



Embroiderers' Guild of America

Master Craftsman Program

Color

Step One

Color Harmony/Color Symbolism

This step has two content areas or themes. The first is color harmony, both traditional and non-traditional. The second is color symbolism; what are the hidden messages that color conveys and how do they vary from culture to culture?

Each of the six steps in this program has three parts. For Step 1 they are:

1. **Essay: Color Symbolism.** Write a paper on Color Symbolism in various cultures, our own as well as others. The paper should be carefully researched, and should contain three to four pages (approximately 2000 words) of well thought out discussion. It should be typed or composed on a computer, not handwritten. You may use small colored pencil, crayon, or painted illustrations or paper or fabric collages to illustrate your points whenever it is appropriate. These should be in addition to the three to four pages of discussion. Please quote correctly, footnote your sources, and include a complete list of references. I am enclosing a style sheet that will give pointers on the proper form for quotes, footnotes, etc. This style sheet will apply to all papers submitted in this program.

2. **Stitching projects (two pieces):** For your first piece, pick a color harmony from a list of recognized traditional harmonies, and stitch a composition. Please follow the Guidelines for Stitched Projects sent on a separate sheet. These guidelines will apply to every stitched project in this program. You may use any media, thread type(s), stitches, etc., that you desire. Be sure to label the piece with the name of the color harmony you have chosen.

For your second piece, use the same media, thread type(s), stitches, etc., and work the same design. However, you must use a different color harmony that is not one of the traditional ones. In other words, create a color harmony of your own. You must have one hue common to both pieces, but only one; any other hues should be different from piece to piece.

3. **Artist's statement:** To accompany your stitched pieces, present an artist's statement that explains your sources of inspiration, your goals for the projects, and the thinking process you went through to accomplish these goals. Indicate whether or not you think you reached these goals, and if not, what you would do differently were you to try the exercise again. This artist's statement should be approximately one page, typed, double spaced.

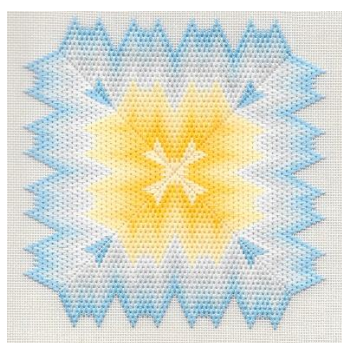
Examples of successfully completed pieces:



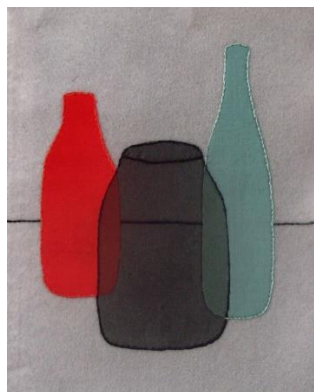
Ann Morland, Step 1



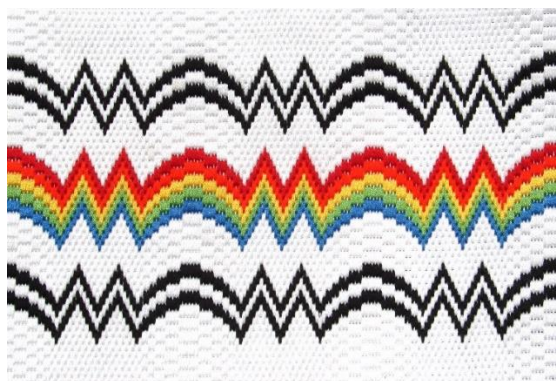
Pat Goaley, Step 1



Rosemary Denton, Step 2



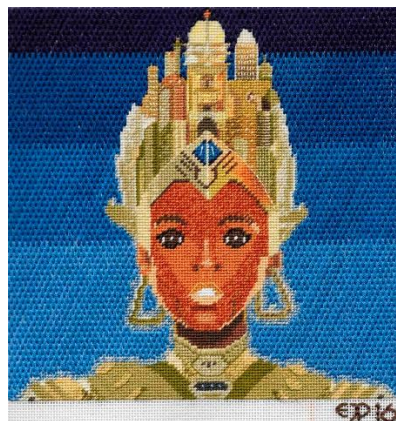
Carole Rinard
Step 5: Illusions



Elizabeth Pyatt
Step 3: Contrast



Helen Gottschalk
Step 4



Elizabeth Pyatt
Step 4

Bibliography for EGA Master Craftsman Program in Color by Mary D. Shipp
Updated Feb 2009 by Laura Smith (comments labeled LS)
Updated Oct 2018 by Helen Gottschalk (labeled HG)

