

Understanding Colour and Colour Theory as a Graphic Designer

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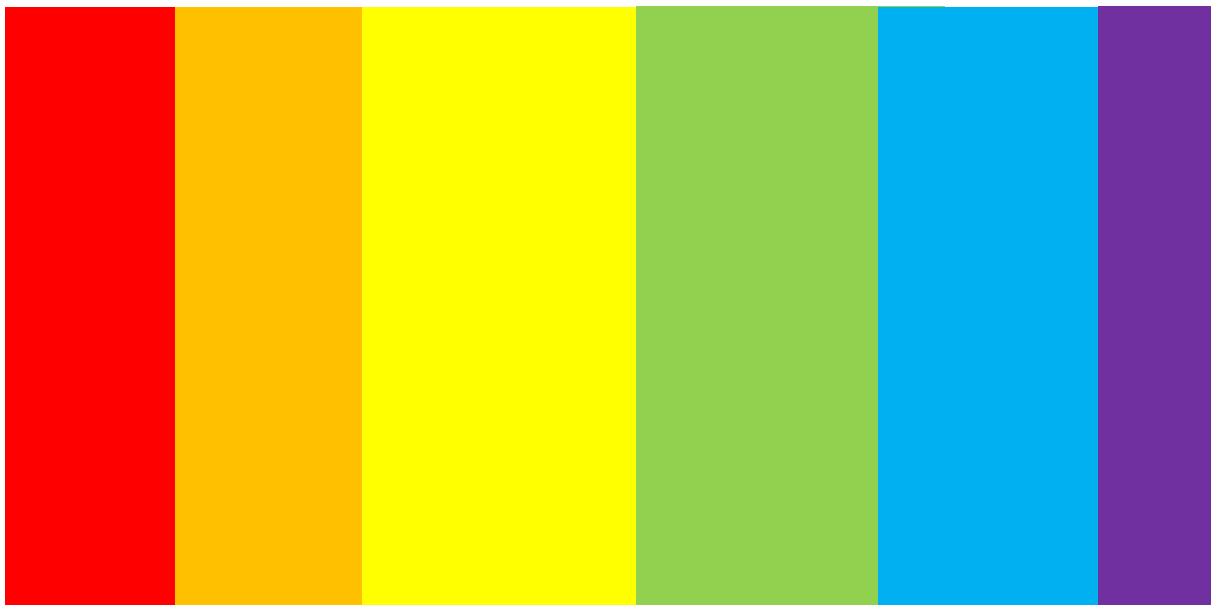
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Summary of Topic

This dissertations aim is to discover how impactful it is to understand colour and colour theory as a Graphic Designer. Graphic Designers send information to millions of people across the world on a daily basis. How strongly does colour impact on how this information is perceived ? As a Graphic Designer, it is in my interest to find out.



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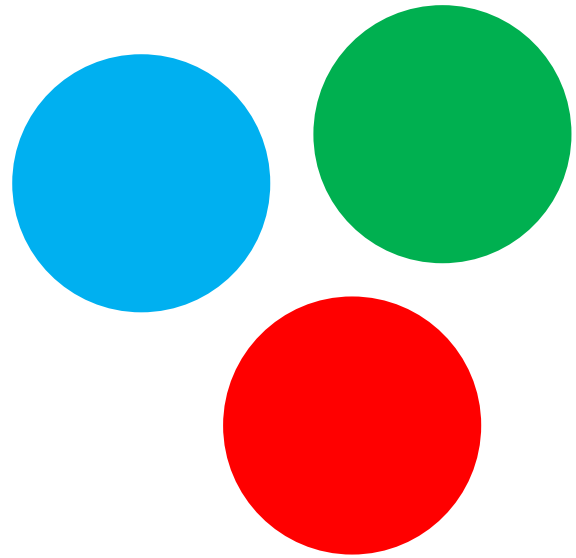
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Introduction

