta
<i>Sulphuric Yellow</i>		Carnelian
Saffron	<i>Oranges</i>	Red amber
Mace	Tangerine	
Mustard	Persimmon	<i>Red-Browns</i>
Curry	Poppy	Rust
	Copper	Cedar
<i>Cadmium Yellow (light, medium, dark)</i>	Rust	Redwood
Goldenrod		Cocoa
Old gold	<i>Cerulean Blue</i>	Cafe au lait
Lantana	Persian turquoise	
Calendula	Ming blue (looks green)	<i>Green-Browns</i>
		Tobacco
<i>Brown Madder</i>	<i>Vermilion</i>	Oak
Rust	Peach	Black walnut
Cedar	Quince	Bronze
Redwood	Coral	
Sardonyx	Red poppy	<i>Black-Browns</i>
	Chinese red	Chocolate
<i>Alizarin Crimson</i>	Tomato	Mink
Salmon	Flame	Sable

Gray and Black

Depending on lightness of skin or grayness of hair, sometimes gray with a pewter cast (Davey) or black may be worn, if given energy by other colors of strength and brilliance listed above. (See chapter on *Color Versus the Power of Neutrals*.)

Color Combinations

Flame and Chartreuse
Sage Green and Gold
Rust and Chamois
Paprika and Gray
Cafe au Lait, Brown,
Crimson

Flesh and Bronze
Apricot and Chartreuse
Turquoise and Jade
Bronze and Olive Green
Oxidized Gold and Crimson
Leaf Green and Red Pepper

As the Autumn type becomes gray, she should not change to pinks, blues, etc. Her skin tones will still require a certain vividness, strength and brilliance of color to adequately express her personality.

Ornamentation

Autumn Lines

Swiftness of line should characterize styling for Autumn personalities. Points, as in the contours of a maple leaf, a palm frond, the flower of an exotic bird of paradise, an arrow, a quill, symbolize the type of dramatic thrust. (See Appendix, *Fabrics—Surface Patterns*)



(See Appendix, *Fabrics—Surface Patterns*)

Autumn Effects

The colorings and physical features of the Autumn type demand opulent fabrics and heavy, luxurious ornamentation. Grained and mottled textures are best, like natural leathers, or the look of rumpled grasses and leaves fallen to the ground. Strong and sometimes flamboyant designs are the most becoming. Chinese combinations are especially good. Rich fabrics like velvet, brocade and lamé are enhancing. It is possible to use lace or chiffon, but with restraint, and in the right colors. Cafe au lait or deep cocoa colored lace would be appropriate.

If prints are worn, they should be something analagous to Autumn—leaf designs, woodsy effects, corn, geometric designs of distinction, odd and unusual effects; no flower prints unless very stylized. Paisley and Persian prints are good; paisley shot with metallic is excellent.

Flowers are generally not becoming to her. If worn, they should be of definite design, bronze or green orchids, shaggy chrysanthemums.

Jewelry—Metals

Ornamental jewelry is really a motif for the Autumn type, and can be used as lavishly as she may desire, as long as it is well-matched. She is usually lost without some jewelry. It should be of solid, heavy design. No link bracelets; rather use solid, wide gold bands. Jewelry may be heavy Oriental (Chinese is out of place on any other type), or of a design that is bizarre. It may be jangly. Strive for jewelry that is as unusual as possible, earrings and pins that are exotic: coins, scarabs, daggers.

Autumn may use necklaces of many strands, as many as six; one little strand of pearls would be out of character. Amber jewelry is good. She might utilize old amber beads by stringing alternately with gold links, which will permit the use of gold earrings.

She may use Congo belts, girdles, heavy rope metallic with fringed ends, saddle-like belts, gold chains as belts. Metals alone are really better than when used with stones; the use of plain colors with jewelry as ornamentation is excellent. Gold is better than silver; silver is possible if the hair is gray, but gold should be combined with it.

Stones used may be:

Jade	Amber, dark or clear	Turquoise
Agate	Carnelian	Opal
Topaz	Sardonyx	
Yellow Sapphire	Smoky Quartz	

Do not wear diamonds; they are trying to the skin.

Furs The Autumn type must wear strong, distinctive furs. Sable is the most flattering fur for her. Brown Persian is distinctive, and may be worn with complete confidence. Eastern mink in the deep brown tones is becoming. Avoid blonde or light brown tones. Black Persian is effective with cinnamon, taupe or mink brown.

For secondary furs, leopard or ocelot are the outstanding selection; leopard is out of place on any other type.

Avoid Ermine, Beaver, Nutria—all soft furs.

Lipsticks Orange reds and clear reds. Avoid blue-reds.

Perfumes Animal-fixative perfumes that cling to the body should be worn.

Historical Influences

The lines and rhythms of design in these periods and styles seem to complement the Autumn type. After becoming acquainted with them in some detail, you may find an affinity with several which may ultimately suggest the type of home architecture and furnishings, personal fashion adaptations and ornamentation most appealing and expressive of you. (See chapters on *Historical Influences for Adaptation*, and *Supportive Environments*.)

Egyptian	English 18th Century	Elizabethan
Byzantine	Modern with Empire	Chinese Modern,
Italian Renaissance	or Traditional	done with restraint

Home Décorâtion See chapter on *Supportive Environments*.

*Focal Points
of the
Personality*

Selecting from the myriads of design offered by both fashion couturiers and manufacturers, the apparel that would be expressive of the Autumn personality should have specific focalization which creates and supports the individual at her best. As her attire affects her in subtle ways, so it is also nonverbal communication. Focalizing her design to express a facet of personality in a continuing manner helps her to become more effective and interesting. The following words include some of the expressions native to most Autumn types.

Dramatic	Coppery	Brilliant	Dashing
Resplendent	Dynamic	Warmth	Richness
Energetic	Colorful	Woodsy	Spicy
Bizarre	Gypsy-like	Vital	

The antonyms of these positive words will define the negative tendencies to avoid—consult several different dictionaries.

Special Focalizers

Metallic Autumn

Handwoven fabrics, grained and nubby fabrics, mixtures, metallics, lamés, brocades, tweeds, tassels, fringe, slave bracelets, Congo belts, metallic circlets, amber, sardonyx, jade, carnelian, coral, golds, copper, oxidized gold.

Tawny Autumn

Raffia, chamois, mutton-fat jade, tweeds, chains, coins, embroideries, paisleys, tapestries, jerkins.

Bronze and Mellow Autumn

Brown velvet, dark furs, heavy ornamentation, gold medallions, chate-laines, gold wristlets, klarisiris, amber, smoky topaz, lemon diamonds, emeralds.

Masculine Personal Coloring

The pigmentation of men related to the Autumn season is based on orange, raw and burnt umber, raw and burnt sienna in skin tones which give them a bronze, brown or rusty coloring; in the lighter tones, amber and apricot. The lightest skin is cafe au lait, which is usually related to red hair. Hair of Autumn men ranges from red to the darkest of browns.

Physical Characteristics

The features are irregular, often very angular and enhanced by the uneven proportions. These men have stalwart physiques with innate tensile strength. They walk with a firm step. They are powerhouses of energy and know nothing of fatigue.

Personality Tendencies

These tendencies seem to have some dominance in men related to the Autumn coloring. The following is to be used merely as a guide for verification.

Autumn men seem made of iron. They have driving energy and are hard workers. They may be found in the fields of business administration, finance, mining. They often go into electrical or structural engineering. They may be found as successful architects and designers, city and building planners. They have a high sense of drama, whether they are related to the theatre or designing a dramatic presentation of their business. They have the drive, energy and scope for politics. Leaders in a forceful way, they enjoy running meetings and conventions, getting people together. Others of the more rugged types may find vocations related to the out-of-doors like forest ranger or mounted policeman. Autumn men seem to enjoy homes with dark paneling, heavy carpeting and leathers. They like to be encased in an interior. They would not feel comfortable in a desert scene, or in a home perched on a ledge overlooking the world. They prefer encasement like a forest with lush greenery.

Colors Types related to the fall season wear all the colors of Autumn leaves, amber, gold, rust, copper, bronze, and the dark rich browns. They will even wear red if it has brown in it. Redheads look best in off-white, oyster, smoked pearl, birch bark, sandalwood, and shades of honey. Men with rust-toned skins, because of the orange in their pigmentation, are not flattered by red. They look well in gray-beiges, putty colors, the cinnamon and spicy tones, and the rusty browns. The darkest men of the Autumn type with the distinctive black-green hair, feel most themselves in complementary hues like black-olive, black walnut, and shades of blackish-green. Men with brownish skins and brown hair look more like the Winter type, but they wear the Autumnal browns for their identification.

Color Combinations

Chocolate Brown, Red Earth,
Chamois
Olive Green, Topaz, Crimson
Coffee and Copper
Peacock Green, Peacock Blue,
Pheasant Brown
Sunset Orange, Rust, Beige
Jade, Chocolate Brown, Beige

Golden Wheat, Oyster White,
Coffee
Turquoise, Terra Cotta, Caramel
Crimson, Chocolate Brown
Bronze Green, Light Topaz
Olive Green, Tokay, Chartreuse
Burnished Red (Indian),
Davey Gray, Off-White

Autumn Men

Skin tone color: Raw umber, Persian gold and Van Dyke brown, sienna, umber, Indian red, copper skin tone.

Eye color: Chrome green, Van Dyke brown, raw umber, burnt umber Persian gold.

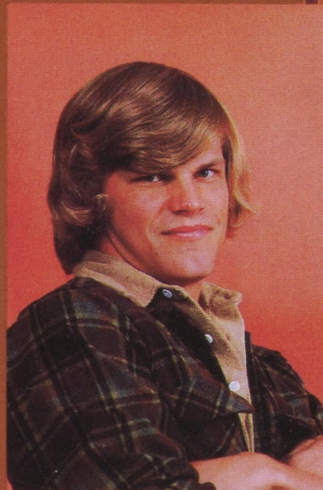
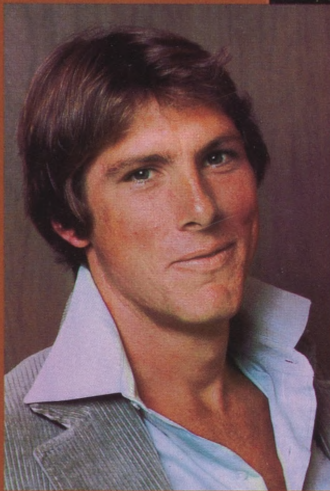
Hair color: Burnt umber, burnt sienna, or Van Dyke brown.



Topaz Autumn



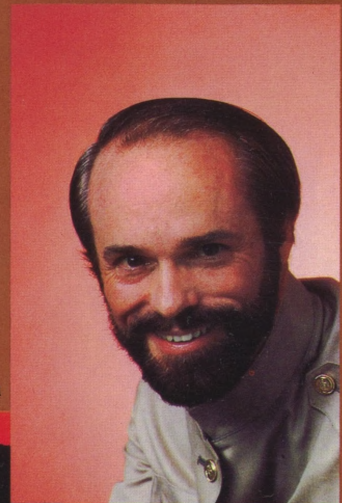
Topaz Autumn



Bronze Autumn




Bronze Autumn



The Essence of Autumn

In those who are blessed with the earth, and are nurtured by the rich, heady maturity of the Autumnal season, we find persons who are enticed by life to dig deep for their answers, to garner the abundance of all fruition.

In the symbol of amber grain, mellow pumpkins, ripened fruit, is the pattern for those who sow their seeds deeply and reap the harvest full.



With a lavish hand and a generous nature, they give a lot and accept a lot from the bounty of life. Learning to experience that "it is more blessed to give than to receive" is the lesson for the Autumn from the earth's cycle.

The tensile strength and energy which emanate from the Autumn personalities give them the momentum to feed, nurse, and nourish others into fulfillment.

Winter



A Winter scene is awe-inspiring in its beauty and silence. Nature plays freely with patterns of stark, naked branches silhouetted like lace . . . the Winter world, even without snow, is serenely aloof; in frozen splendor she is regal, dignified.

Winter ❁

A Winter season is one of sharp contrast with the other three: Spring with its activity, its clear vivid hues with the earth's bursting into bloom; Summer when gentleness and languor reign and hues are muted, as though chalked with crayon; Autumn, when the earth's colors mature with flamboyance. In Winter, Nature has set aside her colors, has laid down her crayons and brushes with brilliant hues, and has taken up her pen and delicately etched the landscape—white on black, black on white, with only occasional colorful flares.

Feminine *Personal Coloring*

Personalities related to Winter coloring are like a winter scene, extreme in expression. They are striking in appearance and vivid in contrasts. Hair may be black as a raven's wing, or a black walnut that gives the impression of being black, or it may be the rare blue-black hair. Winter types with the gray or white hair are those who have lost their pigmentation between twenty and thirty year of age. Their hair may be iron-gray, steel-gray, pewter, silver, oyster white.

The classic Winter skin is usually connoted as olive, meaning there is gray-yellow or green in the skin. Olive shadings range from light to dark. Skin may also seem to be nearly white, with a look of alabaster, magnolia, candlelight, beige, or champagne. More vivid Winters may even have a peach skin.

Eyes of the Winter type may appear black with yellow-green or light gold or Persian gold highlights, or sometimes brilliant orange flecks. These eyes appear in both Latin and Oriental types most often, but are also found with lighter skins. They may also be a pine needle green, gray-green, pale green, light blue-green as in the color of robin's eggs, or deep evergreens, lapis blue or navy, pale misty blues, and onyx

which has flecks of green, bronze or yellow-green. Sometimes the deep blue eyes turn to violet with excitement.

Physical Characteristics

As a generalization, those who have strong contrasts in coloration also have a tendency to be lean, fine grained, having high cheek bones, narrow faces, convex profiles. Their features are even, and often chiseled in appearance. Winter women have a graceful carriage and a commanding air. Their physiques are well-balanced, giving a precise definition of line. Winter types of themselves create a pattern, just as one tree or one leaf in winter creates a pattern by itself.

Personality Tendencies

These tendencies seem to have some dominance in women related to the Winter coloring. The following is to be used merely as a guide for verification.

A great sense of drama pervades the personality of high coloring. There is a dignity in their bearing. They tend to be regal and formal, with a quiet demeanor born of an inner assurance and serenity that prefers to attract people rather than to make advances to them. They carry excitement under a calm surface. Because of a certain distinctiveness and distinguished manner of Winter personalities, more gregarious types often stand in awe of them, or feel that they are aloof or taciturn, when they are merely self-contained. They have a fairly accurate self mirror which permits them to know how they look to others. One may not only find them at home in the world of theatre, but their lifestyles and environments should permit them to appear "on stage."

As general rule, we find Winters retain their friendships over long periods of time, through their wit, and lack of ambiguity. Persons of strong Winter colorings have a high self-discipline. Punctuality, both for themselves and others, is developed as a habit, being courteous of others' time. They seem motivated toward perfection and feel better when they think they have surpassed it. One of the admonitions for

Classic and Soft Winter

Skin tone color: Davey gray, Payne's gray, lemon-yellow, sap-green, chromium oxide.

Eye color: Chrome yellow, chrome green, Payne's gray transparent veridian.

Hair color: Lamp black, Chinese black, umber, thio violet.