This Bibliography has three parts. Part 1 is an annotated bibliography of books on color and related subjects. These are books I (Mary Shipp) own and can therefore give you some information about. Part 2 is not annotated; it is a list of other books that are recommended by people who write about color and needlework. I have not seen these books, so I can't describe them. Part 3 is a list of older books that contain the writings of color theorists. These may be of historical interest to you. Many are out of print and quite expensive and/or difficult to obtain.

In the left column, you may find the letters EGA, or pEGA. EGA means that as of September 2018, the book was owned by the EGA Lending Library, and may be borrowed by you. pEGA means that potentially the book may be available in the future, as I (Helen Gottschalk) have put in a suggestion to include it in the EGA library. You may contact EGA Headquarters at www.egausa.org/contact-us/ if you wish to borrow.

Part 1. Annotated Bibliography

(No authors listed.) *Elements and Principles of Design, Student Guide*. Glenview, IL: Crystal Productions, 2000.

An excellent beginning source for material on the elements and principles, but some-what basic. A good place to start. If you have purchased the Teacher's Guide, don't bother getting this one too; if you don't have either, I recommend the Student's Guide as having larger and clearer illustrations.

Albers, Josef. *Interaction of Color*, Rev. Pocket Ed. New Haven: Yale University Press, 1975.

Has a reasonable amount of material on simultaneous and successive contrast and other color juxtaposition effects. Chiefly of historic interest, as Albers was connected to the Bauhaus from its beginning.

Armstrong, Tim. *Color Perception*. Stradbroke, Norfolk, England: Tarquin Publications, 1996.

Explores many of the color effects investigated by early color theorists, such as color filters, the effects of rotation using Maxwell discs, etc. Contains projects to build and play with. Good basic information on the physics of color.

EGA **Bevlin, Marjorie E. *Design Through Discovery; An Introduction to Art and Design*, 5th. Ed. New York: Holt, Rinehart and Winston, Inc., 1989.**

While not my first choice for a book on design (Lauer would be my #1) this is a very good one. Bevlin covers all the needed material, and contains good illustrations.

EGA **Birren, Faber. *Color and Human Response*. New York: Van Nostrand Reinhold, 1978.**

Birren was probably the most prolific writer about color in the mid-Twentieth century, and certainly the most readable. The book contains a great deal of material on color and culture, symbolism, and emotional and biological response to color. Parts of it may be somewhat "other worldly", but that can be ignored.

EGA **—. *Color Perception in Art*. West Chester, Pa.: Schiffer Publishing, Ltd., 1986.**

I don't find this book as useful of some of Birren's other works, but there is still a lot of useful material here. I recommend purchasing the other works by Birren first, and checking out this one from the library before buying.

EGA **—. *Creative Color*. West Chester, Pa.: Schiffer Publishing, Ltd. 1987.**

Contains much useful information. I especially recommend the material on various illusions that can be created through use of color. Also has good material on value and value scales and value and sequence.

pEGA **—. *Principles of Color*. West Chester, Pa.: Schiffer Publishing Ltd., 1987.**

Has a good overview of hue circles and other shapes used to illustrate the relationship between various colors. Also contains material on illusions from color.

—. *The Textile Colorist*. New York: Van Nostrand Reinhold Company, 1980.

needlework does when confronted with our tools of the trade. Birren's response was the same as ours would be – see how many different color combinations one can create, and observe how the colors work together. This book is apparently little-known; I wish they would reprint it, because I would recommend it highly if it were easier to obtain.

Box, Richard. *Color and Design for Embroidery*. Washington, D. C., Brassey's, Inc., 2000.

Like so many other books of this type, this is a "picture book" showing beautiful work by other people, as opposed to a text on color or design. It does contain many inspiring photos, and much good material; just don't expect a lot of direct help in solving specific color problems. (Uses the British method of teaching by discovery. Very inspiring. LS)

Burr, Trish. *Color Confidence in Embroidery*. Milner Craft Series, 2012.