This dissertation's aim is to discover how impactful it is to understand colour and colour theory as a Graphic Designer. Graphic Designers send information to millions of people across the world on a daily basis. The information that is being taken in by the consumer, whether it is a poster, leaflet or sign can be affected by colour alone. By using the wrong shade of a colour, a subtly different message may be communicated. Use of colour has always fascinated me, regarding how certain posters catch our eyes more than others, it all comes down to colour. Broadening my knowledge of colour will only have a positive impact upon me as a designer. To have a strong understanding of colour, breaking it down to the basic colour theory, is a good place to begin. The best method to understand what colour truly is, is to go back in time. Specifically around the Seventeenth century and early and late eighteenth century, looking at original colour theories researched by colour pioneers like, Isaac Newton, Wolfgang Von Goethe and Johannes Itten, all of which have different perceptions of colour, which is something that is also important rather than just looking at one person's opinion. From colour theories I will then look into colour psychology. Understanding colour from a psychological point of view, should be imperative for any Graphic Designer. How can we deliver a message efficiently without understanding how the colours in a piece can impact upon someone? Another important

category that will be examined is colour semiotics, which will offer an understanding of how colours can vary depending on the culture of each country. After learning different colour theories, how colour can be perceived, understanding how colour psychology and semiotics can impact upon colour. I will take all of this knowledge and use it to dissect three specific colours which are, red, green and blue (RGB). Colour is a vast subject and instead of breaking down a large range of colours by focusing on the RGB colour space it will allow me to de construct each colour. I will end my dissertation on colour linguistics, and how colour has grown into the human language and why it is important to the graphic designer to understand. My aim in this dissertation is to form an argument that supports that the understanding of colour and colour theory is crucial knowledge to the Graphic Designer.

What is Colour ?

Colour is a mood, “colour is weaved into our language” (Mcleod, 2016, p. 14), colour is a warning, colour surrounds us every day.

The understanding of colour is crucial to the graphic designer due to their role in producing books, magazines, food packaging, posters, all of which provide information to the consumer. Colour can be perceived in many ways, varying on the individual and how they view colour or even a country itself. Most see colours for what they are but how is colour formed? “In a physical sense, there is no such thing as colour, just light waves of different wavelengths.” according to Adams and Stone (2017, p. 4). This modern quote inspired me to delve deeper into this. I discovered original colour theories dating back to the seventeenth century when many theorists at the time were researching, trying to discover what colour truly is.

Colour Theories

Newton is known as one of the greatest Physicists and Mathematicians to have existed. In the seventeenth century Newton conducted a sequence of experiments relating to the physics of light and how a ray of light obtains all the colours in the rainbow. According to Zelanski and Fisher (2006) in the year 1676 Newton allowed a ray of light to enter through a hole into a dark room, the light then passed through a glass prism, creating a ray of

seven basic colours red, orange, yellow, green, blue, indigo and violet. These colours are formed by “refraction”, refraction is the bending of light as shown below, the light changes angle once passed through the glass prism (*Itten et.al*, 1970, p. 15) (shown in diagram below).



Figure 1 : Refraction

Newton's colour theory came from a laboratory stand point. His view on colour was logical and scientific which contrasted with Leonardo Da Vinci's stand on colour, which was how colour changed depending on light in real life instances. With Newton's findings, we now have what is known as the visible colour spectrum. The visible colour spectrum shows the colours that are visible to the human eye. Itten et.al (1970, p. 15) state "The human eye can perceive light of wave lengths between 400 and 700 millimicrons only." This suggests the colour spectrum is visible to us every day

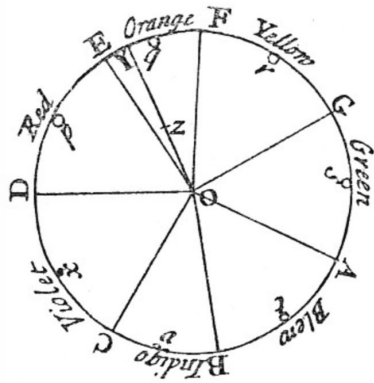


Figure 2 : Newtons
Colour Wheel

but we are not always aware of this because we do not specify it as the colour spectrum we refer to it as visible light. Every graphic designer will be aware of the visible colour spectrum because it is in our interest to know what the visible colours are to the human eye.