Soft Winter
Intuitive

Classic Winter
Enigmatic



Classic Winter
Beautiful



Patrician Winter
Poised



Classic Winter
Alluring



winter types is to learn to enjoy their perfections when they have achieved them. Referring again to the contrast in their coloring, we find it may be taken literally, that they make black and white decisions when their judgment is not in question and they are allowed the freedom to be final arbiters.

An innate sense of design is characteristic and leads them to detect any distortions from the simplicity of a pure line. Asymmetrical and off-center design disturbs their sense of formality, from hair styles to interior decoration. Their restraint and discipline prod them to a fine artistic expression before satisfaction can be enjoyed.

It takes more adjustment for those with urbane and sophisticated taste to be at home in a rural setting, where the informality called for is a consistent pattern. Usually, the lithe body shape and calm manner is more attuned to gracious living, with refinement in furnishings and accessories of silver and crystal rather than wooden dishes and pottery. Heavy furnishings can be tiring to slender persons.

To Winter women silence is a meaningful ingredient of life. They need some silence in each day.

Ornamentation
Winter Lines

Smooth, undulating lines are most flattering. They are seen in such rhythms as rolling hills, weeping willows, waterfalls, interpreted in graceful drapery, mantles, togas, capes, monk's robes.



(See Appendix for *Fabrics—Surface Patterns*)

Patrician Winter

Skin tone color: Chromium oxide and white, carmine, magenta.

Eye color: Payne's or Davey gray

Hair color: Black, white, chromium oxide, thio violet,
ultramarine blue.



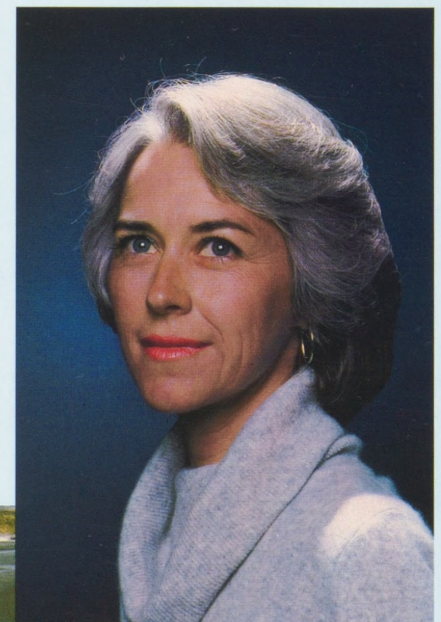
Patrician Winter, Iron Gray
Vivacious



Patrician Winter, Silver
Sparkling



Patrician Winter, Platinum
Luminous



Patrician Winter, Silver
Serene

Winter Effects

Like great ballerinas against a black velvet backdrop with lines silhouetted with pure and simple patterns, persons whose features and forms are chiseled and lean gain attention by the stillness of their beauty. The Winter type should remember to use only one color accent at a time, no complementary harmony.

Winter styling demonstrates the use and power of neutrals. They dramatize the strength of the person's own contrasts. Deep grays, combinations of two or three grays, black and white, all are excellent choices for women of this season—as is the cold, neutral gray-green of certain winter skies. Chalk white is stunning. Winter is the only type who wears a turban with little or no hair showing. But even the Winter should wear white only when she is rested.

Prints of unique design are handsome on her. A marble effect in black and white print would be reminiscent of the filigree of shadows on snow. Black and white checks with crisp white collars pick up the lights in gray hair. Please note that gray hair must be meticulously cared for, exquisitely groomed and rather extremely styled. Any prints the Winter wears should be closely related to the person. Many abstract and indefinite prints can be effective. Generally, the Winter choosing prints would do well to have a tongue-in-cheek approach to choosing them. Usually, the Winter does not wear flowered prints. Sportswear should be in vivid colors. In casual clothes, Winter may wear stripes; however, it is best to limit the stripes to two colors only, such as red and white, green and white, black and white, black and green, red and black. Tunics over pants are becoming if the hips are slender. Hoods are good, and bandanas. In housedresses, she should be extreme and use vibrant color combinations, and splashes of dots and checks.

Line and ampleness of design are important for the Winter. She can never look skimpy. In buying a dress, if it seems to say "I cannot be worn by the average person," it is then distinctive enough for the Winter type.

While intense and vivid colors are magnificent on the Winter, if lighter shades are used they should be ice values of the color. Ice-blue or ice-green, for instance, are especially effective in satin or textures that

Dynamic Winter

Skin tone color: Cadmium red, chromium oxide, vermilion, alizarin crimson.

Eye color: Burnt umber, chrome green.

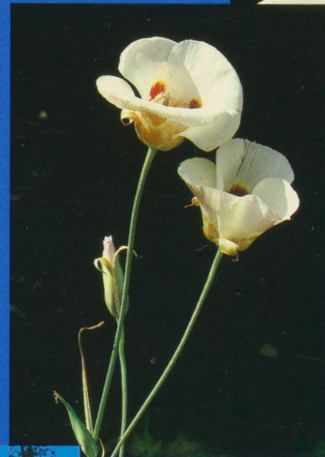
Hair color: Gray-black, green-black, blue-black.



Dynamic Winter
Expressive



Dynamic Winter
Distingué



Dynamic Winter
Prismatic



Dynamic Winter
Refined



glow like a frosty night. For evening, nothing is more dramatically beautiful on the Winter person than frosted white, with crystal or iridescent beading, or icicle-like fringe, or iced white that glistens with metal threads. She must use them lavishly, however, and luxuriously. Ice-green satin is also beautiful for evening, or midnight-blue velvet. The Winter should use electric blue sparingly. Electric blue studded with rhinestones would be interesting and lovely. Nature never uses electric blue at any other season of the year. If the Winter type desires to be very dignified, she may wear navy blue with royal purple. If the Winter has white skin and black hair, she may use a brilliant yellow, but not otherwise.

If she wears roses, they must be deep, vivid red roses, large and single, preferably velvet, with sufficient intensity for her dramatic coloring.

All clothing for the Winter type should be extremely refined in line and degree of workmanship.

Other season types move into Winter expression as their hair turns gray or white, and they find they can express themselves more effectively by adopting dramatic styling. For instance, when a Summer type with pink and white skin become white haired and continues to wear soft blues, pinks, pastel lavenders, the results may not be as chic as a change to the rich purplish blues and deep lavenders so flattering to Winter. She might also employ pearl gray with deep magenta as an accent, or bottle green with crisp white.

Jewelry—Metals

Jewelry should be large, smooth, simple and dramatic, never fussy, gadgety or dinky, such as charm bracelets, bobbing necklace or moving lapel pins. The effect should be one of coolness; still jewelry should stay put and be well-defined in line. The metal should be silver and, if possible, the stones should be precious. Clear-cut sparkling stones are best,

Exotic Winter

Skin tone color: Cadmium red, chromium oxide, vermillion,
alizarin crimson.

Eye color: Chrome green, chromium oxide.

Hair color: Gray-black, green-black, blue-black.



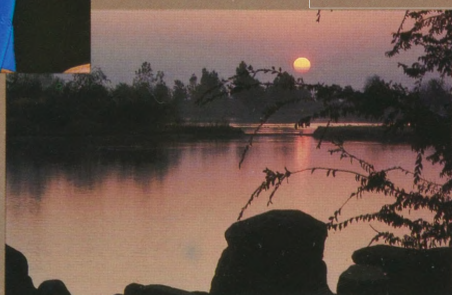
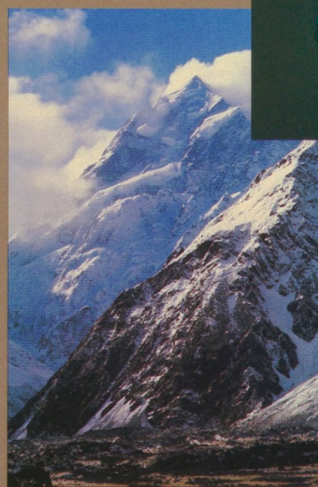
Exotic Winter
Scintillating



Exotic Winter
Urbane



Exotic Winter
Smooth



finely cut diamonds, very small diamond earrings—one very fine piece of jewelry is enough.

Stones used may be:

Diamonds	Zircon	Turquoise	Pearls
Crystal	Sapphires	Emeralds	Black pearls
Jet	Rubies	Jade	Rhinestones

Furs Furs should be lavish. Black Persian is the best choice, made with lots of skins. With gray hair, Krimmer and gray Persian lamb are striking. Ermine, white or black mink, or beige fox are also possible. The Winter type wears all furs well except squirrel, and even squirrel is possible if she follows the general principle that her furs must be lavish and extravagant in number of skins; otherwise she should not wear furs at all. A smart, amply cut, voluptuous suede coat, for instance, would be better than a fur coat of questionable distinction.

Lipsticks Choice of lipstick will depend upon color being worn.

Perfumes Nonfloral. Use a perfume of great distinction.

Historical Influences

The lines and rhythm of design in these periods and styles seem to complement the Winter type. After becoming acquainted with them in some detail, you may find an affinity with several, which may ultimately suggest the type of home architecture and furnishings, personal fashion adaptation, and ornamentation most appealing and expressive of you. (See chapters on *Historical Influence for Adaptation* and *Supportive Environments*.)

Moorish (Exotic Winter)

Byzantine (Exotic Winter)

Imperial Russia (Dynamic Winter)

Persian (Soft Winter)

East Indian (Soft and Exotic Winters)	Grecian (Classic Winter)
Empire (Classic and Soft Winters)	Roman (Classic Winter)
Victorian (when done in a tongue-in-cheek, playful manner)	Japanese (Soft Winter)
Spanish Basque (Exotic Winter)	Mandarin Chinese (Soft and Exotic Winters)
	Cromwellian—The Puritan Influence (Pixy)
	Edwardian (Soft Winter)

Home Décorâtion See chapter on *Supportive Environments*.

Focal Points of the Personality

Selecting from the myriads of design offered by both fashion couturiers and manufacturers, the apparel that would be expressive of the Winter personality should have a specific focalization which creates and supports the personality at her best. As her attire affects her in subtle ways, so it also becomes nonverbal communication. Focalizing her design to express a facet of personality in a continuing manner helps her to become more interesting and effective. The following words include some of the expressions native to most Winter personalities.

Stately (in walk, line, dress)	Regal	Distinguished
Mysterious	Dignified	Exciting
Striking	Dramatic	Elegant
Sophisticated	Sparkling	Crystalline
Serene	Luxurious	Suave
	Urbane	

The antonyms of these positive words will define the negative tendencies to avoid—consult several different dictionaries.

Special Focalizers

Classic Winter

Silver, crystal, jet, black onyx, black velvet, diamonds, brilliants, sapphires, lustrous fabrics, alaskine, white mink, black mink or Kohlinor, black and white checks of plaids, chiffon, chalk white linen and leather, bold stripes, buckles, abstract designs.

Soft Winter

Fragile lace, pale ice-blue and ice-green in wools, cashmere, rabbit's hair, angora, eiderdown, white feathers, white net, chiffon, white mink, crystals, bugle beads, icicle fringe, silver filigree, metallic meshes, fabrics shot with silver, Palestinian, nomadic designs.

Dynamic Winter

Brilliant colors, white coral, crystal, emeralds, diamonds, rubies, chandelier earrings, black leather, monkey fur, pony, black mink, black seal, silver, platinum, white gold, moonstones, white jade, imperial jade, alabaster, sleek, smooth fabrics, glossy textures, suede finishes, white angora.

Exotic Winter

Period adaptations, Persian, Algerian, Egyptian, East Indian, Russian, Oriental jewelry, Turkish costumes, mosaic designs, oblique patterns, bizarre jewelry, Polynesian designs, saris, sarongs.

Colors

The harmony of Winter colors is found in pure pigments. Most of the colors come as though squeezed right out of the tube. If the pure pigments are altered, they are darkened with lamp black. The values of colors in the Winter harmony are either deep, vibrant and rich, or icy pale and cool. Few Winter people wear middle-value colors well.

<i>Black</i>	<i>Blue-Greens</i>	<i>Scarlet Lake</i>
Blue-black	Veridian	Strawberry
Green-black	Blue spruce	Cherry
Black walnut	Silver spruce	Scarlet
Black olive	Eucalyptus	Poinsettia
<i>Black to White*</i>	Emerald	<i>Indian Red</i>
Oxford	Creme de Menthe	Rococo
Lead	Mint	Pompeii
Iron	Peacock	Cranberry
Platinum	Peppermint	Egyptian
	Ice	Bloodstone
<i>Payne's Gray*</i>		<i>Vermilion</i>
Steel	<i>Cobalt (pure)</i>	Flame
Gunmetal	Azure	Chinese lacquer
Slate	Royal	Tomato
Smoke	Ice	Poppy
Silver	Prussian	
	Persian	<i>Carmen</i>
<i>Davey Gray*</i>		French
Smoke		American Beauty
Ash	<i>White</i>	Ruby
Pewter	Snow	Maraschino cherry
Dove	Frost	
Pearl	Silver	<i>Indigo (dark and</i>
	Chalk	<i>purplish)</i>
<i>Clear Greens</i>	Ice	Blackberry
Evergreen	Pearl	Blueberry
Fir	Ivory	Midnight
Pine needle	Milk	Ice
Verde	Oyster	Cerulean (green cast)

*See chapter on *Color Versus the Power of Neutrals*.

<i>Thalo (vivid and slightly purple)</i>	Myrtle	Champagne
Electric	Fuchsia	Cup of gold
Iridescent	Plum	Persian (orange yellow)
	Royal	<i>Orange</i>
<i>Purples</i>		Persian
Thio	<i>Yellow</i>	Tangerine
Thalo	Ivory	
Eggplant	French vanilla	<i>Magenta</i>
Thistle	Lemon	Cyclamen

Color Combinations

Magenta and Silver Gray	Gray and Ivory
Creme de Menthe and Blood Red	Ice Green, Ice Blue
Gunmetal Gray and White	Strawberry
Silver and Bougainvillea	Blood Red and Black Mink
Gray and Yellow	Royal Purple and Jade (Imperial)
Dark Veridian (blue-green) and Deep Magenta	Amethyst and Indigo
	Royal Blue and Jade

Masculine Personal Coloring

Men related to the color harmonies of Winter have a skin tone which is usually olive, or deep rich coral or peach blending toward Persian orange. Hair is black. When it changes it becomes iron, silver-gray or white at the temples, and sometimes a mustache or beard remains black with the definition very clear cut. Eyes are jet black, onyx, vivid blue or sometimes peacock.

Physical Characteristics

The masculine version of Winter is long, lean and even cut. He has symmetry in his features and graceful carriage and body movements.

Winter Men

Skin tone color: Olive produced by a blend of Davey gray, chromium oxide, chrome-green.

Eye color: Chrome green, chromium oxide, transparent veridian.