Examples of how color can enhance embroidery. (HG)

De Grandis, Luigina. *Theory and Use of Color*, translated by John Gilbert. New York: Harry N. Abrams, Inc., 1986.

The information in this book on color theory is quite technical. There is material on color systems, value, saturation and intensity, as well as simultaneous and successive contrast, and some other types of contrast. It is reasonably modern in approach, and not at all dogmatic, but a little hard to read.

Eckstut, Joann. *The Secret Language of Color*. Black Dog and Leventhal Publishers, 2013.

Useful for Step 1. (HG)

Elkins, James. *How to Use your Eyes*. New York: Routledge, 2000.

This is not a book on color, per se. It is, instead, a book on how to look at the world around you and really see what is there. It will improve the color abilities of anyone who spends time with it. Ties together art, science, and nature. Recommended.

Ellinger, Richard W. *Color Structure and Design*. New York: Van Nostrand Reinhold, 1980. Original copyright dated 1963.

This book is based on the Munsell (ten hue) system, and is put forward by the author as a practical book on color composition, for the artist and designer. It ties Munsell's theories into the basic theory of good design, and gives a series of exercises to work through. The approach is very analytical, but workable.

Feisner, Edith Anderson. *Color for the Needle Arts: Charts for Exercises. A Supplement to Color Studies*. Self-published, P. O. Box 66, Palmyra, VA., 22963; 2001.

These charts are useful after reading the author's text, below. If you have trouble visualizing some of the color effects, working one of the appropriate charts would definitely help. Any time spent here will be repaid, but you do have to do a little research first. Recommended for the serious student of color and needlework.

—. *Color Studies*. New York: Fairchild Publications, Inc., 2001.

Here is a book by the former Chairman of EGA's Master Craftsman Color Program; it is highly recommended. I consider it a "must have" for anyone in this program. My only qualification is that I would prefer more text to accompany the illustrations, but that is a matter of personal approach to learning.

Finlay, Victoria. *Color: A Natural History of the Palette*. Ballantine Group, 2002.

Finlay explores sources of various pigments around the world and links these to cultures, history, and economics. This book reads more like a novel than a non-fiction book. Good book for Step 1.

Francini, Audrey A. *The Art of Soft Shading*. Self published, 1986.

A classic which may only be available from book dealers who specialize in needlework books. Many good examples of how to achieve highlights, shadows, volume, etc., with thread.

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Gage, John. *Color and Culture: Practice and Meaning from Antiquity to Abstraction*. Berkeley: University of California Press, 1993.

This is somewhat similar to Gage's later book (see below), but shorter and more applicable to our areas of interest. It is a little difficult to read, especially for those without an art background, but well worth the effort.

— **Color and Meaning; Art, Science, and Symbolism. Berkeley: University of California Press, 1999.**

Presents a good historical viewpoint of color's place in society. Excellent, but difficult reading. I would recommend the earlier book, above.

Gerritsen, Frans. *Evolution in Color*, translated by Dr. Edward Force and Ruth de Vriendt. West Chester, Pa.: Schiffer Publishing, Ltd., 1988.

First surveys ways in which the relationships between colors has been portrayed two- and three-dimensionally throughout history; then presents directions on building Gerritsen's own color model. Discusses the development of color theory over the past 2000 years, but overall, pretty complicated.

pEGA **Gurney, James. *Color and Light: A Guide for the Realist Painter*. Andrews McMeel Publishing, 2010.**

Gives thorough and readable explanation of the effect of light on color, best practical explanation on how to render light correctly. (HG)

pEGA **Handell, Albert, and Leslie Trainor Handell. *Intuitive Light; An Emotional Approach to Capturing the Illusion of Value, Form, Color, and Space*. New York: Watson-Guptill Publications, 1995.**

For the stitcher who wishes to portray realistic subjects, this is an excellent reference. It deals with the way that lights and shadows are affected by color and vice versa. It is not a book on color theory as such, but contains some very good material nonetheless. I would not recommend it as a book on color theory, however.

Heller, Ruth. *Color*. New York: Penguin-Putman Books for Young Readers, 1995.

This is a kid's book, but it still contains good material for the absolute beginner in color. Watson (see below) is just as basic, but written for adults. Beautiful illustrations here, however.