Newton also proposed his own colour wheel (shown on the left), which was constructed by connecting the two ends of the visible colour spectrum, showing the relationships between colours. His wheel consisted of seven hues orange, yellow, green, blue, indigo, violet and red which he referred to as primary colours (Zelanski and Fisher, 2006). Zelanski and Fisher (2006) note that "Newton did not present his model in colour but envisioned that hues would be most "Intense and florid" on the circumference, becoming gradually "diluted" with the whiteness as they approached the centre". Newton also attempted to make the colour white from three primary colours but was unsuccessful. From this research Newton enlightened the understanding of colour and colour theory itself. His perception on colour explored how colour is perceived and proved that colour can be perceived from a physics laboratory stand point, although in this period his view on colour caused a lot of controversy. To this day his research provides us with a good understanding of the visible colour spectrum and his proposed colour wheel showed the relationships between colours.

In the eighteenth century a German poet named Wolfgang von Goethe challenged Newton's colour theory in his book "Zur Farbenlehre", published in 1810. Goethe and Newton's perception of colour conflicted and Goethe did not hesitate to let the world know. Goethe focused on colour as a visual phenomenon unlike Isaac who focused on light physics. Goethe focused on coloured shadows, Zelaanski and Fisher (2006) acknowledged "As far as colour shadows are concerned, Goethe observed that strong midday sunlight produced a black or grey shadow on white-or a darker value of surface- but that under other conditions, shadows will be the hue complementary to the hue of light." This discovery impacted on the impressionist and post-impressionists (artist movement during the nineteenth century) influencing the work of Van Gogh's, Claude Monet, Paul Cezanne and many others. They recognized Goethe's view on colour shadows implementing it into their artwork

Johannes Itten was another colour theorist that had his own take on colour theory. Itten pays a brief tribute to Goethe's early colour theory in his book "*Itten The Elements of Colour*" stating "Goethe spoke of the ethico-aesthetic activity of colours" here Itten shows he has acknowledged Goethe's theory on coloured shadows and to some extent agrees with his direction on colour. Itten goes onto explain the "ethico- aesthetic activity of colours" in his own way. Itten et.al (1970, p.83) relates, a young business man was hosting a

dinner party, with the smell of the food diffusing throughout the room, people were looking forward to their dinner. Out of nowhere, a red light indulged the room, "The meat looked rare and appetizing enough, but the spinach turned black and the potatoes were bright red" the guests were shocked, then the red transformed into a blue "the roast assumed an aspect of putrefaction, and the potatoes looked moldy." The guests had lost their appetite, not one of them felt like eating but yet all present knew it was only the lighting. The host finally turned the white lights on once again and everything was restored back to normal. Itten ends this story with a strong question/statement "Who can doubt that colour exert profound Influences upon us, whether we are aware of them or not?". Though colour is not a physical form it almost became physical in this example, effecting their emotions along with their appetites.

Itten's theory was based around the four seasons (spring, summer, autumn, winter), Itten, Birren and Hagen (1970, p.84) note that "Colour sensations and experience have objective correlatives, even though each individual sees, feels and evaluates colour in a very personal way". Relating sensations and experiences to colour. Itten has clearly been inspired by Goethe's view on colour because, Goethe focused on natural light inflicting upon shadows and the impact it has upon nature.

