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# The Effect of Area

## on the Affective Value of Color-Combinations. II

*Keizo Hayashi*

The results of the Experiment I were described in the previous paper as follows. The affective value of composite color stimuli of the form the one enclosing the other depended upon the size of the inner component, and, although the relationship between the affective values of the composite and the component stimuli was not simple, contribution of a pleasant color was larger when presented as the outer than when presented as the inner. Besides, it was discussed in the previous paper that the affective value of the color combination seemed to be determined, first of all, by the way how a subject perceives the balance between the components.

The composite color stimuli employed in this Experiment II were same as those in Experiment I. However, they were arranged in a different way into the series in which the composite was compared with each other in pair. In part I of the present investigation, color of the outer was kept constant and the composites differing in color of the inner were compared, and, in part II, color of the inner was kept constant and the composites differing in color of the outer were compared. As in the Experiment I, relative size of the components was varied in three steps in part I and in part II and the paired comparisons were made always between the composites whose inner components were of the same size.

Results:

1. The affective rank order of the composites within the series seemed to be independent upon the size of the inner component in part I as well as in part II. Hence, the affective value of the composite remained approximately the same as long as the relative size of the components was kept constant.

2. The combination of color highly ranked in part I was not

necessarily ranked highly in part II and vice versa.

3. The affective value of the combination of the same colors differed markedly when the inner and the outer components were exchanged.

4. The composites which have brighter colors (e. g., O, Y, G.) as the inner and darker ones (e. g., R, B, P.) as the outer were preferred in general.

5. Although two factors, *harmony* and *contrast*, are considered important for the affective value of color combination, it seems to me, they are nothing but terms designating the "meaning" of the balance of the components. Hence, the individual difference in the affective value of color-combination should be understood in the varieties of the "meaning" of the balance which presumably differ from individual to individual.