

# COLOUR



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## PSYCHOLOGY

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## FOR

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# DESIGNERS

Understanding How Colour Works,  
And **When** To Use **Which**

**G.N FOBY**

CPFD

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Understanding How Colour Works,  
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## **COLOUR PSYCHOLOGY FOR DESIGNERS**

by G.N FOBY

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## Psychologist Uncommon

He is not just a designer, he is also a ***psychologist***. This is because he enters the mind of his clients to visualize the story they want to tell but can't, and then he graphically begins to tell the stories. He is an ***uncommon*** graphic designer.

***Dr. Ogumka Chieme***

*Author, and Physician*

## ACKNOWLEDGMENT



**DANIEL NATTEY**

**DAVID AMPADU**

YOU ENCOURAGED AND GAVE ME FIRST-HAND  
TRAINING TO BE A GRAPHIC DESIGNER

**THE READER**

YOU FOUND IT INTERESTING TO  
READ MY BOOK.

# THANK YOU!

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# INTRO- DUCTION

It is possible you could be an authority in design yet chromatophobic.

Seasoned designers and authorities in the design industry has inspired me and sought my advice in design related terms. Of all, the most reoccurring shock is the dilemma possessed among us. I include myself for then, I was deep into same dilemma.

Designing and creating visuals for 6 years of work and business in same field has exposed me to many realities in me that I never knew existed. As a growing boy, I loved whatever had a beautiful colour. I bought a light-flower decoration when I got in contact with it, not minding if the previous was still in use and in good shape. Not until my elder brother scolded me on wasting all my money on colourful things.

This being my experience, I grew loving colours and as a graphic designer, or better still, a visual

developer, I have access to colour manipulations as my job demands.

My research and discovery shows that, like me, many pro graphic designers, have always found it safe to play with White, Black, Blue and Red colours. Every other colours was beautiful but not my pick. Though I am good in design and my graphic control is splendid, I was still having chromatophobia. Chromatophobia means 'fear of colours'. I was afraid of not putting up a bad looking design. When I got that off me and noticed I was not alone, I decided to write you a book on it.

I contacted some guys same also in design field whom I respect their works only to discover majority have same issue and was pleading with me to hurry and get the book published so they can read and clear out the fear.

This book is intended to expose to you the psychology of colour handling and the meaning of colours as it varies from different geographical terrines. It is not a book of law. Creativity shouldn't have a book of law.

This book also contains imageries that further explains concepts and principles of colours in design. Have a nice time reading.

01

# COLOUR AND PSYCHOLOGICAL IMPACT

Environment have shaped our mind to receive certain signal when we see certain colours.



If a friend walks up to you and present you this design in a photo frame, what do you sense that friend of yours wants to communicate? Whatever comes to your mind is what I want to handle.

Is there any special reason for the dominant use of green and blue as colours in the hospital surgical room? Or why do you think lab suites should be white in colour and no colour else will do?

## COLOUR AND PSYCHOLOGICAL IMPACT

The environment we are in have shaped our thinking so greatly that when we see colours, we have a default interpretation to them.

To the design above, graphical analysis tells it is just, a hue of purple, and pink with a choice shaped art of different sizes, having same colours as pink and purple and overlaying on themselves in semitransparent presentation. This how graphics defines it not human mind. Our psychology tells us different thing all together.

During my study in human computer interaction, my lecturer took us through a mental journey on human psychology and how it reacts to colours. He explained the reason for the use of blue and green in hospital to be a therapeutic and psychological way of calming the mind to think at ease. Noting that the average patient that visits the theater is afraid and thus needs the very best endeavour to bring him to a mental rest before any surgical operation can occur.

To this, visual communication to us designers becomes more of psychological job as it is artistic. According to Eddie Opara, *we become more of graphic therapist*. This is more than just beautiful shapes and random colour generating ability.

Colours means different things to different people and different belief systems, thus an international and intentional designer should understand who his audience is and what they perceive when a given colour is shown them. More of this is handled in Chapter 6.

I told a friend of mine how I loved white colour generally. I told him if I had my way, I would only wear white clothes and even suites all the time. He looked at me and said *“well, you are a pastor it’s ok. For me, I can’t. I always see white suite as a cloth for the priest or holy and pure people. I don’t think I am yet on that category of humans”*.