Holtzschue, Linda. *Understanding Color; An Introduction for Designers*. 2nd. Edition. New York: John Wiley and Sons, Inc. 2002.

Slightly disappointing. I found several small points where her scientific explanations are outdated, and this bothered me, though I feel her material on color harmony and the use of color to be very well done. It would not be in my "top five" set of books, but this is only because I own so many others.

pEGA **Hope, Augustine and Margaret Walch. *The Color Compendium*. New York: Van Nostrand Reinhold, 1990.**

If you find a second-hand copy of this book, buy it. There are a large number of essays on a variety of topics concerning color, plus many shorter entries. It is a good reference for anything to do with color. Recommended, even though out of print.

EGA **Howard, Constance. *Embroidery and Colour*. London: B. T. Batsford, Ltd., 1986.**

Another title that promises a lot, but doesn't deliver much in the way of hard information about color, but it is a good exposition of the British style of embroidery and use of color. Worth having for inspiration.

EGA **Itten, Johannes. *The Art of Color: The Subjective Experience and Objective Rationale of Color*, translated by Ernst van Haagen. New York: Van Nostrand Reinhold Company, 1973.**

Originally published in Germany under the title *Kunst der Farbe*, in 1961. This is a classic of Twentieth century color. The plates are wonderful, and are the real reason for owning the book. It is, however, about twice the price, even at second-hand, of the version below. I am glad I have it, however, because of the illustrations.

— ***The Elements of Color*, edited by Faber Birren. New York: Van Nostrand Reinhold, 1970.**

This is a small format version of Itten's *The Art of Color*. It was edited by Birren and does not contain most of the illustrations in the original version, described above. I got along just fine with this smaller version until I got the larger one; this one contains good material on the basics of color theory, various color systems, has a good overview of contrast. Recommended, in this edition.

EGA **Kuehni, Rolf G. *Color: Introduction to Practice and Principles*. New York: John Wiley and Sons, Inc., 1997.**

Quite technical, but one of the few "color theory" books by a contemporary author. A revised and updated version of his *Color, Essence and Logic*, published in 1993. This latter is the version in the EGA Library, and is probably completely adequate for our purposes.

Note: author spelling maybe Kauhni in the EGA library

EGA **Küppers, Harald. *The Basic Law of Color Theory*. Woodbury, N.Y.: Barron's Educational Series, Inc. 1982.**

Presents a detailed but readable explanation of the way that color visions works, though I think the illustrated version in Zwimpfer is much easier to understand and all we need for this program. Küppers is quite scientific, as opposed to using the artistic approach. He gets into some serious mathematics as he attempts to explain a color code number system applicable to 1 million hues. Interesting, but not especially applicable to what we want to do in *Master Craftsman - Color*.

pEGA **Lambert, Patricia. *Controlling Color; a Practical Introduction for Designers and Artists*. New York: Design Press, a division of McGraw Hill, Inc., 1991.**

Highly recommended, but out of print. A very good reference, and definitely easier to understand than *Color and Fiber*, described below. Material on a number of topics that will be covered in this program.

EGA **Lambert, Patricia, Barbara Staepelaere, and Mary G. Fry. *Color and Fiber*. West Chester, Pa.: Schiffer Publishing, Ltd., 1986.**

For a long time, this was the standard text relating color to the fiber arts. Much of it is quite technical, however. Contains good material for the in-depth study of color, but try to find Lambert's *Controlling Color* first.

EGA **Lauer, David A. And Stephen Pentak. *Design Basics*. Fifth Edition. New York: Holt, Rinehart and Winston, 2000.**

Lauer would be my first choice if I wanted to purchase just one design book, followed by Ocvirk, et al, then Bevlin. Excellent discussion on Unity. All editions seem to be good. Recommended.

LeClair, Charles. *Color in Contemporary Painting: Integrating Practice and Theory*. New York: Watson-Guptill Publications, 1991.