Itten, Birren and Hagen (1970, p.84) evaluate Itten's colour theory as follows. Spring as "The youthful light, radiant generation of nature in spring is expressed luminous colours." Summer as, "Nature in summer, thrust outward into a maximum luxuriance of form and colour, attains extreme density and vividly plastic fullness of powers" describing the season having "warm, saturated colours" He suggests Autumn has the most contrasting colours against spring, "the green of vegetation dies out, to be broken down and decomposed into a dull brown and violet." Finally he describes winter as a "inward movement of the forces of earth" Describing it as a "cold and centripetal radiance, transparency, rarefaction." Itten has a clear passion for his colour theory his descriptive, storytelling-like style of writing portrays his desire for understanding colour.

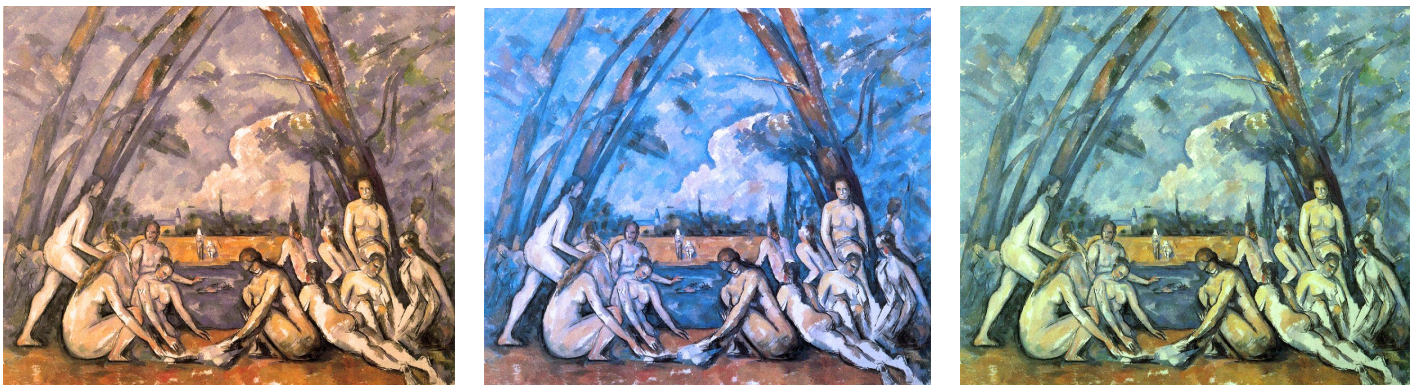


Figure 3 : *The Large Bathers*

After exploring Itten's theory on colour which focuses on the four seasons, I proposed my own experiment by adding an orange, blue and green overlay to Paul Cézanne's "*The Large Bathers*" (1898).

As demonstrated above it can be seen that by adding the overlays it changes the paintings directive completely. The Image on the left, has an Autumn feel to it, with the orange changing the time of day to an early Autumn sunset. The centre becomes Winter, the blue overlay makes the piece look cold and crisp. Finally on the right is the green overlay which transforms the piece into a Spring setting, emphasizing the leaves on the trees and the nature aspect of the piece. This original painting is set in the season Summer but with three simple colour overlays, this painting can be set in Autumn, Winter or Spring. This experiment shows how colour can change the mood or setting of a piece. As previously highlighted in Itten's story about the group of people at dinner, this experiment reiterates how colour can alter how we perceive objects, paintings, information, all of which a designer should acknowledge.

By researching into colour theories I now have a better understanding of what colour is but I have also learnt that colour is about perception. Like Itten suggests (1970 p.84) "Musical experience is denied to those with no ear to music" meaning some people may not like a particular colour but this does not take away the fact that the colour has meaning and impact upon us in some shape or form. All of these theories have changed how people view colour but most importantly they have all challenged one another pushing the boundaries of how colour can be perceived.