## COLOUR AND PSYCHOLOGICAL IMPACT

I remember the first time I saw someone eating the local Yoruba food “Amala”, I was so irritated that I almost threw up. That is because I have never seen nor ever thought human could eat such a brown thing and of all not a perfect solid or even as hard as a cake but a substance I could only term to be in a semi solid state. My feeding psychology was just not agreeing to it. It tickled my emotion and wriggled my peace. What was actually wrong in my mind was not the food, but the colour of it. Well, after 12 years down the line when I have successfully fought the psychological settings I had about the meal, I could even make a demand from Taiwo my friend that I needed Amala for a meal.

In modern churches, different colours of lights are used in different service events and sessions. When it is praises and dance time, the colour ambience is different from when it is worship and prayer time. The colours helps in tuning our mind and emotion to embrace the quality of what the next session has to offer.

We have our whole life wrapped in colours and our emotions and mind become the reactant figures to the environments we create with the colours we choose. The job of a designer is to understand what colours communicates and intentionally use them in appropriate context.

02

# COLOUR THEORY

It is difficult to declare how exactly colours should be used and how they form. Human met colours the moment he opened his eyes to the universe. As human and geographical location varies, their colours and interests also varies. I love wearing white clothes for example, to another, it could be a worst pick for an outfit. This notwithstanding, we have a set of generally accepted principles and thoughts on how colours should be used and maximized. These guidelines and observations written are now what we call the colour theory.

In the 1990s, Albert Henry Munsell, an art professor in Boston (USA) came up with one of the most influential colour modelling system and a form for naming colours. This became what is called theory and explains the three determinant factors that comes in play before a given colour shade is displayed. In other words, it is the three states of colours. This state is **Hue**, **Value** and **Chroma**.

**Hue** — According to Munsell, hue is “the quality by which we distinguish one color from another.” Typically, blue has different hue from red and red has different hue from green and so with black too.



**Value** — “The quality by which we distinguish a light color from a dark one.” It measures how bright or dark a color is. At full value (brightness) a color of any hue appears white. At zero value (no brightness), any color appears black.



**Chroma** — The richness of hue. It differentiates deep blue from pale blue, for example. Another word for Chroma is *saturation*. When you add a white paint to red it reduces its saturation or chroma making it paler. A colour at full saturation is a pure hue. A colour at zero saturation is a shade of gray.

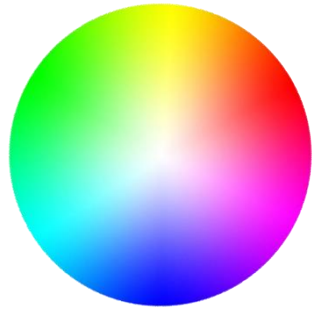
Munsell went further in specifically distinguishing between colour Hue, Value and Chroma to make name for each noticeably different colour. Pink is a lighter value of red but since pink is evidently different from red, it should have a unique identity – A name.

## **Colour Wheel**

In another observation as regards colour hues, values and chromas, it is also very important to note the relational variations and change they have between themselves and others. Truthfully, all colours, if represented correctly, has relationship with any other when all necessary intermediate colours are present to support the flow and transition. In attempt to find out this relationship the colour wheel and spectrum was developed.



Colour Wheel



Colour Spectrum

These two systematic arrangement of colours shows the relationship in endless loop of colour variations. The Wheel reveals colour difference in hues. That is the absolute state of colours in absence of saturation and diminishing or increasing values. While the spectrum shows the variations, having into account and considerations the in-between colour values and saturations.

The wheel consists of the Primary, Secondary and Tertiary colours.



**Primary colors** make up the basis for the colour wheel. Here they are Red, Yellow and Blue.

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**Secondary colours** are made by mixing equal portions of the primary colours. These create green, orange and purple

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**Tertiary colours** are made by mixing a primary colour with a neighbouring secondary colour

The primary, secondary and tertiary colours are also further divided into two parts that has a massive impact also on human mind. They are called the cold and warm colours.