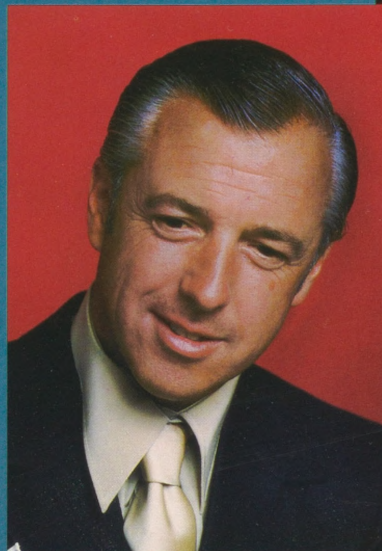
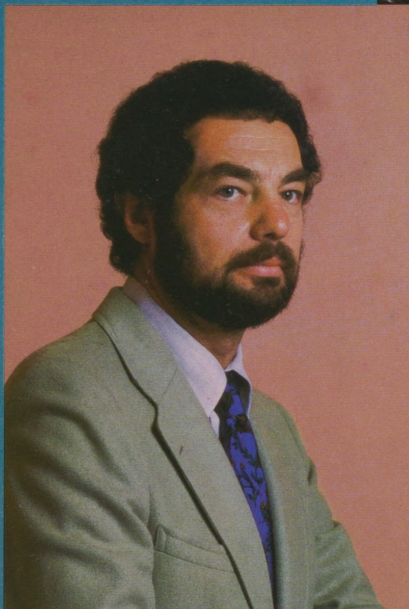
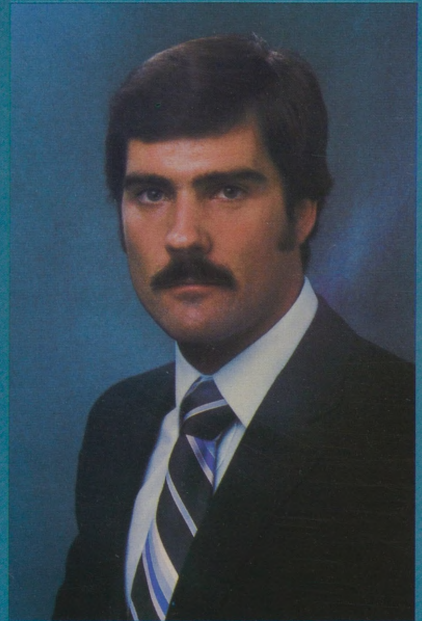
Hair color: Usually black and brown-black, pewter, iron gray, white.



Slate Blue



Electric Blue



Steel Gray

Dynamic Winter

Personality Tendencies

These tendencies seem to have some dominance in men related to the Winter coloring. This is to be used merely as a guide for verification.

Reminiscent of the past, men of Winter coloring seem to typify the kings, the knights, the earls, the princes. They are polished gentlemen with great gallantry toward women. Winter men are administrators, delegating the physical activity to others. They are suited to advertising, public relations and similar professions dealing in the abstract. Often they have comprehensive vision which gains for them roles in executive and managerial posts where the overview is decisive. Winter men usually have smooth, melodic voices. Like Winter women, they value silence and need some in their daily routines. Theirs is the appreciation for the statements:

"Silence is the greatest single element in music.

Space is the greatest single element of art."

Colors

For Winter men, the quality of color used is in its value: the strong contrasts between black and white, the blues from light to dark, the grays from light to dark coming from all three origins such as Payne's gray, Davey gray, and the black/white variations. Most Winter orientation comes from minerals and metallics such as gunmetal, pewter, silver, black iron, chromium and glass. The color combinations of pure pigments, such as cobalt, cadmium, and thalo blues and purples, give focalized definition and drama against the neutrals indicated above. Smooth, hard surface fabrics are best for Winter men.

Color Combinations

Gunmetal, Emerald and White
Black with Crimson or
Electric Blue
Winter Green and
Electric Blue
Aquamarine and Lapis Lazuli
Blackberry or Blueberry
and Aquamarine

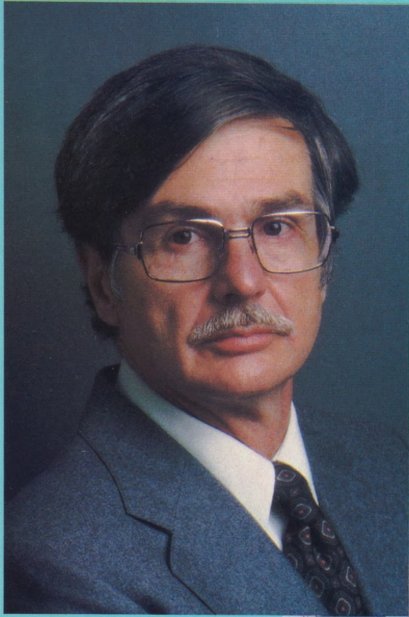
Tourmaline and Slate Gray
Chalk White and Gray-Beige
Ultramarine and Ivory-White
Pewter and Putty
Winter Green and
Chalk Blue
Putty and Indian Red or
Blood Red

Winter Men

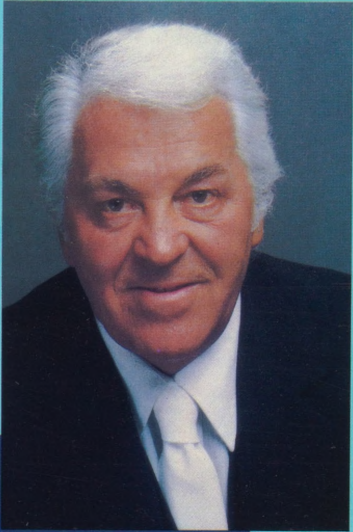
Skin tone color: Olive produced by a blend of Davey gray, chromium oxide, chrome-green.

Eye color: Chrome green, chromium oxide, transparent veridian.

Hair color: Usually black and brown-black, pewter, iron gray, white.



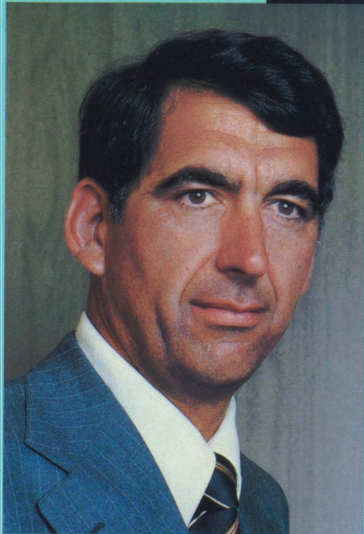
Gunmetal



Silver



Steel Blue




Patrician Winter




The Essence of Winter

Deep within the resources of a Winter person is a sense of drama which when allowed its expression lays a groundwork for minor miracles, enchancing both personal effectiveness and the appreciation and vision he or she has of others.


The distinction and presence of those whose coloring carries innate contrasts create an individualistic personality that stands apart in excellence and quality of being.



Keen-minded, with a sensitive awareness that can distill matters into black and white decisions, the Winter person seems to draw the message from the season with its opposites in the soft crystalline snowflakes and the definition of the leafless tree.



The Winter nature has an inner control that is evident in the easy ability to take command and accomplish assignments with precision and restraint.





Special Types

Special Types

In the case of petite women, there seems to be an historic legendary likeness to symbolic figures, some from mythology, some from folklore, and some from bird life. Defining the type of design that is most becoming for personalities in these categories has been overlooked in the fashion world, yet these special persons should gain their individuality by utilizing the costume effects characteristic for their types. In a more or less composite analysis of these design types, we do not intend to make them a collective idea, but rather to separate them and offer opportunities for research and knowledge that can be gained from books on mythology, folklore and nature. While the following brief descriptions of each type and some of the intangibles have never been done before in this way, a section devoted to the uniqueness and variances in these types seemed important to this work: the pixie, the elfin, the gamine, the sprite, the nymph, the dryad, the butterfly, the dragonfly, the hummingbird, the robin, the bluebird. It is to be understood that there are fine-line differences and similarities between those who have these qualities.

The Pixie

The Pixie usually has chiseled features, with a delicate, peaked brow, high cheek bones with triangular hollows, pointed nose and chin. She is very dainty and is quick and wiry in her movements. She often has delicate fingertips. She can adapt the costumes of the forest and look charming in jerkins from the Shakespearean period, or anything reminiscent of the jester, the herald, or of Lilliputians. She should avoid blunt shoes and emphasize her tiny feet with pointed toes, arched heels and/or lacing that wrap the leg much as in the ballerina shoe.

The Elfin

This is an even smaller bone structure than the Pixie. The Elfin is always five feet or under. She has oblique features, a tendency to hold her head to the side in a quizzical manner. She looks excellent in trimmings such as acorns for earrings or on hats, pointed collars and cuffs, and sometimes evening dresses made of long, pointed kerchiefs that float or seem leaflike. Combinations of blues and greens and variant shades of forest green are basic to her. She looks strange in pinks, blues, lavenders, which do not belong to the forest. Occasionally this type is Spring, or Winter, but most often has an Autumn orientation. If so, she wears brown. If Spring or Winter, she must avoid it.

The Gamine

The Gamine is better known as a type, and has a square chin, angles in the jaw, and high brows and a pert nose, with a face wider than either the Pixie or Elfin. She is often freckled and tawny haired, or sometimes black haired with a milk-white skin. She is often taller than an Elfin. Our observation is that she is often seen in the theatre or as a dancer.

The Sprite

Also of the same body structure: diminutive, active, quick, wiry movements, high energies. This personality has a tendency to be quick-witted and have alert perceptions. She looks delightful in pickle green, in the yellow of mustard seeds, dried grasses and pods, and in crisp, bright oranges. Her costuming should have an orientation to the Swiss Alps, mountain folk, Tyrolean, or Robin Hood influences.

The Nymph and The Dryad

Nymphs and Dryads have the most fragile and delicate body lines and colorings of all the special types. A Nymph is usually Spring and a Dryad more likely Summer, but they are sometimes interchangeable in their colorings. The pale, yellow-greens, delicate blues, and the light yel-



Spring
Pixie



Autumn
Gamine



Winter
Elfin



Autumn
Sprite



lows are especially expressive of the Nymph; the lavenders, paler pinks and aquas of the water being more characteristic of the Dryad. It is apparent that the sheerest gossamer fabrics be worn with designs of uneven hemlines, floating panels and capelets, emphasizing the delicacy and transparency of their legendary, fairy-like quality.

The Robin

The Robin, too, has molded features, a blunt chin, often cleft, or cheeks with dimples. This type is always Spring. One of the distinguishing features about her is that she wears feathers better than anyone else: short, smooth feather caps, short feather boas, or maribou on negligees. Very soft furs such as chinchilla, squirrel, and ermine seem natural to her, where grained or thick textures, mottled and patterned fabrics unless they have birds in them, seem to overpower her. She should wear the red of the robin. She would enjoy utilizing bird cages in her lanai or kitchen, and patterns that seem as if birds are among the flowers and the trees of Spring.

The Bluebird

Again, a little person, with blue eyes, a soft texture to the skin, and fine hair. She usually has middle-value coloration and is either Spring or Summer, never Autumn or Winter. Her colors should revolve around Payne's gray, powder and chalk blue, which are so becoming to her that she need never touch black or brown.

The Hummingbird

The Hummingbird, though tiny, has a round body, high bosom, and tiny legs and feet. She should wear jackets short to the hip bone and buttoned up the front, with snug, gored skirts having a slight flair at the



The Dryad



The Nymph



The Wren



The Robin



knee. Usually her colors should be neutral with the emphasis of bright reds, pale yellow, or bright blues, worn at the top of the body, such as the hummingbird's head is colored. Particular attention should be given to the dainty decorative shoe so that it never appears heavy, clumsy or thick, since part of the beauty of the type is in the spry manner.

The Butterfly

The Butterfly is always pretty with more rounded features, long fluttery eyelashes, delicate, fluttery fingertips, very tiny feet. She looks beautiful in all the delicate colors of butterflies; pastels with an opaque quality usually related to Spring. Bright pinks, blues, blue-greens with black as a center are a frivolity in her dress. She uses well small, lacy jabots, lace ruffles, ruffled edges on the bottom of the skirt, sleeves or around the throat, and huge butterfly wings in her evening attire. It would be unnatural for this prettiness to wear a long face, move slowly, or be laborious about anything. She lights lightly, and should live as a blithe spirit.

The Dragonfly

The Dragonfly is a fine-grained person with a slender, thin body and face. She often has a special forte of intuitive perception. She is almost iridescent in her coloring. Iridescence is especially effective in apparel using fabrics that tone from one shade to another, or sheer fabrics laid on top of each other such as blue over green, lime over turquoise, reds over purple, purples over blues. Organza, like the dragonfly wing, sari cloth, and other gossamer materials are particularly becoming. She should avoid blunt lines, boxy jackets and anything overwhelming.





Color Versus The Power of Neutrals

Color Versus The Power of Neutrals

After considering color and its infinite variations which allow us the totality of expression of the four seasons, we should stop to look at Nature again. We have prefaced our taste for color by an appreciation of its vividness and energy, the thrill and stimulation that come from a range of intensities. For an unusual illustration of color, the accompanying pictures capture the magical and electrifying drama that comes from the night light. The usual connotation of moonlight is blue white, or as in literature and song, we speak of the "silver moon." Here we see the moments of brilliance in Nature uniquely displayed at night, photographed in various parts of the world: the magnificent color of a crimson moon; the electric blue of a still, cold night; the deep emerald green sky sunken between two mountain tops; and the lemon and lime strip of moonlight on water.

As some moonlight scenes are swept with a silver wash and raw umber glow, we must stop in awe and wonder also before the *lack* of color. This kind of beauty is often missed by those who need more shocking, dramatic effects or spectacular sensuality. Yet we should look to the subtleties in Nature for the kind of exquisite simplicity that is not expressed in vibrant tones, where the vibrations are not high but low. Just as the stops of a great organ have every tone contrasted from the tinkle of bells through the resounding sounds of waves in the great bass resonance, so we must look to color not only for its strong vibrations, but for those which are restful, gentle and quieting. This we see as "post-graduate" color, the neutrals, after all of the primaries and complements have enriched us.

We cannot recommend too highly the value of strong color when it is needed, nor deny its support when you are weakened by life's cir-

cumstances, when your health is threatened, or when your emotions need recreating. During periods of grief, you cannot express so much of yourself, and you must rely on intensity of color. But when energy is at a high level, you can project color without wearing it. Those who have absorbed color into their viewpoints and attitudes, who are involved in vivid ideas and dedicated to meaningful projects, may use effectively the power and calming effects that neutrals can offer.

Neutrals, strictly speaking, have been considered within the ranges of beige, brown, gray, navy, black, white, and are so delineated in fashion and interior design. While these will be covered in the following review, included also are certain greens and reds which, when subtly handled, may be used as neutrals by those with certain colorations.

Neutrals are to be used in your principal apparel, such as suits, coats, leathers, and accessories. They can be catalysts for the wardrobe. For your surroundings, neutrals play a role in walls, carpets, wood paneling, furniture and other interior decor. Neutrals are complementary for cars.

In identifying your own pigmentation, you learned that the color of your hair indicates your most becoming neutral. For Orientals and Blacks the neutral will be selected on the basis of the overtone of the skin, as indicated in the peach cast (Spring), rose cast (Summer), apricot cast (Autumn), violet cast (Winter).