Colour Psychology and Colour Semiotics

With the understanding of colour growing with the research of colour pioneers like Itten, Newton and Goethe and other colour theorists, we as a society have become more aware to how colour truly impacts on us. Aaris Sherin (2012, p.78) brings to attention “In certain instances, scientists have found that the presence of particular hues has foreseeable effects on a subject” This shows how delicate and precise the Graphic Designer has to be once choosing a colour. Colour Psychology is now used across the world to help people in many situations, whether it is to boost morale in a working environment, to help someone with mental illness or to help people who are unwell in hospital. All these factors can relate back to a Graphic Designer, we as designers have a crucial role to play in displaying information correctly. Information that could help someone with mental illness, motivate a kid in school or provide hope for someone in hospital. Zelanski and Fisher (2006, p.30) discuss colours from a psychological stand point, distinguishing the stimulus effect of colours like “Red is believed to stimulate physical and mental energies” Red is an impacting colour on the human eye, and certainly has a strong energy, as Graphic Designers we use red a lot because it is such a captivating colour. “Green to exercise a calming influence and heal disorders such as colds” (Zelanski and Fisher, 2006, p.30) Green is known as calming colour, a colour mostly associated with nature. Green is used in hospitals quite a lot,



Figure 4 : Anti Smoke Stamps

mainly to calm and relax patients or as previously stated by Zelanski and Fisher to “heal”. Using colour to heal and help people is not a new method, the ancient Egyptians, Indians and Chinese used colour to heal centuries ago. This is now known as “Chromotherapy” according to Zelanski and Fisher (2006, p.30) this is when “people are bathed with coloured lights, placed in colour environments, or asked to meditate on specific colours.” As mentioned, certain colours have certain energies and this is important for a Graphic Designer to understand the psychological reaction. For example if you are assigned a brief to create a campaign that wants to send a message of peace, as a designer you should not use the colour red but perhaps, green or blue which are relaxing, soothing colours.

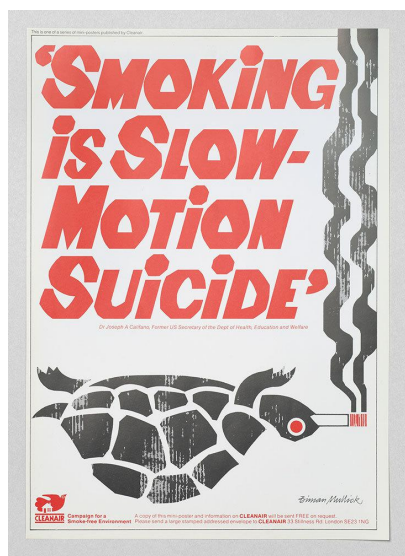


Figure 5 : Smoking is Slow Motion Suicide

Colour perception/response is not always solely on personal preference, where you are from can strongly impact on how you perceive certain colours. Aaris Sherin (2012, p.88) gives a good example of how colour can change meaning depending on where you are from, she explains that “In Western countries, white is often associated with weddings and with purity and innocence.” but she goes on to explain that “In some cultures, white is a funeral color and is associated with death” This indicates how colour can

portray such conflicting meanings, something a Graphic Designer should definitely keep in mind once designing.

Colours have the power to influence the consumer strongly but can Graphic Design save your life? . “*Can Graphic Design Save your Life?*” was an exhibition based in London I went to visit back in September time in 2017. The exhibition focused on over 200 pieces of graphic design ranging from signs, posters, to flyer all of which revolved around health. This exhibit focused on how these messages informed and persuaded people to look after themselves. There is no doubt colour psychology played a huge factor once designing these pieces. As you can see from just the three examples chosen (Selection of anti smoking stamps, *Smoking is Slow Motion Suicide* and *Help Remedies*) each uses a colour(s) that suite with the message they are trying to get across to the consumer. One of these pieces that uses basic colour knowledge is “*Help Remedies*” (Below) each of the three colours (Red, Green, blue) are suited to each need. This is a simplistic design where colour completely takes over.