Cold colours on the left generally have and sends a calm signal to the mind. They are very useful in designing materials and content that is targeted to adult minds. This is because, the average adult has a whole lot going on in his mind, these includes bills, work stress, schedules, family and lot lot lot more. So designing for this age bracket requires a kind of thing that should calm the mind. It should be mild to look upon.

In the other hand, the warm colours send s action signals such as emergencies, warning, notices and many more. Generally to the mind, they trigger actions and passion. It is highly recommended that these set of colours be used for what kids should use. Mostly in design of toys and the like. This is because of how the mind of kids work. The average child always wants to play. It is recommended that the environment for their mental development be given them. As the colours triggers actions in their mind, it helps their mental development.

Another major observation in colours is with their appearance and variation when they come in contact with other colours. Brown looks nice when standing alone on a white background but doesn't look same when it stands on pink background. To many, it looks like a dirty colour.

# COLOUR HARMONY

The varying nature of human and her likes and dislikes has made it very difficult to have a one-suit-all colour. But one thing that all humans keep up in united interest is harmonious use of colours, specifics notwithstanding. In other words, whatever colour it is one is using for a design, it should just be harmonious and appealing to the eyes.

Juxtaposing colours for appealing look and effective communication is really a big deal. That is the heart and crux of designs. Lack of proper attention to colour harmony always causes **colour noise**. The site of it is appalling. Most clients have an erroneous idea of colours. It is your job to advice. Also not forgetting they have the final say.

Many young designers make the mistake of thinking colourful means beautiful. It is absolutely not. Colourful is just the presence of many colours, while beautiful is the presence of harmony in them all.

## FIVE TYPES OF COLOUR HARMONY

### Direct Harmony



This is the most basic harmony. It is a point opposite to the key colour on the wheel. This “opposite” colour is referred to as the complementary colour and

thus the direct harmony can also be called the *complementary harmony*. Virtually all colour harmonies (except Analogous) are a variation of the direct harmony. It is the reason the wheel exists as opposed to a different kind of chart.

The high contrast of complementary colours creates a vibrant look especially when used at full saturation but can be jarring if not managed properly. This is the most common colour scheme and is easy to find in all sorts of designs. Hulk’s green colour has purple

as its complementary colour—which is the reason he wears purple shorts. Red and green are the Christmas colours and also happen to be complementary colours to each other. In photography, blue is considered the best colour to put behind a person as it is the complementary colour to skin tone.

Complementary colour schemes are tricky to use in large doses, but work well when you want something to stand out. Complementary colours are really bad for text as both colours have a similar “strength” and will fight for attention.

## Split Complementary



Rather than the point opposite the key colour on the wheel, the split complementary takes the two colours directly on either side of the

complementary colour. This allows for a nicer range of colours while still not deviating from the basic harmony between the key colour and the complementary colour.

This colour scheme has the same strong visual contrast as the complementary colour scheme, but has less tension. The split complimentary colour scheme is a safe choice for virtually any design as it is near impossible to mess up and always looks good.

### Triadic Harmony

Also called *Triadics* or *Triads*. This refers to the



colour two spaces to either side of the key colour's complement. Essentially, with the triadic harmony, you are using three equally distanced colours on the

colour wheel. As such, you're stretching the basic

idea of colour harmony and thus this harmony is best used with only touches of colour.

Too much of each colour and your design appears to have too many colours and can be too vibrant.

To use a triadic harmony successfully, the colours should be carefully balanced—let one colour dominate and use the two others for accent. Or, desaturate all your colours and only use the triadic colours in small spots or touches.

## Analogous Harmony



Also referred to as *related colours*, these are the colours directly on the left and right of your key colour. They usually match up quite well and create a serene and comfortable

design. While this colour harmony can be pleasing

to the eye, it can also come across as monotone. If you are going for a design that's primarily one color, this is a good choice.

### Tetradic Harmony



Similar to the Triadic, except that there are four points, all equally distanced on the colour wheel. This is a colour harmony I've only seen mentioned in more

recent texts on the subject of colour harmony

This harmony is good when you have numerous elements that all need to stand out on their own—such as a poster that features 4 or more characters. By using colours equally distant on the colour wheel, each character gets equal attention.