Although mainly painting-related, this is a good source for discussion and information about contemporary color usage. It also presents an excellent view of color styles at the end of the Twentieth century. It should be in the library of anyone interested in contemporary color.

pEGA **Leland, Nita. *Exploring Color: How to Use and Control Color in Your Painting*. Cincinnati, Ohio: North Light Books, 1998.**

Leland is a painter who uses color very expressively. Her discussions on the use of contrast are superb. (LS)

EGA **Libby, William Charles. *Color and the Structural Sense*. Englewood Cliffs, N.J.: Prentice Hall, Inc. 1974.**

This was, for its time, a very clear exposition of basic color theory. It also contains good material on the history of color. I think it is no better than some of the more modern works, such as Lambert, however, and I have a few questions about some of the scientific material included. I would not recommend it as a primary source, but if you happen to own it, don't hesitate to use it as a reference.

pEGA **Menz, Deb. *The Crafter's Guide to Color*. Interweave Press, 2004.**
Good discussion of color principles, with great illustrated examples using fibers. (HG)

Livingston, Margaret. *Vision and Art: The Biology of Seeing*. Abrams, 2002.

Explains how neurobiology enhances art. Interesting and somewhat technical explanations on perspective, shading, stereopsis, motions, and illusions. (HG)

Ocvirk, Otto G., Robert E. Stinson, Philip R. Wigg, and Robert O. Bone. *Art Fundamentals. Theory and Practice*, 6th Edition. Dubuque, Iowa: Wm. C. Brown Publishers, 1990.

EGA

The required text for EGA's Individual Correspondence Courses in Color and Design, and a good basic reference. Chapters on color, value, and space are applicable to this program. Recommended, if you are unable to find Lauer, a good second reference if you have Lauer.

Page, Hilary. *Color Right from the Start; Progressive Lessons in Seeing and Understanding Color*. New York: Watson-Guptill Publications, 1994.

This is another book which concentrates on painting. It also contains a goodly amount of material on color theory, and thus, has application for needlework. One just has to remember that color is color; there are not two different sets of rules, one for painting and one for embroidery. It is much better than Wilcox, but I prefer Parramon's Color Theory (both books described below.)

pEGA

Parramón, José M. *The Big Book of Oil Painting*. New York: Watson-Guptill Publications, 1983.

This was my first introduction to Parramón. From the title, one can guess that the emphasis here is more on painting than anything else, but it still contains plenty of useful material. See also his 1989 book, referenced below.

— ***Color Theory*. New York: Watson-Guptill Publications, 1989. First published in Spain in 1988.**

Definitely painting-oriented, but an excellent presentation of basic color theory. The illustrations for sections on physics of color are very clear and understandable. Recommended.

EGA

Penders, Mary Coyne. *Color and Cloth; The Quilmakers Ultimate Workbook*. San Francisco: The Quilt Digest Press, 1989.

Generally I prefer not to recommend books that apply to a specific area of needlework, but this one is so useful for anyone in our field that I am including it. Although directed to quilters, there is much here for other needleworkers. Will not take the place of a good text on color, but has excellent workbook exercises.

EGA

Quiller, Stephen. *Color Choices; Making Color Sense out of Color Theory*. New York: Watson-Guptill Publications, 1989.

According to advance publicity, there is a new edition of this book due in early 2002. It is paint-oriented, but still contains useful material for the needle artist. I still prefer Parramón's Color Theory, however.

EGA

Sargent, Walter. *The Enjoyment and Use of Color*. New York: Dover Publications, 1964. I had set this book aside as being old fashioned, but I went back to it recently and was quite pleased with most things it contained. It's certainly worth the small price Dover charges, and would make a good addition to anyone's library. One caveat; many of the scientific aspects are outdated, so compare to a more modern reference.

Sausmarez, Maurice, de. *Basic Design: The Dynamics of Visual Form*, Rev. ed. New York: Van Nostrand Reinhold Company, 1983.

This is the fifth book in my "use all the time" stable of design books. There are two good chapters on color, but the author has a somewhat different attitude toward design. Worth reading through, however.

pEGA

Shipp, Mary D. *Color for Embroidery*. Self-published, 1996.

It's a little difficult for me to be objective about this book, because I wrote it. It is used and recommended by a lot of teachers, however. My goal, when I wrote it, was to provide a source of good basic color theory that was slanted toward needlework, but not exclusively so. It is available from stitchery shops and other sources of books about embroidery and needlework.