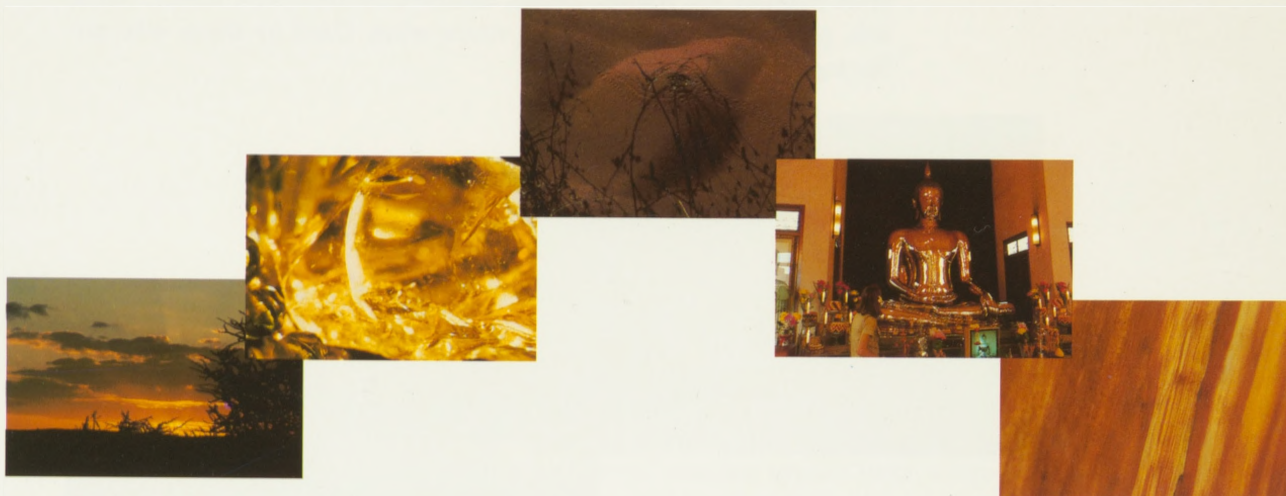
Raw Umber Raw umber is usually the basis for light, yellow-brown or medium brown hair, and the paler tints of flaxen hair. In its lighter values, it resembles yellow, almond, buff, citron, yucca. Some of the shadings most popular are walnut, pecan, caramel, butterscotch, honey, linen, oak, pongee, flax, leghorn and white wine. *Used by those who are Spring.*



Burnt Umber Burnt umber in its lighter tones is seen in sand, gray-beige—like pebbles—willow reed, white birch, stone and, in darker tones, in black walnut and ionized teakwoods. *Used by Early and Vital Spring, and Bronze Autumn.*



Raw Sienna Raw sienna has the tones of wheat, amber, yellow topaz, brass, pigskin and chamois. *Used by Metallic and Mellow Autumn and by those with Topaz coloring.*



Burnt Sienna Burnt sienna runs to tile, terra cotta, brick, carnelian, sardonyx and redwood. *Used by all Autumn Types.*



Van Dyke Brown Tones range from smoke and otter to bittersweet chocolate and Eastern mink. *Used by Vital Spring, Bronze Autumn, Black-Brown Winter.*

Mixed with rose or blue, for rose-beige, fawn brown, taupe. *Used by Summer.*

Davey Gray Shadings of dove, pearl, smoke-pearl, silver-gray, ash. *Used by Summer, natural platinum blondes of Spring or Winter, and with Winter having hair with pewter tones.*



Payne's Gray Gunmetal, steel, lead, thistle, stone, slate. *Used by Classic, Soft and Dynamic Winters, Blue-Gray Summer (men), and those Summer men and women with pink skins.*



Black Lamp black, appearing as a flat finish (as in wrought iron furniture, or gabardine). *Used by Winter, some Orientals and Blacks.*

Chinese Black, appearing as a lustre finish (as in black enamel, or black satin). *Used by Spring when hair is light and skin has lustre; Summer, when skin is pale, and the lines used are soft, the expression delicate; Autumn, when skin is very light coffee color; Winter, when skin is olive or white.*

Greens The backdrop of most of the natural scenes is some one of the variations on the theme of green. There are nine major green pigments. While it is not possible within this volume to identify all 62 hues we consider necessary to relate the human beings, the following illustrations in the use of green will assist you in recognizing why it is considered a neutral, partly because every flower has a stem and leaf, every tree has green foliage. Every plant and vegetable has a specific pigment. Therefore, just as a black velvet curtain is a backdrop for a ballet dancer, so the masses of green in Nature become its curtain against which the performance of color is demonstrated. For this study, the use of the following five pigments and blends of them are sufficient: Sap green, Verde green, Chrome green, Hooker green, and Transparent Veridian. Of course, many greens contain more than one pigment and the multitudinous shadings are a complexity of contexts that even the best of artists have difficulty in capturing. The following greens may be used as basic neutrals for those who have sufficient energy to utilize them, instead of matching the hair.

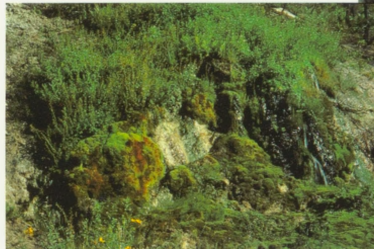
Sap Green

The clearest and most vital of the green pigments, usually appearing in early Spring growth (as in lettuce, pea pods, apple green), becomes a neutral when mixed with any toner. *Only effective on Spring personalities.*



Verde Green

A green of the lower key, like all leaves of the English ivy and grape, spruce, palm, moss, lichen, pine. *Used by Summer; by Autumn when blended with other greens.*



Chrome Green

Shadings of olive, spinach, asparagus, pickle (dill), sage. *Used by Autumn, and occasionally for Spring when the skin has very little yellow.*



Hooker Green

Magnolia leaves, watermelon rind, fir huckleberry. *Used by Winter, and sometimes Spring.*



Transparent Veridian

This is the one pigment, whose hues are aqua, aquamarine, tourmaline, bottle green, that is becoming to *all types* regardless of skin tone, and hair. *Spring wears the colors clear; Summer wears them muted; Autumn wears them toned, and can add turquoise and peacock; Winter wears the pure pigment.*



Indigo Indigos range is blackberry, blueberry, midnight blue, navy, cadet (Confederate blue), slate. *Used by Vital Spring, Summer, Winter; Winter can add cobalt.*

Red When the skin is very pale or the hair is white or taupe, burgundy, mulberry, cranberry, grape, or plum in their darker values may be used in place of black or brown, and are preferable. *For Summer and Winter.*

White White is the presence of all color. There are few chalk white textures that do not have some influence from another color. The white gabardine which comes from Argentina is the whitest of white, with the exception of cotton. Stark white is difficult to wear by the average person unless very beautiful or with dramatic coloration; otherwise the white will drain the skin of its color and define all imperfections. Whites that are kinder may be found under the following headings:

Oyster white

Tinged with raw umber. *For Spring and Autumn.*

Pearl

Tinged with pink, carmine or rose madder. *For Summer.*

Green whites

Tinged with lemon yellow. *For Autumn.*

Blue white

Tinged with pearl gray, or any of the blue pigments, indigo, cobalt, ultramarine, or cerulean. *For Winter.*

Ivory white

Tinged with chrome yellow. *For Spring.*



Gray white

Tinged with middle-value gray. *For Winter.*

Chalk white

For Winter.

As you select a neutral or two for your wardrobe, perhaps one light and one dark, and begin to use them, you will find that they serve as a bridge over which color passes from one to another. Neutrals are the orientation for the rest of the colors you use: they express your degree of finesse.

Drawing attention to the contrasts in nature, the illustrations which differentiate between those who express the vivid awe-inspiring sharp intensity of the brilliant colors of the night light and the low key distinguishing differences of the neutral expressions in nature is an opportunity to study the nuances and subtlety we have seen on previous pages.

As all human beings have varying impact and intent, so should the wide range of color give opportunities to meet each occasion, each demanding circumstance with passivity, authority, severity, gentleness or thrill—as the situations call for.

In this way cloaking oneself with adroit understanding and wisdom becomes an art attuned to the reality of life—not missing its peak experience or suffocating oneself to needless confusion.

Electric Blue



Emerald Green



Transparent Veridian



It is suggested that you buy tubes of paint related to your coloring and do a bit of artistic experimenting. As you begin to try out colors, you will need to evaluate the lightness and darkness of hues as to the intensities your subtlety of coloring can tolerate, for out of even 26 tints and tones, there are approximately 9,000 relationships, and no one person can wear them all.



Typecasting: Your Own Color Harmony

Typecasting: Your Own Color Harmony

In analyzing your pigmentation in eyes, skin and hair for your own color harmony, you will need the artist's approach and some basic understanding of color pigments.

As you noted in the color descriptions through the seasons, it seemed most authentic and helpful to use actual terms designating pure color, which may be found in tubes in any art store. If you are to begin making use of this color theory, you are encouraged to seek personal acquaintance with color. Probably you are already familiar with simple color terms: *hue*, a basic color classified as red, blue, green, etc.; *tints*, colors diluted with white; *tones*, colors modified with black. *Toners*, not described professionally as hues, are the siennas and umbers. On the basic color spectrum of red/orange/yellow/green/blue/violet, the first three are referred to as the warm colors, the latter three as the cool colors.

It is also necessary to understand a little about color nomenclature. For instance, in the descriptive chapters of the four seasons, you became sufficiently acquainted with the pigments to recognize *raw sienna* as yellowish brown, which after roasting in a furnace becomes *burnt sienna*; or the tone of raw umber as a dark, dusky brown pigment, which after heating becomes the reddish brown of *burnt umber*; or to identify what is technically called *Payne's gray* as a blue-gray, and *Davey gray* as a yellow-gray. All of this will enrich your color appreciation and your ability in its use. (See chapter on *Color Versus the Power of Neutrals*.)

In the listings of colors under the pigments for Spring, Summer, Autumn and Winter, you found that the words chosen were those in common usage and known to all. Usually the names were taken from flowers, fruits, vegetables, or from the more usual oxides, minerals and stones.

These may be observed and compared as each natural source is studied. In describing a gamut of colors for the various seasonal types, you may have found some words repeated, for there are certain tints and tones, especially of fruits and vegetables, which are flattering to a number of types within two or more of the seasons.

Selecting Your Coloration

The pigments in Caucasian coloring are as follows:

<i>Red</i>	Hooker
Cadmium	Transparent veridian
Alizarin crimson	
Vermilion	<i>Purple</i>
Carmen	Thio
Magenta	Thalo
Geranium lake	Parma
Crimson lake	
Rose madder	<i>Blue</i>
Indian red	Ultramarine
English red	Cobalt
	Indigo
<i>Yellow</i>	Thalo (strongest of all blues)
Lemon	Cerulean
Chrome (light, medium, dark)	
Sulphuric oxide	<i>Gray</i>
Cadmium	Payne's (blue-gray)
Persian gold	Davey (yellow-gray)
Persian orange	
	<i>Brown</i>
<i>Green</i>	Van Dyke brown
Sap	Brown madder
Chrome	<i>Toners*</i>

Illustrated are the most easily distinguishable reds.

*For description, see chapter *Color Versus the Power of Neutrals*.

Basic Pigment Charts of Red

Crimson Lake & Cadmium Yellow	Crimson Lake & Chrome Yellow	Crimson Lake & Lemon	Crimson Lake & Naples Yellow

Cadmium	Alizarine Crimson	Scarlet Lake & Naples Yellow	Geranium Lake	Crimson Lake

Alizarine & Cadmium	Alizarine & Chrome Yellow	Alizarine Crimson & Lemon	Alizarine Crimson & Naples Yellow

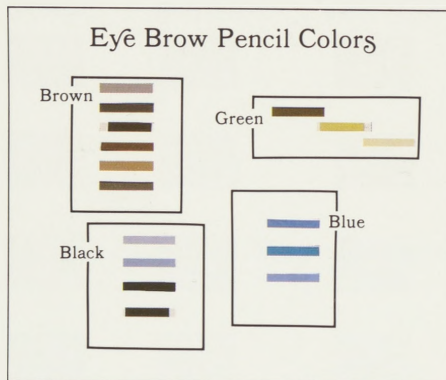
Cadmium Red & Cadmium Yellow	Cadmium Red & Chrome Yellow	Cadmium Red & Lemon Yellow	Cadmium Red & Naples Yellow

Carmine	Carmine & Lemon	Carmine & Naples Yellow	Carmine & Chrome	Carmine & Cadmium	Carmine & Raw Umber	Carmine & Burnt Umber

Vermillion	Vermillion & Naples Yellow	Vermillion & Lemon Yellow	Vermillion & Chrome Yellow	Vermillion & Cadmium Yellow

Rose Madder	Rose Madder & Naples Yellow	Rose Madder & Lemon	Rose Madder & Chrome Yellow	Rose Madder & Cadmium Yellow

Your Eyes



In selecting your personal coloration, we begin with the definition of the pigmentation of your eyes.

In identifying the colors in your eyes, select the hues which are dominant and which give the lightest and darkest intensities to your skin and hair. With dark eyes, it is necessary to move into strong light to be able to pick up the flecks.

The color of your eyes will appear differently with the reflections of the colors you wear. They will also brighten and darken with enthusiasm, excitement, and spurts of energy throughout phases of your life. The color of eyes is a great thermometer of emotional well-being.

The color of your eyes determines the dominant or primary color for use in your wardrobe.

Blue Eyes

The rarest of all eye coloring is a clear French blue, Wedgewood or Delft blue that comes from the pigment ultramarine or cobalt. Our experiments prove that there is only about one pair of these blue eyes in a thousand; that almost all eyes called blue are actually the blue-green of the aquamarine stone or the green-blue of the tourmaline stone. As the human eye cannot easily isolate two blues from each other, you must be sure that the range of monochromatic blues to be blended with the eyes in their styling must be accurate, and graded in such a way that they do not weaken the expression.

Brown Eyes

Brown eyes will have lemon-yellow or chrome, Persian orange, sulphuric-yellow and cadmium highlights. It is not unusual to find orange, rust, amber, saffron in the eyes otherwise assumed brown.

Green Eyes

The wide variety of eyes referred to as *hazel* (a term denoting lack of information or color understanding) are a form of one or another of the pigments of green and the combinations of them:

Verde (light value looking somewhat dusty, watery or misty)

Transparent veridian (looks bluish—the coloring of blue spruce, peacock and tourmaline in all of its shadings)

Blue Eyes

	<i>Harmonizing</i>	<i>Contrasting</i>	<i>Metallic</i>
China Blue			
Misty Blue			
Steel Blue			
Steel Grey			
French Blue			

Blue Green Eyes

	<i>Harmonizing</i>	<i>Contrasting</i>	<i>Metallic</i>
Robin Egg			
Zircon			
Turquoise			
Pistachio			
Tourmaline			

Green Eyes

	<i>Harmonizing</i>	<i>Contrasting</i>	<i>Metallic</i>
Topaz			
Fern Green			
Gray Green			
Chartreuse			
Olive			
Brönze			

Greenblue Eyes

	<i>Harmonizing</i>	<i>Contrasting</i>	<i>Metallic</i>
Peacock Green			
Lapis Lazuli			
Evergreen (Verde)			
Aquamarine			

Brown Eyes

	<i>Harmonizing</i>	<i>Contrasting</i>	<i>Metallic</i>
Celadon			
Amber			
Gold			
Rust			
Orange			
Brown Velvet			

Gray Eyes

	<i>Harmonizing</i>	<i>Contrasting</i>	<i>Metallic</i>
Silver Gray			
Blue Gray			
Green Gray			
Agate			

Cerulean (a blue pigment that looks green)

Hooker green

Sap green

Chrome

Other blends of green:

Gray-green (blended to eucalyptus)

Sea-green (watery green)

Aquamarine (tending toward the green)

Dark Green eyes often look black or brown until they are analyzed. This coloring can look like Chinese bronze, low-key, yellow-greens that come from the chrome and which blend all the way up the tonal scale to absinthe and champagne. With reference to these colors, many unsophisticated tastes will object because they are not pretty colors, but with more understanding of the beauty of the ancient Oriental screens, the bronze urns, the shadings in brass, the colors can be interesting and effective on the man or woman whose eyes can accept these subtle tones.