# COLOUR CONTRAST

Colour contrast in simple terms is just the different between any two colours. In any form of design whatsoever that will involve more than one colour value, it is very good and professional practise one shows a clean contrast between them. Elements in design shows clearer and stands out when the contrast is obvious. Take for example, adding a text to a background. The text should be contrasting the background if it must be visible and outstanding.

Johannes Itten described and categorised contrast to be in two major forms. Value contrast and Hue contrast. Whereas there are known seven classes of contrast. Here they are.

### **Contrast of hue**

Difference between hues such as yellow, blue and red. This means the greater the distance of a hues in the colour wheel, the greater the contrast.

## Light-dark contrast

Whether our design appears to be of night or day, dark or light, deem or bright, it all depends on the colour value we are working with.



## Cool-warm contrast

Cool colours always contrast with warm colours. Example. Red, orange yellow (warm) contrasted with blue, green and brown (cool).

## Complementary contrast

In our previous chapter we looked at complementary harmony. Every complementary colours in the colour wheel will always contrast each other.

## **Simultaneous contrast**

This contrast occurs when the boundaries between colours perceptually vibrate sometimes creating interesting illusions. This is an effect that occurs when two adjacent colours enhance or reduce their optic saturation:

- White looks whiter when surrounded by darker value.
- Gray appears more intense when surrounded by lighter value.
- Colours can appear lighter or darker depending on their surrounding value and hue.

## **Contrast of saturation**

Contrast between pure, intense colors and more neutral, pale colors.

## **Contrast of extension**

Involves assigning numeric properties to color and then using them in weighing proportional amounts next to one another.

05

# COLOUR AND READABILITY

## I love making things readable

Can you read the text up there? And how do your visual sense feel trying to read it? In an advert in one of the local Television stations I saw, that was exactly what they did. Writing a yellow text on a white background. I know the designer was paid for doing that torture to our visual sense in the name of design.

In the previous chapter, we looked intensively at contrasts and how they make designs stand out. The idea is not different from what we have here. To attain readability, your text must be of harmony with the background on which it stands. Your design is not in good shape if it involves typography that are not readable.

There is always a lure every junior designer gets in typography. That is the desire to use multiple fonts that are awesome and beautiful and to give it many colours too. It is wrong. Please, do understand once again that colourful does not mean beautiful. Always make your texts easily seen and read.

This Tom Osborne's article on viget will give us a very good guideline to achieving maximum colour and text readability. He stated that in order to get readability done both on the web and graphic design, we must take account of the following.

### **Establish a colour palette (with tints, tones, and shades)**

Colour palettes helps in determining what colour of text should best contrast the background colour. This is an example of a palette.



## Find a good colour contrast analyser

There are many web systems designed to help you in colour contrast checking. Use them. These systems includes.

- Colorable (Demo) by Brent Jackson (\*new favorite\* h/t @JimJones)

<http://jxnblk.com/colorable/>

- Luminosity Colour Contrast Ratio Analyser by Juicy Studio

<http://juicystudio.com/services/luminositycontrastratio.php>

There are many more you can get online, just explore.

# COLOURS AND THEIR MEANING

In chapter one, we looked at how colours influence human, psychologically and emotionally. As environment changes, climate and race differs, so do our value system, and preferences in regards to colours also do. A promise was made to look at this in deeper perspective as we see how different colours are being perceived both generally and culturally.

## Red

Psychological	
<b>Positive</b>	Beauty, Blood, Christmas, Comfort, Courage, Energy, Enthusiasm, Excitement, Heat, Love, Passion, Power, Sacrifice
<b>Negative</b>	Aggression, Anger, Battle, Cruelty, Danger, Death, Failure, Hunger, Immortality, Negativity, Revolution, Stop