Sloane, Patricia. *Color: Basic Principles and New Directions*. London: Studio Vista and New York: Van Nostrand, Reinhold, 1971. (see next page for comments)

Sloane begins with an historical overview of color theory, then moves beyond this to discuss more contemporary views. I find this book a useful antidote to some of the more “rule based” approaches to color.

—, editor. *Primary Sources; Selected Writings on Color from Aristotle to Albers*. New York: Design Press, a division of McGraw Hill, Inc., 1991.

This book appears to be a good way to approach the writings of color theorists, artists, and others from earlier times. It will not substitute for a well-planned book on color, however. To some extent, it reflects Sloan’s iconoclastic bias, but I see that as a plus, not a minus.

—, **The Visual Nature of Color**. New York: Design Press, a division of Tab Books, Inc. 1989.

An outstanding book for those who are willing to lay aside their preconceptions. Sloane is as close as anyone can get, today, to a color theorist, though she would not appreciate my saying so. Witty and urbane, she has little patience with “rules” for color usage, among other things. Quite difficult reading, however.

EGA **Smith, Barbara Lee. *Celebrating the Stitch; Contemporary Embroidery of North America*. Newtown, Ct.: The Taunton Press, 1991.**

Because this is a book that treats needlework as a fine art, I highly recommend it, even though it is not about color, per se. Everyone who is serious about the creative side of embroidery should study this book to see how recognized needle artists handle color.

EGA **Smith, Charles N. *Student Handbook of Color*. New York: Reinhold Publishing Company, 1965.**

Based on the Ostwald Color System and Color-Aid Papers. Uses 4 primaries (green, yellow, red, and blue) and 24 basic hues, as well as 8 grays, white, and black. An interesting approach; learning exercises are well worked out, but many are confusing when the reader tries to transfer this “by the numbers” system to the more commonly-used systems. Excellent descriptions of how to achieve some of the visual illusions using opaque colors. The fact that the book has no index and no glossary is annoying.

Watson, Barbara K. *The ABC’s of Color; Keeping it Simple*. Self-published: P. O, Box 9311, Ontario, Ca., 1992.

If you have never taken a color class and don’t own a color book, either this or Ruth Heller’s book (above) is the place to start; that is -- if you can’t take a color class either at Seminar or through correspondence classes. Neither book will get you very far, but either one will get you started, at least on vocabulary and basic concepts. This one is written for adults; Heller is written for kids.

Wilcox, Michael. *Blue and Yellow Don’t Make Green*, Rev. ed. Cincinnati: North Light Books, 1999.

While this book may be of use to painters trying to mix the colors they want on the palette, it is not really useful to needleworkers, and I don’t recommend it. Parramón, Page, or Quiller are much more useful and contain lots of good information. (or Leland)

pEGA **Wolfram, Joen. *Color Play*. C&T Publishing, 2000.**

This is a quilting book, with copious color plates that illustrate illusions created using highlights, shadows, depth, luminosity, and quite adaptable to embroidery. (HG)

—, ***Magic Effects of Color*. C&T Publishing, 1992.**

Good discussion on light effects, luminosity, luster, shadows. Color plates of quilts. More technical than her Color Play book. (HG)

Wong, Wucius. *Principles of Color Design; Designing with Electronic Color*. 2nd. Edition. New York: John Wiley and Sons, Inc., 1997.

This is a modern, up-to-date approach to color theory, with good illustrations. Probably the most useful material is that on the various color systems used on computers. Though much of the material on color theory is covered elsewhere in simpler terms, I anticipate using this book quite often with dealing when electronic color.

Zelanski, Paul and Mary Pat Fisher. *The Art of Seeing*, 4th ed. Upper Saddle River, N. J.: Prentice Hall, Inc., 1999.

Contains some material from their *Color and Design*, as well as other worthwhile material. Emphasis here is on the “seeing” part of the art experience. For this reason, I really recommend this book. A lot of our color problems occur because we don’t really look at things around us.

— ***Color*. Englewood Cliffs, N. J.: Prentice Hall, Inc., 1990.**

This book provides a good overall view of color, but does not contain a lot of detail on any subject. Probably best used as a supplementary text.

— ***Design; Principles and Problems*. Fort Worth: Holt, Rinehart and Winston, 1984.**

Though a design book, this has good chapters of color, value, and color interactions. Again, a good supplement, but not really a primary source.