Feminine Skin Tone

It is suggested that you match the skin on the inner arm, as it is not subject to the emotions, windburn, sunburn, cosmetics, and does not show so clearly any discoloration from strain, weakness or jaundice. At certain times colorings will be more sensitized, as after an anesthetic or surgery. Women who are pregnant will have more color and radiance than normally and, therefore, the skin tone should be matched with more vibrance than normal.

The skin tone can be worn in all tints and tones. Selection of shadings should emphasize the highlights, such as defining the intensity of color in the peach or apricot skin, or lack of color in the olive skin, in order to dramatize the contrast with the hair.

In selecting lipsticks, you can be guided by the Basic Pigment Charts of red on page 000.

Spring: see Crimson Lake (other possibilities, not illustrated, are Scarlet and Geranium Lakes).

Rose Skin

Pink Skin

Thio



Rose
Madder



Madder &
Carmen



Alizarine



Carmen



Amethyst

Dusty Rose

Rose

Shell

Cameo

Golden Skin

Ivory Skin

Umber



Chrome &
Sulphur



Vermillion



Ochre &
Vermillion



Umber

Golden

Peach

Golden Apricot

Ochre &
Geranium



Ochre &
Bronze Light



Ochre



Lemon
Yellow



Tearose

Ivory

Cream

French Nude

Olive Skin

Payne Grey &
Dove Grey &
White Ochre



Vermillion
Green & Thio



Green &
Ochre & White



Ochre &
Green & Yellow



White &
Umber



Transparent
Silver

Grey
Peach

Olive

Camelia

Transparent
White

Bronze Skin

Burnt Umber &
Burnt Sienna



Burnt
Sienna



Umber &
Vermillion



Sienna



Burnt
Umber



Bronze

Peach Bronze

Apricot

Peach Amber

Cafe au Lait

Summer: see Rose Madder or Carmine.

Autumn: see Vermillion (also Burnt Sienna illustration in the preceding chapter *Color Versus the Power of Neutrals*).

Winter: see Cadmium (not illustrated: Scarlet Lake).

The skin tone is especially effective in walls, the background of your home or office; for women, in lingerie, blouses and skirts, total costumes, wedding gowns; for men, slacks, sweaters, dinner suits.

The only exception of the above directions is when the skin has either been scarred or distorted by burning or infection; then one should not emphasize it in this way.

Masculine Skin Tone

Check the descriptions on the illustrated pages for men.

Skin Tones of Other Nationalities

The four basic variations in skin tones are peach, apricot, rose and violet. Each is a key to a relationship with a season:

Peach	Spring	Apricot	Autumn
Rose	Summer	Violet	Winter

Just as your skin is the cloak of your body, so skin tone color, appropriately used in clothes, possessions, and your surroundings, is native to you and most becoming: There is no form of adornment or appurtenance, from a jewel in a ring to an automobile, that will not prove complementary.

Hair

In analyzing the color of hair, two points need stressing at the outset, regarding gray and white hair:

1. Those whose hair has turned prematurely gray or white, due to lack of pigment in the hair follicles between ages 20 and 30, will take their typing in the Winter season. Those whose hair turns early should find that the contrast between hair and skin becomes a dramatization of the type, and helps those with the blue or deep peach skins in the effectiveness of Winter expression.
2. All others make their evaluations on the basis of the hair tones natural to them in maturity:

Those who are graying, related to the Spring season with pale gold or oyster-white hair, should not strip, tint or dye it to force it to an ivory cast.

The white hair that is natural with the pink or rose skin of the Summer type often becomes a frosty, clear crystal and should be permitted to maintain its own change of pigmentation.

The pewter hair that has a slight cast of green, or iron gray hair, often are found with peach, apricot or bronze skins which give them a richness of contrast related to Autumn.

In whatever season a person finds his relationship, those with hair which turns silver, steel, pewter, iron, crystal or snow white, should remember that the flecks in the eyes, and the whole tonal range of eyes and skin, are intensified by the hair and the combinations of color which evolve only emphasize the type. There is no need for altering Nature's intent.*

In matching the hair, we must consider basic pigments:

Raw Umber

Ivory to walnut

Burnt Umber

Blackish brown from light to dark

Ash blonde to dark

Raw Sienna

Copper tones

Topaz shadings, reddish-yellow (such as strawberry-blonde, golden redheads)

Burnt Sienna

Darker reds

Davey Gray

Ash blonde, sometimes platinum blonde blended with umber gives oyster white.

Payne's Gray

Smoky tone early in life (seems to frame face with flattering hazy quality)

Sometimes blended with umber or black

*The beauty industry evaluates hair colorings by altering them with toners. These are blends of the toners referred to above, technically, raw and burnt umber, raw and burnt sienna, rose and brown madder, and shades of gray. Because of the beauty of Nature's color harmony expressed in the relationship of hair, skin, and eyes, it is recommended that toners sustain the *natural* color and enhance the original coloration rather than alter or distort it. For instance, if a blonde retains her health and her hair reflects her vitality, she will have golden highlights. If not, she should enhance the coloring to remain golden. If the hair fades for reasons of ill health, or is damaged by wind or overexposures, then the original color should be recreated, being sure it blends with the flecks of the eyes and the color of the brows.

Black

Ivory black

Lamp black—flat black has a tendency to look dusky and has a gray sheen; does not have blue or green in the highlights (a strong sheen and warm quality as seen often in the Spanish, Panamanian or some Orientals)

Black-black—often appears on Exotic Winter type, and rarely on any other type unless Oriental.

Yellow

There are two kinds of blonde hair:

1. Lemon yellow found in flaxen hair that is pale and silky, with a slight green cast.
2. The native pigment being chrome gives a golden yellow glow, even though the undertones may be umber.

Rose Madder

Hair with rose color or warm brown tones (usually combined with rose tone skin).

Pale madder values appear as ash blonde.

Brown Madder

Generally considered reds, however the look is soft and brownish in the hair coloring, such as is seen in the red earth or mahogany.

Winter-colored hair is rich, warm brown that has rosy but not red highlights.

White

The following, when reduced to their neutral by diminishing the weight and intensity to near white, gives the shadings in white hair:

Lemon yellow (platinum natural) Chrome (oyster white)

Thio violet (mother-of-pearl) Davey gray (beige-white)
Payne's gray (iron gray)

With blue-red skin that comes from the pigment of carmine, the hair will often turn white reflecting a pink making the hair look pearlized.

The color of your hair becomes the most complementary neutral for use in your apparel. It can be varied from the very darkest tone at the nape of the neck to the lightest at the temples for subtle variations in dress.

Feminine Facial Structures

In analyzing facial structures, we find no rigid rules of art, but facial structures in connection with coloring often supply the cues you need to define the type of lines and intensity of the colors you might use. So the bone structures of facial types are our final consideration.

Rounded full, plump
Molded oval, classic features, not highly defined
Chiseled etched sharply, features highly defined
Oblique angular, eyes and brows diagonally drawn
Squared blunt, lacking angles, frequently concave profile
Aquiline narrow face, convex profile, arched nose, protruding forehead

Lines of becomingness should be coordinated with the actual bone structure, and emphasized for color and personality focalization. For high fashion drama or unusual effects, a total opposite may be used. For faces outside the above norms, or for features where birth defects or surgery have made some particular variations, the lines chosen should ovalize the contours.

Rounded or square features need buoyant effects. (Spring)



Squared



Molded



Chiseled

Molded or chiseled features need soft, relaxed effects. (Summer and Winter)

Oblique or aquiline features need swift effects. (Autumn, Winter, and Elfin type)

Sometimes it is difficult to judge the original form of your features measured without stress, strain, subconscious anger or hostility, which alter the genuine image. Many faces devoid of fixed attitudes or negative, repressive thoughts when relaxed, are very beautiful. Likewise, many faces that are intensified by excitement, or energized by intensity of dedication, appear more beautiful than the original features.

For a current image, you need to subtract any subtle distortions you might be aware of, and take into account how those features might have developed without restraining situations and complexities, remembering that we as human beings have the opportunity to cast off or elevate those restraining shells in which we sometimes find ourselves encased.

Eyebrows

As one of the great artists of facial types has said, the eyebrow is the important feature of the face. The following illustrations of the shapes of brows usually are indicative of the facial structure.



Oblique



Rounded



Aquiline

Feminine Figure Types

While identifying feminine personality types through pigmentation and facial shapes, it might be well to indicate that there are generally speaking nine usual proportions in figure types which include: tall, medium, short, stout, average, and thin figures of three heights. These are the customary proportions around which all apparel is made, whether custom or manufactured. Aside from the normal or standardized figure proportions, there are small-boned persons who are generally known as petite, tall, medium and short, where it is necessary to scale down the size to fit a smaller bone structure.

After you have analyzed and discovered your own color harmony, check against the pigmentations indicated with the illustrations of the seasonal types. Then, with your personality identification finally chosen, review the chapter on your season, and study the colors native to your type. The names listed there from natural sources permit you to become an expert in your use of color without approaching it from a technical viewpoint.

In judging your tolerance level for color intensity, remember that too strong a color can annihilate the effectiveness of the personality and compete for attention rather than add emphasis. In a faithful color interpretation, the correct colors are keyed not only to the triad of skin, hair and eyes, but equally importantly to the *quality* of the personality.



Adapting Period Design to Personality

Adapting Period Design to Personality

No discussion of personality and its response to dress and the appropriate form of expression could be complete without focusing on the elements of art that are available. Selecting from past periods of history those forms of ornamentation that could be suitable to certain types assists in focalizing design. Relating the type of texture and silhouette of costuming, as well as the decoration, to the type of features that accept them is one of the arts in which designers, producers, directors, and theatre folk specialize. For the private individual, exposure to the world of costume asks for some fantasy in drawing from the past to enhance the present.

The artisans of all peoples and nations have given expression to extraordinary forms of apparel and personal ornamentation since the beginning of time. The creativity that has enhanced mankind through many stages can be called upon to help us develop highly individualized approaches to ourselves. That we may take the best of all that is past and bring it forward into our everyday lives for adaptation, to dramatize, emphasize, or romanticize our viewpoints toward ourselves is the legacy of the world's great craftsmen. This heritage of excellence from all the arts is ours to assimilate and put to work as a way of personalized fashion. The use of period adaptation should be related to our current needs, yet in honoring the past, should maintain the original beauty of authenticity.

Being aware of the way history has reflected itself politically and religiously in the modes of costume throughout the ages, we see that periods in which nations were dominated by a war-like attitude, whether going to war or resisting it, colors were intense and the reds were dominant. When peaceful periods came, they quieted the spirit and were reflected in the cool whites, powder blues, pale pinks and



Georgian



Romanesque



Renaissance

pastels that mirrored idealism rather than anger. For example, the energy of the nation can be taken from its hillsides and verdant greens, so color may be seen to be associated with the attitudes, the spirit and growth of a country, yet we may often be unaware of the way the popular mode takes over in the world of fashion those impulses dictated by the philosophy, or the lack of it, in its leaders.

It is interesting to note that during earlier historical periods, men were colorfully adorned, often, indeed, the peacocks of the race. This natural yet primitive response differed from the later Classical period that declared man apart and superior to nature. This rational reaction manifested itself in abstract, cleanly cut lines that gave men a sense of security in the power of their minds.

During the Medieval period, an austere lifestyle dictated that dress remain practical and pious. Nobles would very often be dressed similarly to those they ruled. The concept of courtly dress came slowly to Europe beginning in the tenth to twelfth centuries.

As we look at the politics taking prominence in the scene of the courts when women reigned, and when men came to power, or through the church when the religious garb became a focus, we note strong influences in dress. The support system that uniforms, military dress and ostentation provide is well evidenced even in our present-day West Point uniforms, in those of the Royal Guard, in the simplest uniforms.

In Europe, the new period of Humanism from the fourteenth to sixteenth centuries brought a search for beauty that was manifest in



Victorian



Grecian



English

magnificent, colorful fabrics and elaborate costumes. Silks, precious textiles and gems were imported from the East. In royal and princely courts the garments of satin, taffeta, velvet—many of these fabrics from Italian looms—were sumptuously cut and decorated with gold and jewels. Fur encircled ecclesiastical robes. In Spain, shirts were embroidered with colored threads and decorated with pearls. Sixteenth-century Frenchmen and Italians wore girdles of precious stones, hats adorned with gems and feathers. Elizabethan men, too, wore elegant velvets, satins, and brocades in a wide range of hues, embroidered doublets, laces, ruffles, hats with plumes. In fifteenth-century Burgundy and Holland, men wore intricate coats of mail. The princely dress in Russia in the seventeenth and eighteenth centuries was heavy with elaborate gold ornamentations and jewels.

In revolving cycles throughout most of history, it would seem that where men's dress adopted the finery, the laces, the velvets and the embroideries from women, a following period usually reversed itself. For example, the first shirtwaists were worn by the Gibson girls at the turn of the century. Fashionable women adopted tucked fronts, lace insertions, velvet bindings and tiny buttons to adorn the original shirtwaists, adopting a man's shirt for a current fashion. In the present reversal, the look-alike mannish attire favored by the more tailored feminine enthusiasts includes pants, vests, notched lapels, knife-pleated skirts, slashed pockets, slouch hats, fedoras.

For the most part, the period following the French Revolution in 1789 was one of drab color and design for men. The lack of individuali-



French



English

ty brought on by a war-torn century taught men to repress their aesthetic instincts. Fortunately, within the past decade men have begun to come back to design, using color with more freedom and occasionally moving into more relaxed forms of styling.

We have in this generation a conflict of interest between a great spiritual renaissance leading the human being into an appreciation of individuality, and the shift of the dominance of the feminine role over the masculine. This conflict is apparent in the versatility of current dress. It may be that while freeing the feminine psyche to express itself, it may also limit some women from feeling natural in the ornamentation of the past.

In the chapters of Spring, Summer, Autumn, Winter, there were listed the historical periods from which home backgrounds and apparel adaptations might be chosen according to preference. To turn back time, to appropriate some aspect of a former period of fashion, is to tinge your wardrobe with drama. It requires an artist's viewpoint and a visual sense of yourself and the picture you wish to project. Studying the portraiture of great painters should provide you with inspiration. If it is a Spring portrait you are creating, turn to the French Impressionists who painted with brushes tipped with white: Manet, Monet, Renoir. Gainsborough, Romney, Reynolds used brushes as though tipped with blue—Summer expression. They painted the great beauties with pink skins in elegant pastel silks and satins. Look to the warm, rich rust and copper tones in the canvases of Titian and Rembrandt for the umbers and siennas expressive of Autumn. For a Winter



Victorian



Turn-of-the-Century

portrait, you will find the black, dark greens, the deep, intense colors and stark contrasts in the paintings of Velasquez and Goya.

The term “focal point” determines the quality of the personality as it can be interpreted in dress—some are related to the periods in history indicating the use of texture, form and design, pattern and expression of the great dressmakers and coutouriers of the world that has preceded us. Believing that the art of dress has involved the great craftsmen throughout the ages, and that much beauty and detail have been sacrificed by moving forward into a manufactured world, it is still possible to recreate or to restimulate the use of beautiful detail and the ornamentation that has adorned the world of costume since its beginning.