## COLOURS AND THEIR MEANING

<b>Cutural (By Country)</b>	
<b>AFRICA</b>	Wealth
<b>AUSTRALIA</b>	Land, Earth
<b>CELTIC</b>	Death, Afterlife
<b>CHINA</b>	Celebration, Good luck, Happiness, Long life, Marriage
<b>EGYPT</b>	Conservatism
<b>FRANCE</b>	Masculinity
<b>INDIA</b>	Purity, Soldier's symbol
<b>MEXICO</b>	Religion
<b>NEWZEALAND</b>	Nobility, Divinity
<b>NORTH AMERICA</b>	Conservatism, Republican, Patriotism
<b>Cultural (By Religion)</b>	
<b>CATHOLICISIM</b>	Wrath, Holy Spirit
<b>CHRISTIANITY</b>	Hell, Blood of Christ
<b>BUDDHISM</b>	Achievement, Wisdom, Virtue, Fortune, Dignity



Yellow

<b>Psychological</b>	
<b>Positive</b>	Intellect, Wisdom, Optimism, Radiance, Idealism, Warmth, Fun, Happiness, Friendship, Hope, Imagination, Joy, Curiosity, Spirituality, Enlightenment
<b>Negative</b>	Jealousy, Cowardice, Deceit, Caution, Warning, Weakness, Mourning, Revolution, Envy
<b>Cutural (By Country)</b>	
<b>GERMANY</b>	Summer, Crime
<b>ITALY</b>	Hospitality
<b>UKRAINE</b>	Benevolence
<b>EAST ASIA</b>	Sacred, Imperial
<b>CHINA</b>	Honor, Royalty, Nourishing
<b>INDIA</b>	Commerce, Merchant & Farmer symbol
<b>EGYPT</b>	Mourning
<b>JAPAN</b>	Courage
<b>SOUTH AFRICA</b>	Wealth

## COLOURS AND THEIR MEANING

<b>SAUDI ARABIA</b>	Strength, Reliability
<b>HINDU CULTURES</b>	The Festival of Spring
<b>NORTH AMERICA</b>	Taxis, Transportation
<b>NATIVE AMERICAN CULTURES</b>	Unconditional love
<b>CULTURAL (By Religion)</b>	
<b>ISLAM</b>	Wisdom
<b>CHRISTIANITY</b>	Divinity, Holiness
<b>BUDDHISM</b>	Humility, Separation from materialism, Emptiness



Blue

### Psychological

#### Positive

Knowledge, Coolness, Peace, Masculinity, Contemplation, Faith, Loyalty, Justice, Vastness, Intelligence, Spirituality, Serenity, Cleanliness, Security, Subconscious, Power, Confidence, Technology, Success

<b>Negative</b>	Depression, Apathy, Coldness, Detachment, Immoral, Old-fashioned, Confusion, Dominance
<b>Cutural (By Country)</b>	
<b>CHINA</b>	Children, Youth, Innocence, Immortality
<b>JAPAN</b>	Surrounding ocean
<b>IRAN</b>	Mourning
<b>GERMANY</b>	Employee dismissal
<b>EGYPT</b>	Divinity
<b>FRANCE</b>	Royalty, Aristocracy
<b>NORTH AMERICA</b>	Love, Working-class, Prosperity, Legacy
<b>NATIVE AMERICAN CULTURES</b>	Education (to teach & to learn)
<b>CULTURAL (By Religion)</b>	
<b>JEWISH</b>	Holiness
<b>CHRISTIANITY</b>	Virtue
<b>BUDDHISM</b>	Kindness, Peace
<b>HINDUISM</b>	The god Krishna



Psychological	
<b>Positive</b>	Fertility, Money, Joy, Growth, Healing, Success, Nature, Harmony, Honesty, Youth, Cleanliness, Peace, Balance, Calming, Abundance, Trust
<b>Negative</b>	Greed, Envy, Nausea, Poison, Corrosion, Illness, Inexperience
Cultural (By Country)	
<b>IRELAND</b>	Patriotism, Nationalism
<b>ITALY</b>	Hospitality
<b>CHINA</b>	Disgrace, Virtue
<b>UK</b>	Heroism
<b>JAPAN</b>	Eternal Life
<b>NORTH AFRICA</b>	Corruption
<b>NORTH AMERICA</b>	Labor, Christmas (when paired with red)
<b>NATIVE AMERICAN CULTURES</b>	Will or Volition