Figure 6 : Help Remedies

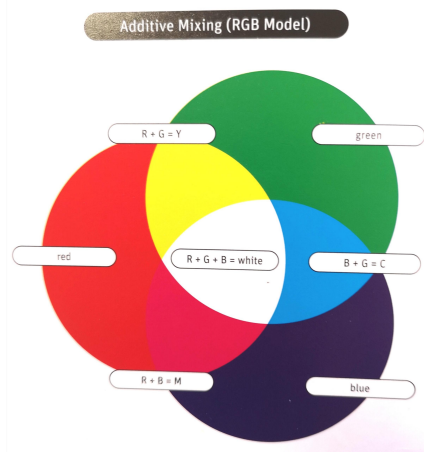


Figure 7 : RGB

RGB

Adams and Stone (2017, pp. 10 - 11) explain that the RGB colour space has the brightest and most intense colours, as shown on the left when these colours cross they create other colours. When red and blue cross cyan is formed, when red and green cross, yellow is formed and finally green and blue create magenta. When all three colours overlap white is created. These colours are part of the visible colour spectrum as previously discussed and shown with Newtons theories and diagrams. RGB is known as “Additive colour” it is used for digital purposes in the Graphic Design industry, because it offers a vast selection of colours meaning mostly any colour can be created using this colour space. CMYK (Cyan, Magenta, Yellow and Key) is another colour space well known to Graphic Designers, this is known as “Subtractive Colour” because “When colour is experienced through reflected light, it is called subtractive.” (Adams and Stone, 2017, p.11). CMYK is used for printing purposes although there are now printers out there that are able to print in the full RGB colour spectrum.

Focusing on RGB, and specifically the colours Red, Green and Blue. Each of these colours have contrasting meanings and understanding what each colour means and how people perceive these colours is important to the Graphic Designer. Colour is a form of communication, and communicating a message correctly is

crucial whether that is for a campaign, set of posters, or a brand identity, the choice of colour will be a huge factor. June Mcleod (2016, p. 52) describes, "Colour is an integral part of life. By using the phrase "Human Being" we are acknowledging that we are made of colour. The word hue means colour.". Each colour has it's own meaning and that can differ depending on a persons preference or the culture of country they live in.



R - Red

The colour red is vibrant, a dominating, powerful colour. It is used a lot in Graphics as it captures the attention of the eye. Red can be associated with a variety of things, in June Mcleods book "*Colour Psychology Today*" Mcleod states "Red expresses passion, danger, anger, joy and celebration." Red is such a vibrant colour it takes "2/100ths of a second to register red yet 25/100ths of a second to register 3 words of this text." (Mcleod, 2016, p.21) this showing how truly impacting red is.

Understanding colours cultural meanings is important for a Graphic Designer because we do not want to offend anyone. In China, they associate red with "Ceremonial, vitality, happiness, good fortune" but in South Africa Red is associated with "Mourning, life blood, death" (Mcleod, 2016, p.53). Both Countries views on red are very contrasting. The importance of knowing the associations of colours is paramount for any designer.

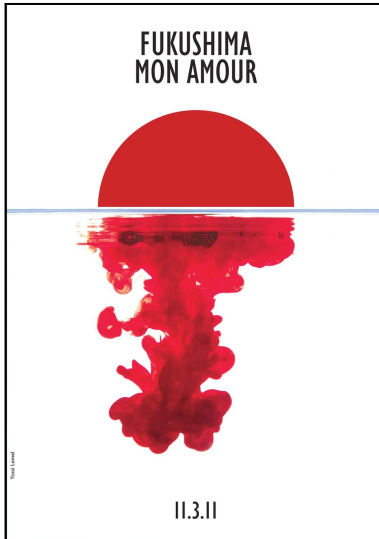


Figure 8 : Fukushima Mon Amour

One artist that uses a lot of red in his work to provoke a message across is Yossi Lemel. Lemel's work is known to make powerful statements on controversial subjects. The left piece is an environmental piece about the Fukushima nuclear disaster which happened in 2011 and below is a political piece, focusing on Donald Trump. The visual statement of these pieces alone are strong but the use of the colour red really helps them stand out. These works have two completely different meanings but yet the colour red conveys both messages correctly. The Fukushima poster uses the colour red to represent blood, loss, the poster has a strong emotional feeling to it whereas the Trump piece uses red to symbolise evil, power, a warning. The colour red is a diverse colour that can impersonate many emotion like Eckstut and Eckstut (2013, p. 25) state "Red can be used equally to express love or hate"