Zwimpfer, Moritz. *Color, Light, Sense, Sight, An elementary theory of color in pictures*. Translated by Dr. Edward Force. West Chester, Pa.: Schiffer Publishing, Ltd. 1988.

Contains probably the best graphical representation of how color “works” from the point of view of physics and physiology. It has very clear diagrams, but they may be more technical than most people need. On the other hand, it answered a lot of questions that I had been pondering for quite awhile. This would be an excellent choice for someone who already has a few other good color books and wants to expand their library.

Part 2.

These books appear on one or more bibliographies from authors whose color knowledge I respect. I am not familiar with them, so I have not been able to annotate them. Many are out-of-print. Sources for this book list are Edith Feisner, Ann Harris, Mary Ellen Searcy, and Nina Soltweidel. My thanks to all of them.

Ardley, Neil. *The Science Book of Color*. San Diego: Harcourt, Brace Jovanovich, 1991.

Brusatin, Manlio. *A History of Colors*. Boston: Shambhala, 1991.

Eckstein, Helene W. *Color in the 21st Century*. New York: Watson-Guption, 1991.

EGA Fabri, Ralph. *Color, a Complete Guide for Artists*. New York: Watson-Guption, 1967.

Falk, David S., Dieter R. Brill, and David G. Stork. *Seeing the Light*. New York: Harper & Row, 1986.

Galton, Jeremy. *Color*. Edison, N. J.: Chartwell Books, 1994.

Gerstner, Karl. *The Forms of Color*. Cambridge: MIT Press, 1986.

Hall, Marcia. *Color and Meaning*. New York: Cambridge University Press, 1992.

Itten, Johannes. *The Color Star*. New York: Van Nostrand Reinhold, 1986.

Jeunesse, Gallimard, and Pascale de Bourgoing. *Colors*. New York: Scholastic, Inc., 1987.

Lamb, Trevor and Janine Bourriau. *Color: Art and Science*. New York: Cambridge University Press, 1995.

Marx, Ellen. *Optical Color and Simultaneity*. New York: Van Nostrand Reinhold, 1983.

Matthaei, Rupprecht. *Goethe’s Color Theory*. New York: Van Nostrand Reinhold, 1971.

Padgham, C.A. and J.E. Saunderson. *The Perception of Light and Color*. New York: Academic Press, 1975.

Portmann, Adolf, et al. *Color Symbolism*. Zurich: Spring Publications, 1977.

Rainwater, Clarence. *Light and Color*. New York: Golden Press, 1971.

Rossolti, Hazel. *Color*. Princeton: Princeton University Press, 1983.

Sidelinger, Stephen J. *Color Manual*. Upper Saddle River, N. J.: Prentice Hall, Inc., 1985.

Tilton, John Kent and Scalamandr  Silks, Inc. *History of Color as Used in Textiles*. New York: The Company, n.d.

Tucker, Marcia. *The Structure of Color*. New York: Whitney Museum of American Art, 1971.

Verity, Enid. *Color Observed*. New York: Van Nostrand Reinhold, 1980.

Yenawine, Philip. *Colors*. New York: Museum of Modern Art, 1991.

Part 3.

Chevreul, M. E. *The Principles of Harmony and Contrast of Colors and their Applications to the Arts*, edited by Faber Birren. West Chester, Pa.: Schiffer Publishing Limited, 1987. (Originally published in France in 1839.)

EGA Graves, Maitland. *The Art of Color and Design*. New York: McGraw Hill Book Company, Inc., 1951.

— . *Color Fundamentals*. New York: McGraw-Hill Book Company, Inc., 1952.

Hickenthier, Alfred. *Color Mixing by Numbers*. New York: Van Nostrand Reinhold, 1969.

Munsell, Albert. *A Color Notation*. Baltimore: Munsell Color Company, Inc., 1971.

EGA — . *A Grammar of Color*, edited by Faber Birren. New York: Van Nostrand Reinhold Company, 1969.

Rood, Ogden. *Modern Chromatics*. New York: D. Appleton & Co., 1879. (Reprinted by Van Nostrand, Reinhold in 1973.)

von Goethe, Johann Wolfgang. *Theory of Colours*. Translated by Charles Lock Eastlake. 9th Printing. Cambridge, Mass.: The M.I.T. Press, 1989. (Originally published in Germany in 1810.)