As new designs are presented in each period, it is still possible to take the beauty of the past periods and involve an adaptation of that period into the current mode of dress for those persons upon whom other periods of design would be most becoming. The quaint, the elaborate, the extravagant, the delicacy, the grandeur, or the refinements taken from other periods are integrated in the texture and form of each individual, as can be related to the past.

“Focalizing one’s design” assists in bringing to the selection each individual makes when faced with the amazing amount of merchandise today, a simplification in those decisions. Focalizing the energy and the quality of beauty found in feminine dress, and elaborating upon the choices that can be made in masculine attire assist each individual in further identification of the specifics of their appearance. The focal points offered in each of the four chapters of the great seasons of the year should assist one in determining those factors. As they are selected or as they are identified, it is also possible to consider the anthemion of each word to trace any possible negative, as the opposite effect and opposite definition of those words will cue one to avoid apparel that is unnatural to that individual.



Supportive Environments

Supportive Environments

Human beings move through phases which are affected by their lifestyles, selection of partners, family relationships, and their environment. Mankind differs from all other forms of life by the capacity to make decisions. This selectivity gives him the prerogative of moving about and living in a mobile civilization, but it induces a disassociation from the natural impulse. That you may need to live in a forest and be strengthened by the height of trees in the timberland, may find you feeling displaced in a world of tall concrete buildings. For the person who needs wide expanse of the night sky or the smooth contours of the desert to feel at peace and be creative, wall-to-wall pavement does not answer.

We may uproot ourselves from our family heritage, dislocate ourselves from the size of rooms and structures we have learned to live with, condense ourselves into space-engineered organizations, and wonder why we do not feel at home. To feel at home, you must have a native understanding of yourself which, if attuned through many levels of awareness, can help you absorb from Nature the message it is giving, but you must listen *well*.

For instance, in relating to the natural system through the *Key to Color Harmony*, you might approach the expression of a *Spring* personality in its fulfillment by experiencing the expressions of Spring, meandering down an open road, mingling with wild flowers on a country path, acting on first impulses, trusting in intuition, trying your wings in new enterprises, enjoying frivolity and playfulness as your own privilege, and keeping a happy disposition without any reason for being happy.

For *Summer* personalities, learning to appreciate order as the first law of heaven, understanding its rhythm, and taking pride and pleasure in creating order for others. They should accept the serenity of the lifestyle as a challenge and develop sensitivities to the arts to the highest possible degree. They may loan their precision and elegance to others for safekeeping while enjoying the luxury and symbolic meanings of full-flowering gardens of color in such hues as rhododendrons, azaleas, petunias, velvety roses.

For those attuned to the *Autumnal* colors, the fruition of the harvest has a message: Only when the seeds are planted deeply and nourished well into maturity is the harvest rich. The sound of the autumn wind, the crackling of fall leaves, the threshing of the grain, energize the drive of persons who need to feel close to the earth, and to dig deep for their answers. These are people who do not belong to the sky, to the rainbows, to the mist, but who belong to the rich warm soil, and never feel as secure as when their feet are on their own ground, their roof over their head, enclosed by a forest of rich green trees or giant redwoods.

As in all forms of art, the most beautiful element with which to work is the use of space. Nature's great mastery of the arts is exemplified by the exposure of this element to the human being. After the full year's cycle of the babbling of brooks, the chirping of birds, the flowering of trees and plants, the splashing of rain and the lashing of waves, then Nature rests. The great Master Hand lays a cool, smooth blanket over the activity of life to give the mind repose and let the spirit regain its calm. From the crystalline splendor, *Winter* personalities learn intuitively the effectiveness of precision, definition, and clarity. With their innate ease of decision making, their ability to distill matters for solution and project new ideas, they set in motion the recreative process as does the season itself.

Let us now consider the home environments which lend most support to the seasonal types, and appeal strongly to them.

Spring Environments

In describing interiors that would be effective for the buoyancy and freedom that needs to be expressed in the types personifying Spring, we should consider backgrounds and designs from the periods that reflect informality and ease of lifestyle. From those most obvious, we take examples from the provinces and countrysides away from the city life and its urbane expectations of more sophisticated patterns of behavior. Considering the word *provincial*, we think first of the provinces of France, the colonies in America in its beginnings, the countrysides in England, the lowlands of Holland, the mountainsides of Switzerland, or the seaside cottages on the shorelines along the Pacific.

Formerly the furnishings in all these situations were handwrought, the hardware hammered out by hand, the woods seasoned naturally and hand-rubbed into dull patina finishes. The artisans of the countryside worked with ingenuity and originality to create the articles that were *needed*—simple chests, sideboards to hold pitchers and platters that were in use, cabinets that housed cookware, and straight chairs that held the body upright after working in the fields or coming in from the sea. The tables were large and commodious and often referred to as harvest tables, where a bounty of fresh breads and simple food from ovenware was served. In contrast to the gilt or gold-leaf finishes, the ornate ormolu and polished surfaces, elaborate inlays and parquets of the palaces of royalty, we see a change in texture, the use of cotton, prints and provincial motifs.

The simple beauty and the curving lines of the French provincial, or the rolling robust lines of English country furnishings, giving a sense of ease and comfort reminiscent of elegance, yet not governed by it, seem



more of an expression of a Spring personality: The need and appreciation of comfort without ostentation; the freedom of walking in and out of the house through French doors into gardens of flowers; the wholesomeness and intimacy of quilted fabrics; great bowls of mixed flowers; the use of needlepoint and patchwork; and paintings of Paris in the rain; or reproductions from Renoir, Monet, Manet, to add charm.

In the American provinces there were differences between the strict New England colonies and those around Washington and the South. Mixing and blending those colonial furnishings adroitly is possible. They include the open hearth, braided rugs, samplers, patchwork quilts, handwoven fabrics, recalling a somewhat penurious lifestyle. The women worked with their weaving, planted their gardens for medicine and healing herbs. They cooked and baked and taught their children at their knee. The industry and aptitude for the hard life that sustained them makes collecting items from that heritage a point of pride and pleasure to those who do not feel the need of embellishment or decoration. These interiors validate the authenticity of the American heritage, and are suitable to stringent budgets and restricted pleasures. Here we may find in utilizing rubbed-wood fruit trays and utensils in wood, in tin decorating the kitchen walls with cookie, jelly and cake molds, and featuring interesting handweaves and buckets of flowers. Expert, clean, clear-cut, charming.

Another American heritage, slightly more developed and equally appealing, are the houses on Cape Cod, known for their English flavor—the use of wormy chestnut, fine old silver, the English blue willowware, the glazed chintzes and lovely cretonnes. On the other hand, the Western American heritage brought us across the plains and mountains to a differ-



ent way of life that has developed a current ranchhouse style which, in character with the terrain and indoor/outdoor patterns of living, suggest wagon wheels and lanterns, leather, fringe, and basket-weave fabrics. The use of grass cloth, nailheads and textured fabrics that stand hard wear invite men with boots and spurs, and women in jeans and gay kerchiefs. The Western attire has caught the fancy of the fashion world because of its durability and lack of care. This, too, restates an era in America that has its origin in lesser refinements and, while it is popular, is also a throwback and not necessarily appropriate to the refinements of education, of the arts, and of a culture that has progressed out of it.

Some Spring women with delicate features and diminutive bodies, or men who have a French heritage and taste, may also find the court patterns of Louis XV and XVI delighting their sense of delicacy. The full range of formality with its gold leaf, crystal, and colors of delicate pinks, blues and old ivories water-washing the interior, becomes a contrast to the informalities of other Spring personalities. In this instance, gilt or etched mirrors, girondeles, and Venetian crystal lighting would adorn the rooms; tea roses would replace wild flowers.

Contemporary design may be used with light, gay colors, combinations as frank and as open as flowers on a country road, and with the freshness of a dewy morning in the Spring; perhaps with selections of motifs and patterns in fabrics from Impressionist paintings, as Monet's water lilies or the bouquets of Utrillo.

Spring types often feel at home in Swedish and Pennsylvania Dutch settings, or in the Victorian, with a light touch.



Woods

Woods should be selected to complement the hair. The lighter tones of Walnut (patina finish), Blonde Woods, Bleached Mahogany, Pine, Maple, Chestnut, Pickled Wood. Soft pickled woods are excellent and give a feeling of lightness and sunniness.

Table Settings

Should be the informal type, if possible. Use small floral arrangements, garlands with candlesticks, old-fashioned nosegays, Chinese Cherry Trees. use opaque glassware, if possible. Fluted ware, lalique, floral china.

Summer Environments

Just as the luxury of flower gardens in bloom, and the quietude of lakes, mountains and trees in Summer reflect the rich and yet serene background for Nature's fullness, so should the surroundings of those who utilize summer colors reflect the grace and fluidity of the more elegant periods. Responding naturally to high ceilings and curving stairways, Ionic or Corinthian pillars, Summer personalities find more appeal in English Tudor houses than in low, flat contemporary buildings. Those who respond to music as a native need, to poetry and literature, and to intellectual pursuits need music rooms, libraries, and studies where places of retreat become an integral part of the design. The colors of blues, violets, rose and wine reds, taupe, rosy brown and deep soft purples blend well with polished mahoganies, cherry wood, African lacewood, soft walnuts. Often libraries of leather-bound editions, collections of miniatures and ancestral oils, leaded glass and expanses of paned windows create an at-



mosphere against which Summer persons are effectively backdropped. Old china—Meissen, Dresden, Chelsea, Worcester, Delft—are natural acquisitions for these interiors as hobbies for the collectors. Venetian glassware and myriads of tiny teacups, old spoons, commemorative plates, and figurines may be effective in display cabinets, huge breakfronts, and old secretaries. English and Georgian houses seem to provide a graceful lifestyle. Fluid and curving lines are essential; blunt or blocked forms, stiff legs and sterile surfaces should be avoided. Fortunately, the taste of Summer personalities usually leads them into the craftsmanship of the past, and great care and concern is usually given to each and every single selection. Sentiment and nostalgia have a place in these rooms, and great family collections are honored and prized.

Persons with delicate bone structures seem to prefer the period of Adam design, the last of the 18th century, with its lovely lyre backs, wreaths and gentle lines combined with French XV and XVI century design, giving great sensitivity when utilized with softened colors characteristic of those periods. With the influence inaugurated with Adam, we use satinwood, swags, ribbons, griffins, the Greek key and honeysuckle patterns, marble, and metal mounts and gilding to add the ultimate refinements.

The use of petit point, fine satins and damasks is encouraged, but is less suitable to some lifestyles in America.

Interior designs adapted from the Colonial, Victorian and Japanese may prove appealing to some Summer types.



Woods

The most appropriate woods should be selected to complement the hair. Soft pickled woods, the lighter tones or rubbed walnut, yew wood, magnolia.

Table Settings

Use fine lace or damask cloths. Formality and elegance is natural to Summer women. Crystal or iridescent glassware is good. China with a deep rose floral pattern is excellent. Use amethyst or rose quartz glassware or ornaments.

Autumn Environments

Personalities who have rich, deep colorings and the metallic glow of Autumn are more likely to respond to interiors that reflect something of the forest or the earth. Deep browns, and wood-paneled rooms filled with greenery and intense colors involve the use of stone, brick, terra cotta and tile, and suggest Spanish, Italian, or Renaissance periods. The use of carvings and handwrought hardware, metallic hinges, decorative carving, oak and ebony inlay, give character and interest to the ornate furnishings appropriate to this type. Iron mounts, painted gesso and bronze ormolu decorate the heavier forms and black design characteristic of Autumn. The use of wing or confessional chairs with cabriole legs call for larger rooms. Dramatic backgrounds are provided by sunken living rooms, arches, lanais, atriums filled with luxurious planting of shrubs, flowering plants and ferns. a massive oversize fireplace is excellent.

For the formal, more elegant and lavish hand felt among the metallic Autumn, we also consider Chippendale blended with Chinese



chinoiserie, or teakwood decorated in jade, mother-of-pearl, or lapis lazuli. From the Italian and Portuguese and English Charles II styles, we find the strength and drama of furniture emphasizing the stronger qualities of personality. For a more restrained feeling, Queen Anne and some English country styles also have curving lines that allow a lavishness to pervade the room.

The use of bronze, copper, brass and hammered pewter are even more characteristic ornamentation when combined with amber or clear crystal, and can emphasize the rich elegance of tapestry, stitchery, embroideries and brocades. On the other hand, in more primitive settings of the Spanish adobe house, with tile floors throughout, handwoven fabrics, tweeds, reps and Moroccan or Oriental carpets support the color system. The original off-white prayer rug from the deserts around Mecca, the Bukhara reds, and other Oriental colorings have a great appeal to bolder spirits.

Other forms of background design flattering to Autumn are the Egyptian, Byzantine, and also Chinese-Modern, if done with restraint.

Woods

Redwood, deep Mahogany and Cherry serve as the handsomest backgrounds. Pine is also good.

Table Settings

Amber or green glassware is good. Use woodsy table decorations, elves, gnomes, bark, moss, lichens, grasses, vegetables, fruits, nuts. The Talisman is the typical autumn rose. Bukhara Tropicana, Chrysanthemums, Brown-eyed Susans, Zinnias, Marigolds, may be used.



Patterned china in leaf or geometric designs is good, or plain china with green or gold border. Use gold service plates. Gold lustre wear.

For informal table settings use rough-textured linens, heavy basket weaves with fringed edges, in peach, coral, or green. Pottery and wood may be used.

Use gold or bronze candelabra, heavily ornamented, even overornamented. Gold is better than silver. Metal pieces of good design may be dipped in gold or bronze.

Winter Environments

The need for simplicity and elegance, and a great feeling of space, is the keynote for interiors that reflect the personality of those with high coloring. With a selection possible from all periods, the utilization of the best form in furnishings related to a central theme, through formal balance and close relationships of lines, asks for skill and professionalism to supply the need for perfection which this type of person honors. In the fields of architecture and interior design, this correlation between the best of everything sensitively and artistically combined is termed eclectic design and serves to allow more individuality than any specific period.

The direct and controlled line of contemporary furnishings with solid wall coverings (gray, white, Japanese sand, or putty), and the use of lucite, chrome, combined with old woods, and wall hangings of abstract applique or stunning handwoven yarn treatments, give a sense of drama without decorative tidbits. Glass, smoked glass, marble, terrazzo and lacquer are excellent surfaces which need sparse ornamentation. Crystal obelisks, Steuben glass forms, star-strung chrome and crystal chandeliers, long sleek sconces of modern design, and arresting color harmonies such as jade green carpeting, black lacquer, and white yarn draperies with a touch of mother-of-pearl inlay in black teak chairs are in character.



Those who are nourished by a more baronial approach to design might enjoy the use of 13th or 14th century antique furniture that is lime-whitened with age, pieces of original hardware and chests with huge side handles, tall-back chairs, great banquet tables, whether taken from the feudal castles or from the courtyards, with the heavy carving and the rough-hewn, handmade, aged quality lend a splendor and elegance to settings for persons who look strange sitting too close to the floor. Generally speaking, the size and proportion of home furnishings should be appropriately related to the physical structures of the inhabitants if they are to be comfortable in their environment. The periods in history where royalty has dominated, where pomp and ceremony have reigned, are the periods from which the use of drama may provide the key to the success of Winter environments. The use of royal blues and purples, crimson reds and black, as well as the silver, crystal, glass, mosaics, stained glass and the geometric designs of such periods as the Byzantine, all offer springboards for the interpretation of arresting and distinctive interiors.