<b>CULTURAL (By Religion)</b>	
<b>CATHOLICISIM</b>	Pentecost
<b>CHRISTIANITY</b>	Baptism, Renewal
<b>BUDDHISM</b>	Youth, Mischievousness
<b>ISLAM</b>	Sacred, Respect, Veneration, Paradise
<b>POLITICAL</b>	
<b>USA</b>	The Green Party
<b>IRELAND</b>	St. Patrick's Day

## Purple

<b>Psychological</b>	
<b>Positive</b>	Luxury, Imagination, Wisdom, Sophistication, Rank, Nobility, Inspiration, Wealth, Spirituality, Ritual, Mysticism, Unconscious, Inspiration, Sensitivity, Contemplative, Opulence, Luxury, Nobility

## COLOURS AND THEIR MEANING

<b>Negative</b>	Exaggeration, Excess, Madness, Cruelty, Conceit, Immaturity, Mourning, Indulgence, Eccentricity, Cruelty, Selfishness
<b>Cultural (By Country)</b>	
<b>LATIN AMERICA</b>	Death
<b>THAILAND</b>	Mourning of widows
<b>JAPAN</b>	Ceremony, Wealth, Power, Arrogance, Enlightenment
<b>IRAN</b>	The Future
<b>EGYPT</b>	Virtue, Faith
<b>UKRAINE</b>	Faith, Patience, Trust
<b>NORTH AMERICA</b>	Easter (when paired with yellow), Bravery, LGBT community
<b>CULTURAL (By Religion)</b>	
<b>CHRISTIANITY</b>	Advent, Lent
<b>BUDDHISM</b>	Sacred
<b>ISLAM</b>	Skill, Instability



<b>Psychological</b>	
<b>Positive</b>	Creativity, Social, Invigoration, Activity, Uniqueness, Energy, Vibrancy, Stimulation, Sociability, Health, Exuberant, Cheerful, Optimism, Adventurous, Constructive, Good Health, Warm, Compassion
<b>Negative</b>	Crassness, Trendiness, Loudness, Frivolous, Flamboyant, Low class, Warning, Prisoner, Crass
<b>Cutural (By Country)</b>	
<b>IRELAND</b>	Protestant movement of Northern Ireland
<b>EGYPT</b>	Mourning
<b>INDIA</b>	Hinduism
<b>NORTH AMERICA</b>	The Field of Engineering, Halloween, Thanksgiving (when paired with brown)

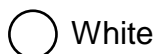
## COLOURS AND THEIR MEANING

<b>NATIVE AMERICAN CULTURES</b>	Learning, Kingship
<b>CULTURAL (By Religion)</b>	
<b>BUDDHISM</b>	Wisdom, Strength, Dignity
<b>HINDUISM</b>	The most sacred colour of Hinduism
<b>CATHOLICISM</b>	Sin of Gluttony

## Black

<b>Psychological</b>	
<b>Positive</b>	Power, Authority, Weight, Sophistication, Elegance, Formality, Dignity, Seriousness, Solitude, Mysterious, Stylishness
<b>Negative</b>	Fear, Negativity, Evil, Secrecy, Submission, Mourning, Heaviness, Remorse, Emptiness, Rebellion

<b>Cutural (By Country)</b>	
<b>AUSTRALIA</b>	Ceremonial Color
<b>THAILAND</b>	Unhappiness, Bad luck
<b>JAPAN</b>	Mystery, Honor, Feminine Energy (Provocation allure)
<b>CHINA</b>	North (Historical), Water (Historical), Children
<b>INDIA</b>	Evil, Negativity, Darkness, Unappealing, Anger, Apathy
<b>ASIA</b>	Career, Knowledge, Mourning, Penance
<b>WESTERN NATIONS</b>	Respect, Solemn occasions, Secret Societies, Luck (Good & bad)
<b>CULTURAL (By Religion)</b>	
<b>HINDUISM</b>	The god Krishna
<b>WESTERN NATIONS</b>	Witchcraft



<b>Psychological</b>	
<b>Positive</b>	Perfection, Marriage, Wedding, Cleanliness, Virtue, Innocence, Lightness, Softness, Sacredness, Purity, Simplicity, Truth, Peace, Heaven
<b>Negative</b>	Fragility, Isolation, Cocaine/Heroin, Weakness, Sickness, Lacking, Blindness, Surrender, Death
<b>Cutural (By Country)</b>	
<b>THAILAND</b>	Favoured
<b>KOREA</b>	Mortality, Birth
<b>JAPAN</b>	Marriage, Death
<b>EAST ASIA</b>	Sadness, Mourning, Penance
<b>CHINA</b>	Funerals, Virginity, Humility, Age, Misfortune
<b>INDIA</b>	Unhappiness, Sorrow, Clothing for widows