One of the more formal periods where the lines and designs are abstract or controlled would be with the use of Regency furnishings. The elegant emerald green and white satin stripes in Regency window treatments, candelabras, black and white marble parquet entrances, contribute to a formal background.

These same qualities in design when applied to primitive life can be effective in the vivid colors one might use in a ski cabin atop a snowy peak, or in beach houses keyed to the fresh whites and blues of the ocean, with the vitality of the colors dramatizing the location. Some persons find an appeal in the form and design of Indian relics and the abstracts in Navajo rugs; or again, Chinese, Japanese or East Indian settings.

With a wide range of selection, you should remember that it is not possible to cross the barriers between primitive and regal design, between handwrought and thick textures and satins, velvets and brocades. Your decision during a certain phase in life should be adhered to, permitting the next situation or circumstance to allow for another expression.

Woods

Ebony, Teakwood, Picklewood, Bleached Woods. White Marble used in place of wood, Mexican handwrought Silver, Rosewood, Green Teak.

Table Settings

Table settings should give a feeling of space. Use rock crystal, Wedgewood, brilliant or mutton-fat jade, milk-bone china, ebony, teakwood. Candelabra should be silver; instead of flowers, use marble statues, crystal figurines, glass ornaments.

Integrating Interior Color for Family Living

In considering the variations in personal colorings that exist between members in a family situation, the first question would be, "How do we determine a way to harmonize each other's colors?" for it is important that the home environment lend support to *each*.

We must begin with the premise, based on the *Key to Color Harmony*, that all elements of Nature and all designs in human nature are harmonious. In looking at the various landscapes and pictures in this book, you can assume that Nature creates harmony in every instance and situation. *There are no two colors that cannot be used together* if the harmony and gradation are done skillfully. This is true of the human quality of life, also: Two or more persons can be harmonized if both the wish and the will are skillfully handled. So it is with color we find that contrasting colors may be made to blend, and triadic harmonies accent each other. Analogous harmonies may provide integrative backgrounds, and split complements or mutual complements that involve four or five colors can

be the basis for an exciting design project that gives each person in the interior his or her own sense of belongingness while supporting the effect on others.

In my experience as a decorator, utilizing the values of color on the subconscious level to emphasize cohesion between individuals, I have found that in a household divided against itself the participants have a tendency to want to dominate or subjugate their tastes to the others'. If each person's dominant color is insisted upon, then the harmony may suffer for one ego. If one person should need the ego support of all of his or her own colors, then others in the family must understand that they are subjugating their tastes and sense of at-homeness, and be patient for the time when they can have their own self-expression within at least their own rooms, or at a later time in their own homes.

It is also apparent that a man decorates with or for his wife exactly as he makes love, and that a woman responds to him in decorating in exactly the same way she accepts or rejects his affection. Understanding that cohesion is what fine decorating is all about, weaving into a picture those elements that are symbolic, meaningful, sentimentally oriented or of historical significance, makes a house into a home, and all elements must be personally oriented to have value.

To use color as that catalyst which permits unusual harmonies to be expressed means that we need to understand the color context very well. Trite combinations produce ordinary interiors. Persons who are individuals, mentally stimulating, growing, caring, and feeling free to express themselves, will find that they can create magnificent composite harmonies through the artistic use of color that, like great oil paintings, will last. You do not tire or outgrow this kind of interior because it is never finished, but always beautiful.

Love

Love

*Is omni-inclusive,
Progressively exquisite,
Understanding and tender
And compassionately attuned
To other than self.*

*Macrocosmically speaking
Experience teaches
Both the fading away
Of remote yesterdays
And the unseeability
Of far forward events.
Microcosmically speaking
Science has proven
the absolutely exact
also to be
Humanly unreachable,
For all acts of measuring
Alter that which is measured.*

*Conceptual totality
Is inherently prohibited.
But exactitude can be bettered
And measurement refined
By progressively reducing
Residual errors,
Thereby disclosing
The directions of truths
Ever progressing
Toward the eternally exact
Utter perfection,
Complete understanding,
Absolute wisdom,
Unattainable by humans
But affirming God
Omnipermeative,
Omniregenerative,
All incorruptible
As infinitely inclusive
Exquisite love.*

*While humans may never
Know God directly
They may have and do
Palpitatingly hover
Now towards, now away.
And some in totality
Come closer to God.*

*And whole ages of peoples
In various places
Leave average records
Of relative proximities
Attained toward perfection.*

*Persia—positioned
At demographical center
of all Earthian peoples—
Has been traversed by many
Into and beyond
The vanishing past
And will be traversed by many
Into and beyond
The foreseeable future.*

*And at this most crisscrossed
Crossroads of history
The record is left
Of the relative proximity
Averagingly attained
To that which is God.*

*The Persians' record
Is tender and poignant
Sheltering, embracing,
An omnipoetical
Proximity to God.*

*—from Intuition
by R. Buckminster Fuller*

Signature from Suzanne

In these patterns of the Four Seasons, we find Nature's story in the beauty of color and design. I have tried to define and encapsulate these patterns so that human beings may make practical, artistic use of them. Through this *Key to Color Harmony*, I hope you will find other dimensions to your personality, other unexplored qualities of beauty. I hope there will be new reasons for the things you buy. Whatever you add to yourself should look like you, and create a frame of reference in which you will achieve an at-homeness in the universe that is designed for your dignity and beauty.

As you begin appropriating color, remember two words: "Use more." There should be color in your speech, color in the manner in which you react to persons and situations. You should wear more color. Plant more color in your garden. Decorate your home with more color, being unafraid of using too much. Surround yourself with vital, lovely, brilliant colors that complement you and give you a lift. Make festive arrangements of flowers and fruits so that you can absorb more color. Invite color into your life and let it nourish you.

Color may subliminally dictate to you new ways of approaching life, of reordering priorities, and evaluating your lifestyle. It may set in motion untapped originality that may require you to:

- Re-think
- Re-sort
- Clear out
- Create anew

The distinguished philosopher, Alfred North Whitehead, has said:

“The most austere of all mental qualities . . . the sense of style . . . is an aesthetic sense, *based on admiration and the direct attainment of a foreseen end, simply and without waste*. Style in art, style in literature, style in practical application have fundamentally the same aesthetic qualities, namely *attainment and restraint*.

“Style, in its finest sense, is the last acquirement of the educated mind; it is also the most useful. It pervades the whole being. The administrator with a sense of style hates waste; the engineer with a sense of style economizes his material; the artisan with a sense of style prefers good work. Style is the ultimate morality of mind.”*

For the next year, I ask that you find your individual interpretation and beauty with eyes that magnify every quality of beauty in others as well as yourself, so that your reflection is one of sensitivity and unselfishness. That we should spend some small time on ourselves is only another way of adding a gift to life, another gift to each person who comes in contact with us, and is better able to understand who we are because we ourselves understand who we are.

When you have developed a sensitive oneness with the universe and achieved a personally distinctive lifestyle, you will have an inner glow. It is a kind of light that comes when you have a valid interpretation of life on every level as it was intended for you. When you have reached that point, you will know that you have it. Others will recognize it in your luminosity. Feminine Spring types will look as if they were lit with sunlight; Summer types will have a soft incandescence of twilight;

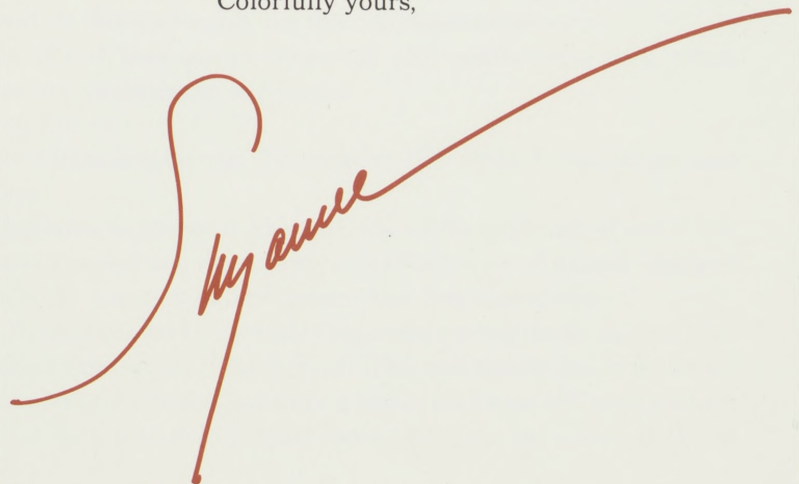
*from *The Aims of Education and Other Essays*. New York: Macmillan, 1929.

Autumn types a luster of a glowing sunset; and Winter types a moonlight radiance. Masculine types will also reflect their inner self-awareness and maturity.

As you put down this book, let this theory rest inside you. Do not try to put it into words. I would like it to serve you, to be at home in you until such time as you will find it begin to generate a certain kind of energy for beauty and integrity that is unmatched. When this occurs, you will be sharing the ideas through the things you do, not through the things you say.

I have dedicated the hours of my adult life toward trying to simplify the concepts of Nature's *Key to Color Harmony* as a guide for my students . . . and now I share it here for my readers. From this point on, you add to it the dimensions of your own understanding, to increase your enjoyment of your own life . . . this is its purpose.

Colorfully yours,



Appendix

Color Symbology

Red

Red has symbolized charity, martyrdom for faith, fire, heat, war, valor, anger, cruelty, hatred, power, passion, destruction, bravery, strength, blood, danger, revenge, falsehood, Satan, tried manhood, powers and anarchy. It has dyed the robes of royalty and martyrdom. Used by Romans as the flag of warriors on the way to battle, the heroes of old, such as Scipio and Hannibal, bore red shields. The red flag is used as a sign of danger, the flow of blood and anarchy. Throughout mythology and the records of warfare, red has symbolized the stern qualities of mankind and the more extreme passions and vices of man. In the Greek Church it was favored for Lent, and in the Roman Church it has prevailed at the festivals of martyred saints.

Red and white roses are worn as a wreath by St. Cecelia, symbolic here of love and wisdom. It is prominent in Chinese religion and customs, and is used by this nationality for the marriage ceremony.

Tints of red have gentle meanings also symbolizing love, truth, health, beauty, bashfulness and Cupid.

Jewels and Stones

Ruby, Almandrin Garnet, Tourmaline, Fire Opal, Topaz, Jasper, and Bloodstone.

Rubies were supposed to change color on the approach of evil to the wearer, and it is said that the ruby worn by Katharine of Aragon changed color when the question of her divorce was first considered.

The Bloodstone was very highly regarded during the Byzantine period, and also by the artists of the Revival. This was chiefly due to the belief that it owes its origin to the stone lying under the Cross of Calvary which was stained by the blood dripping from Christ on the Cross. It is still

known to Italians as “bloody jasper.” We see the color—vibrant and exciting—glittering from both the primitive and sophisticated pages of human history.

Yellow *Yellow*, in its pure state and brighter tints, is emblematic of gaiety, lustre, enlivenment, light, warmth.

Gold, with its additional qualities of lustre and metallic brilliancy, symbolizes glory, power, wealth, richness, splendor, sanctity, divine right, light and origin.

In China, yellow has been employed as a regal and sacred color. Modifications of yellow such as the greenish tints are emblematic of distrust, indecency, morbidness, decay, cowardice, jealousy, inconstancy, sickness, disease. Thus yellow is used to clothe various malevolent passions. We speak of yellow journals, the flag of quarantine, and the yellow streak. Dingy yellow is given to the garb of Judas, and it marks the abode of traitors and other criminals.

St. Joseph and St. Peter are usually depicted in yellow. *Saffron* has been applied to confessors.

Yellow, however, in interior decoration is always considered as an active color, and is used in rooms where activity is expected, such as kitchens and in dark rooms where sunlight is wanting.

Jewels and Stones

Diamond, Topaz, Yellow Sapphire, Citrine, Zircon, Amber.

Blue *Blue*, largely through its coldness and proximity to black, is symbolic of dignity, sedateness, aloofness, solitude and even sadness. It is soothing and subduing, and while it is receding, it is also receptive. Sometimes it is even depressing, depending upon its hue, tint and shade. Through association with the sky of Heaven, it is symbolic of hope, constance, fidelity, serenity, generosity, intelligence, truth, piety, wisdom, thought, Christian prudence, serene conscience, divine contentment, and love of divine works. Blue is used much in biblical works. It generally signifies purity. The Virgin Mary is almost invariably portrayed in blue robes. In mythology, the veil of June, goddess of air, is blue. Shadows out of doors often reflect a blue tinge, and here represent the characteristics of loneliness and solitude, i.e. the blues.

Jewels and Stones

Sapphire, Topaz, Tourmaline, Zircon, Turquoise, Lapis Lazuli.

The sapphire is regarded as having medical qualities and was dedicated to Apollo by the Greeks. They thought that, on account of its heady

color, it would get an early and favorable answer from the oracle for its possessor. It was considered a charm protecting chastity and a scare against evils. Pope Innocent III commanded all his bishops to wear a sapphire ring in view of these beliefs. St. Jerome also wrote that if a sapphire were worn, it would save the wearer from captivity and help to make peace with the foe.

The turquoise is another stone about which there are many superstitions. For instance, when the stone is set in a love gift, it remains unchanged in color while love lasts, but when the passion cools to affection, the color dims, and when the affection deteriorates into indifference, it turns pale. When hatred takes the place of affection, the blue of the turquoise turns green. It is easy enough to see why the turquoise may be a troublemaker.

Gr  en *Green* signifies life, vigor, immortality, memory, resurrection, faith, hope, victory, cheerfulness, plenty, the spring of life, youth, and inexperience. In a few instances, especially in early history, green has been a sacred color.

Olive, a color of green, is symbolical of solitude and peace. Much of its symbolism has arisen from its prevalence in vegetation, especially in spring and early summer. It is a good illustration of the depth of significance of color that can be acquired in the traditions of a people through the example of the Irish. Green means much to the Irish people Mother of the bride—for victory.

Saturn is crowned with evergreen; and the hair and garments of Neptune, the Dryads and Naiads are dyed with green.

Jewels and Stones

Emerald, Aquamarine, Green Sapphire, Zircon, Turquoise, Jade, Jasper.

Emeralds were presumed to strengthen the memory and bring joy; when mixed with water, to cure diseases.

Nero is said to have watched the gladiatorial games in Rome through spectacles made from emeralds.

Jade is connected with many superstitions, particularly in the East, where the Chinese consider it the most precious of all gems. It is supposed to remedy internal disorders if powdered and mixed with water. They believe that it prevents fatigue, prolongs life, and prevents decomposition after death. It has also been believed to be a cure for diseases of the kidneys.

Or  nge *Orange* has offices of a color expected between red and yellow. The characteristic depends upon its nearness to red or yellow. In its darker and less beautiful shades are sometimes emblems of distrust and deceit.

Browns are generally considered to be darker shades of orange, and when orange inclines toward the red and black, it is grave and somber, signifying strength, solidity, vigor and even sadness.

In Grecian and Roman days, orange was often used as the color of mourning. However, the association has been long past and the present interpretation usually denotes warmth, harvest and fruition of the autumn.

Jewels and Stones

Opal, Coral.

Although the opal is considered multicolored, orange is one of the predominant colors in the stone. More than any other stone, the opal has a lack of popularity due to the widespread belief that it is an unlucky stone. No one has ever been able to tell the true story of this superstition, but undoubtedly it is based upon the fact that the opal drops out of its setting more easily than any other gem because it is particularly sensitive to sudden changes of temperature.

Violet Purple symbolizes royalty, stateliness, pomp, dignity, richness, power; Christ wears such a color after the Resurrection, and the Madonna after the crucifixion. It signifies penitence in connection with figures of Saints. *Pink* is a tint, and many of the attributes tending the significance of red come under purple too.

Jewels and Stones

Oriental Amethyst, Zircon, Almandrin Garnet and Tourmaline. The amethyst combines violet and blue. The Greeks believed this stone, and the plant of the same name, to be a preventative of intoxication.

Red-Violet Red from the heat of the blood—love or anger. Violet meaning richness and humility. Together they mean emotional strength, passion.

Blue-Green Receptivity. Vigor.

Orange-Red Heat of the sun—strength of emotion—charm and warmth.

White White has always symbolized purity, chastity, and has traditionally been the raiment for christenings and weddings. It presents the purest state, and involves the use of all color as white. It asks a great deal of a human being because it demands perfection and reflects every flaw.

Jewels and Stones

Diamond, Pearl, Moonstone, White Coral.

Color Applications

Color has many orientations and applications. The following categories may prove suggestive:

Chemistry and Physics of Color

Colors have specific properties. Just as in medicine, certain chemical properties act and react differently, as given separately, combined in various ways, or treated by a catalyst. For instance, those of the red-yellow-blue triadic combination could be brash in arrangement by combining an Indian-yellow with a carmine red. A greater degree of satisfaction might be achieved by blending alizarin or vermilion with the red, and chrome or ochre with the yellow. Again, the red might be blended with a chrome green and the Indian-yellow with Parma violet to gray them. Each color referred to as red, having its own basic components, acts differently in reference to each separate yellow and each separate blue. Any blue, regardless of its beauty, may repel combination with other colors of combined pigment content unless it, too, has its own highly complex combinations.

Physics of color deals with the spectrum of rays and degrees of intensity of light as seen through prisms. It is employed in photographic or X-ray and ultraviolet projection, and related areas. We now have, in its rudimentary stage, Kirlian photography, capturing the radiant energies emanating from the natural order and human beings.

Color Pigment

It is in the cells and tissues of plants, animals and humans. Any substance used in coloring. Dry coloring matter used in oil or water to make paints.

Functional Color

When it performs a function suitable to the normal trend of work or activity, i.e. painting the San Francisco-Oakland Bay Bridge with red lead, making it appear orange, but only for the purpose of keeping it from corroding in the fog. An opposite illustration: believing that yellow lights can be seen further in the fog, which has been disproven many times by tests.

Directional Color

When the color acts as a directive of human behavior, telling persons what to do or where to go, such as in public buildings where stripes along hallways indicate passageways to different departments; or where pipes in oil refineries indicate the flow of fluid to the different machinery.

Architectural Color

Where the actual substances being utilized in the design of buildings are employed in a structural manner. The use of topaz stone for fireplaces may set the pace for a color scheme.

Decorative Color

Usually employed by artists from a native sense such as in representation, classicism, realism, modernism, surrealism, impressionism, and the like, and in all forms of commercial decoration.

Fabrics Surface Patterns

Naturalized

Life Forms



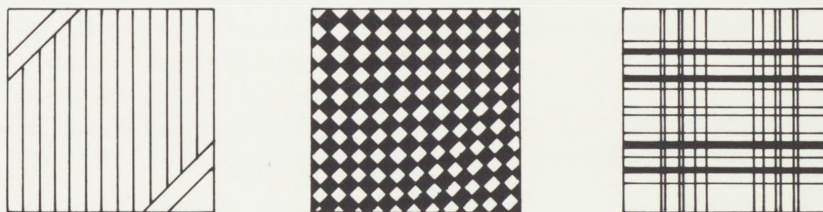
Conventionalized

Patterns created from Stylized Forms



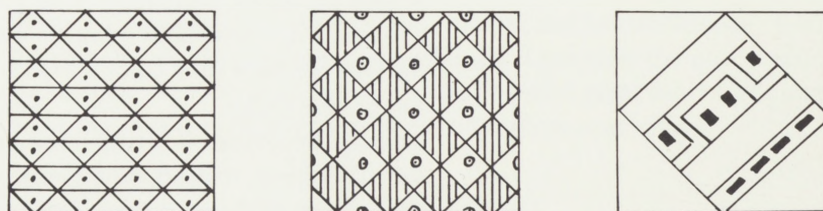
Abstract

Stripes, Plaids & Checks (Also Unrecognizable Forms)



Geometric

Triangles, Squares & Dots



Famous Personalities Spring

Women

June Allyson
Julie Andrews
Shirley Temple Black
Billie Burke
Ina Claire
Claudette Colbert
Doris Day
Zsa Zsa Gabor
Mitzi Gaynor
Dorothy Gish

Lillian Gish
Ruth Gordon
Betty Grable
Jean Harlow
Goldie Hawn
Helen Hayes
Celeste Holm
Miriam Hopkins
Judy Holliday
Hedda Hopper

Shirley Jones
Angela Lansbury
Gertrude Lawrence
Mary Martin
Marilyn Monroe
Debbie Reynolds
Jane Seymour
Dinah Shore
Beverly Sills
Lana Turner

Men

William Boyd
James Cagney
Johnny Carson
Jimmy Carter

Bing Crosby
Bob Hope
Lawrence Tibbetts
Robert Redford

Frank Sinatra
William Shatner
John Wayne

Summer

Women

Elizabeth Arden
Mary Astor
Elizabeth Barrett
Browning
Hattie Carnegie

Marlene Dietrich
Queen Elizabeth
Joan Fontaine
Greta Garbo
Grace Kelly

Anita Louise
Rise Stevens
Ann Todd
Loretta Young

Men

Lord Byron
Gary Cooper
Claude Debussy

Dwight Eisenhower
Leslie Howard
Douglas MacArthur

Wolfgang Mozart
James Stewart
Robert Walker

Autumn

Women

Lauren Bacall
Elizabeth Bergner
Jeannette MacDonald
Katherine Cornell

Greer Garson
Katherine Hepburn
Myrna Loy

Dorothy McGuire
Colleen Moore
Helen Traubel

Men

Humphrey Bogart
Jeff Chandler
Sergio Franchi

Danny Kaye
Yves Montand

Red Skelton
Spencer Tracy

Winter

Women

Marisa Berenson
Ilka Chase
Peggy Fleming
Dolores Del Rio
Diane de Poitiers
Margot Fonteyn
Jacqueline Kennedy
Onassis

Ava Gardener
Audrey Hepburn
Kay Kendall
Hedy Lamarr
Vivien Leigh
Nefertiti
Merle Oberon

Pavlova
Susan Peters
Barbara Rush
Rosalind Russell
Elizabeth Taylor
Yolanda
Cher

Men

Warner Baxter
Leonard Bernstein
Marlon Brando
Ronald Colman
Henry Fonda

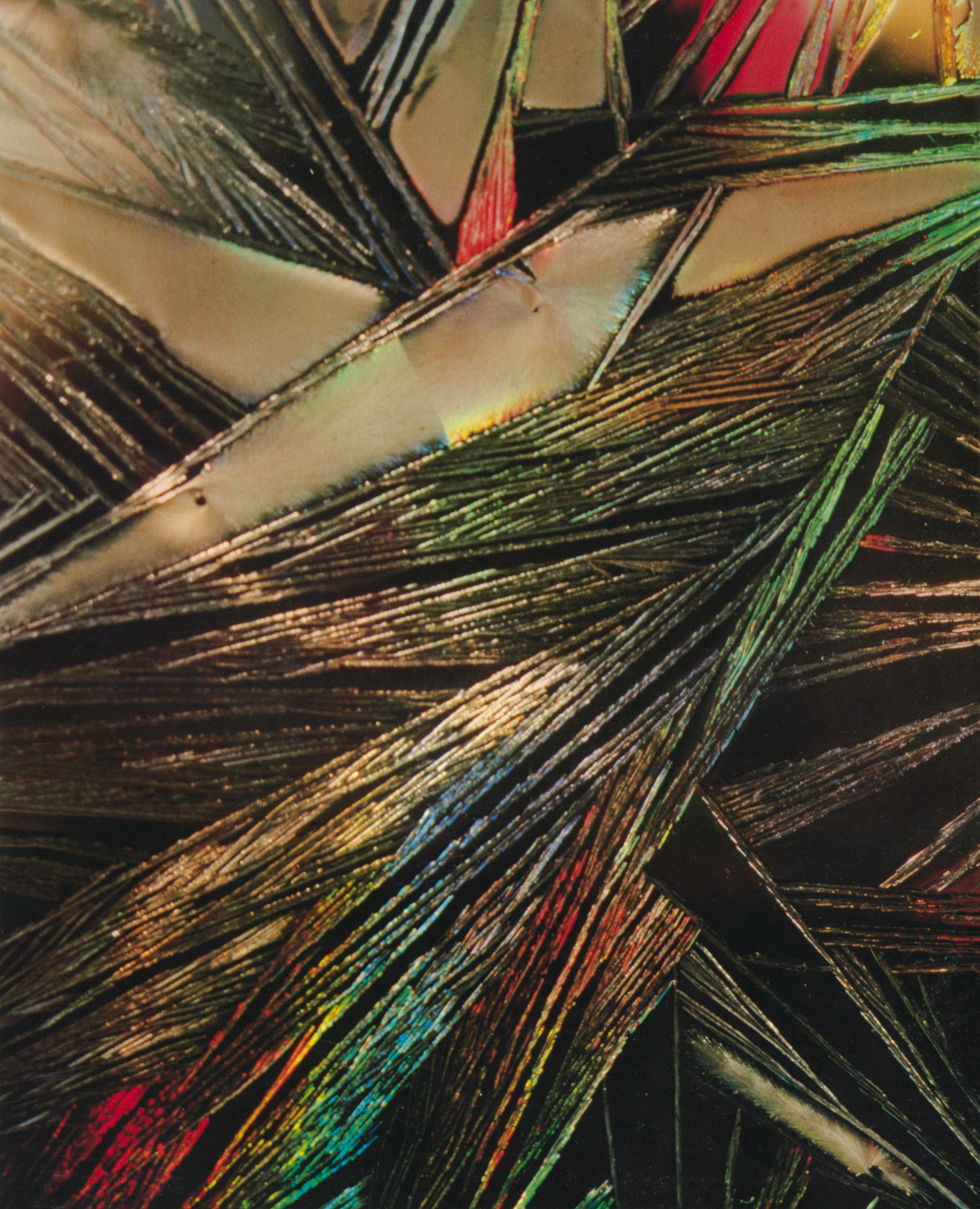
Cary Grant
Dustin Hoffman
Gregory Peck
Ezio Pinza

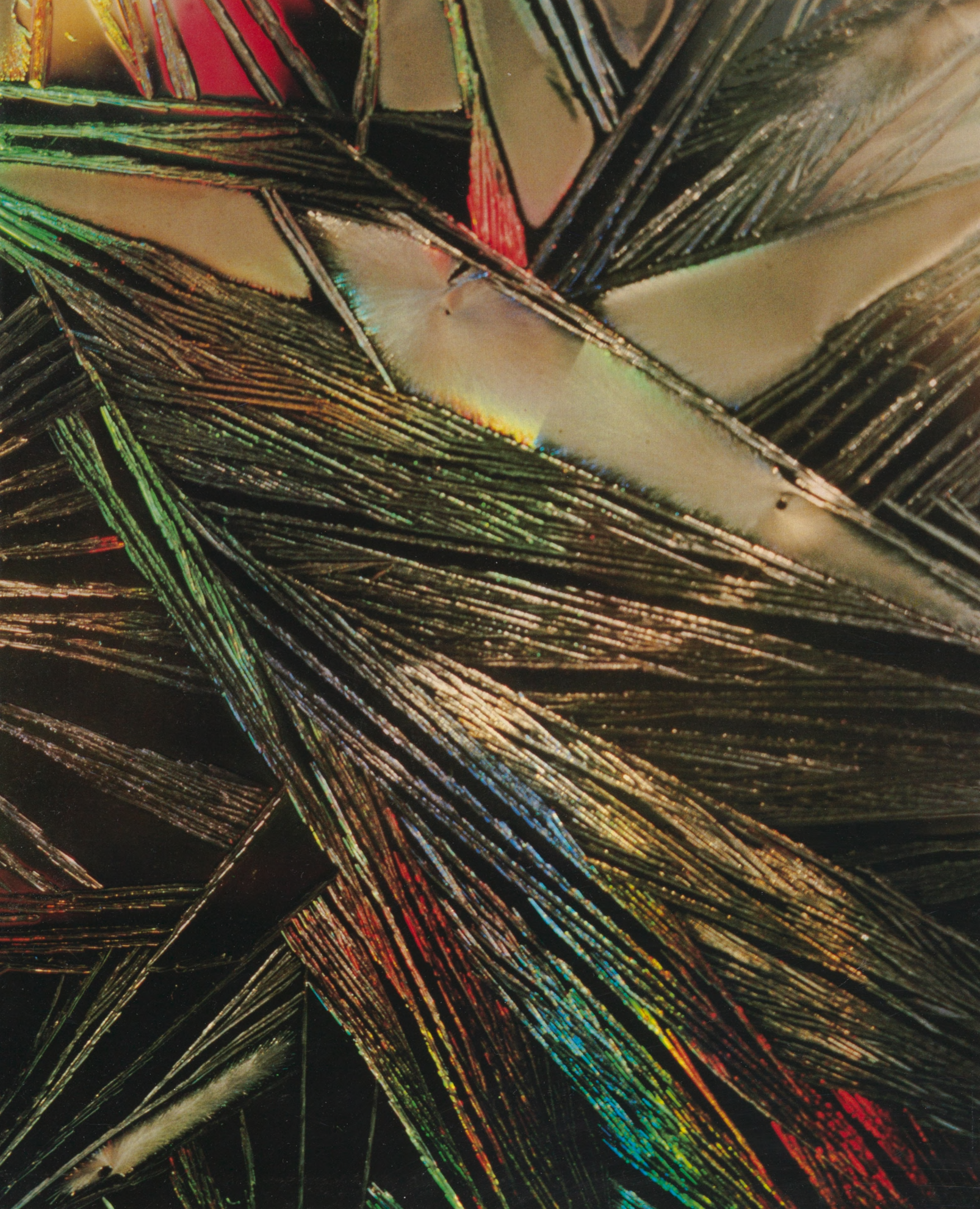
Tyrone Power
George Raft
Valentino
Henry Winkler

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The source of all color is nature. If we become aware that nature has provided us with a set of color clues or standards, and if we are able to pick them up, it will be possible to use these standards in the search for self.

Since the first clocking of time, we have identified cycles of vegetation as Spring, Summer, Autumn and Winter. In these climatic classifications we find the divisions of color . . . the vividness of Spring, the muted splendor of Summer, the flamboyance of Autumn, and the high drama of a resting Winter.

While nature divides her colors into four distinctly different groups, she uses a free and lavish hand in her combinations. They are always harmonious because they are related in value and are played against each other with great mastery.

COLOR—The Essence of You provides the reflections of the truths regarding the use of color and design to reveal one's true self.