<b>WESTERN NATIONS</b>	Hospitals, Doctors, Peace (white dove), Easter
<b>CULTURAL (By Religion)</b>	
<b>CHRISTIANITY</b>	Commemoration of Crucifixion & Resurrection
<b>ISLAM</b>	Pilgrimage
<b>BUDDHISM</b>	Mourning, Purity, Emancipation
<b>CATHOLICISM</b>	Commemoration of Saints
<b>WICCA</b>	Holinesss

● Gray

## Psychological

<b>Positive</b>	Balance, Security, Reliability, Modesty, Classicism, Maturity, Intelligence, Wisdom, Contentment, Solid, Stable, Calming
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## COLOURS AND THEIR MEANING

<b>Negative</b>	Lack of commitment, Uncertainty, Moodiness, Cloudiness, Old age, Boredom, Indecision, Bad weather, Sadness, Depression, Pessimism
<b>Cutural (By Country)</b>	
<b>ASIA</b>	Helpfulness, Travel
<b>AMERICA</b>	Industry
<b>WORLDWIDE</b>	Siver, Money
<b>AMERICAN CULTURES</b>	Honour, Friendship
<b>CULTURAL (By Religion)</b>	
<b>CHRISTIANITY</b>	Mourning, Repentance
<b>GENERAL</b>	Moral ambiguity

# RECOMMENDED BOOKS

1. Color Works.....Eddie Opara & John Cantwell
2. Color For Designers.....Jim Krause
3. Beginners guide to Graphic Design.....Gareth David

# NOTES

## **Colour and Psychological Impact**

Image credit  
Pixabay.com

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## **Colour Theory**

PowerPoint Presentation  
“*Principles of Visual Design LCC 2720*”  
Instructor: Brian Schrank

...

## **Colour harmony**

*Why Hulk wears purple pants.* Zeven Design  
<https://zevendesign.com/color-harmony-hulk-wears-purple-pants/>  
Accessed 21<sup>st</sup> January, 2019

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## **Colour Contrast**

“Color and Graphics”  
Excerpt from Brooks/Cole book/January 28, 2003 Web content.

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## **Colour and readability**

Contrast and Typography  
<https://www.viget.com/articles/color-contrast/>  
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**Colours and their meaning**

Opara, Eddie & Cantwell, John. *Color Works: Best Practices for Graphic Designers*. Beverly, Massachusetts, 2014.

# ABOUT THE AUTHOR

G.N Foby is a brand developer and creative graphic designer. He is committed to **EDUCATE, INSPIRE** and **TRANSFORM** corporations and individuals into becoming a better version of themselves in becoming **VISIBLE**, gain **INFLUENCE** and **EARN MORE**.

He is the author of, ***How To Be A Pro Graphic Designer***, And ***The Business Of Graphic Design***

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# COLOUR

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## PSYCHOLOGY

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### FOR

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## DESIGNERS

*G.N Foby is not just a designer, he is also a psychologist. This is because he enters the mind of his clients to visualize the story they want to tell but can't, and then he graphically begins to tell the stories. He is an uncommon graphic designer.*

**Dr. Ogumka Chieme**  
*Author of "The Journey"*

The subject matter of colour is a critical toll in visual communication, even more in recent times as technology and design trends evolve.

This is because colours have different meaning, psychological impact and sociological interpretations as geographical location and human culture and belief system varies.

Drawing analogies from both historic and contemporary heroes of design in persons of Eddie Opara on *Color Works*, Simon Esterson on *Color and Print*, Jim Krause on *Color for Designers* and lot more persons, I present to you a guide book to effective colour handling.

Again, this book is not a book of law, neither is it a container of colour commandments but a guide and road map to effective and psychological use of colours.

**[www.gnfoby.com](http://www.gnfoby.com)**