Figure 9 : Charlottesville 2017

With red being such a eye catching and diverse colour a number of brands across the world use it, including Mc Donalds, Lego, Virgin, Youtube, ESPN and many more. One of the most popular brands in the world that uses the colour red globally is Coca Cola. "Coca cola sells more than one and a half billion servings in a day in more than two hundred countries worldwide" (Mcleod, 2016, p.21). Coca Cola is a worldwide known company that has embedded the colour red into our brains by in incorporating the colour throughout it's branding. During winter time Coca Cola's vivid red suits perfectly with Christmas, like Mcleod previously stated "Red expresses

passion, danger, anger, joy and celebration.” Coca Cola focus on the “Joy and celebration” aspect of the colour, making their target audience families and friends. Coca cola have always adapted their brand to suit with occasions whether that is Christmas, football, festivals and so on, the colour red suits to all.



Figure 10: Coca Cola Truck

From a Graphic Designers perspective the colour red is a powerful, vibrant, eye catching colour that can capture the attention of an audience quickly. If a designer wishes to display a strong, bold message the colour red would fit nicely. Red is a diverse colour that can display both a positive and negative message, which for a designer is good. Having a colour that can portray multiple emotions is a great tool for any designer. Colour choice will essentially come down to the brief or target audience but the colour red suits well with most because it is diverse.



G - Green

Green is a colour that is associated generally with the natural environment. Although just like every colour, the meaning can change depending on the hue and shade chosen. Green is also known to be linked with “Fertility, money, growth, healing, success, nature, harmony, honesty, youth” (Adams and Stone, 2017, p.28). Green can be seen as a negative colour also, Adams and Stone (2017, p.28) associate colour with “Greed, envy, nausea, poison, corrosion, inexperience.” Green surrounds us every day whether that is nature itself, on buildings, medicines or doctors. Both Eckstut and Eckstut (2013, p. 157) give a great example of how green softens the eye discussing, since the twentieth century most doctors would wear white in the operating room, and the red against the white would distract the surgeons whilst operating they explain, “When the human eye gets an overdose of a particular colour, it begins to become desensitized, to ignore the colour essentially.” Red blood is something you want the surgeon to be alert to. Eckstut and Eckstut (2013, p.157) show how the red became so distracting on the surgeons eye, effecting their performance. If you were to stare at the red circle on the left for 30 seconds and then shift your eye to the white circle below it you should see the complimentary colour of the red floating above the white (a green/blue colour).

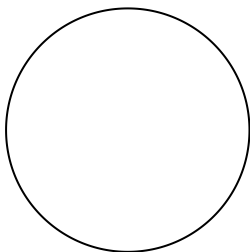
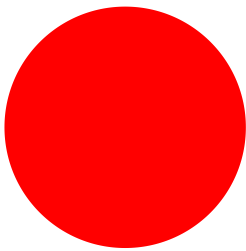




Figure 11 : Starbucks

In the 1960's they created the green scrubs, with blue and green being the complementary colour of red it turned the red into more of a brown colour, making the red much less visible to the eye. This shows how colour can affect human performance, emphasising the importance of colour choice to a Graphic Designer, especially designing something for medical purposes. Green is a soft colour to the eye and according to Mcleod (2016, p. 41) "Green is a great harmoniser and stress buster when used in the exact hue for the environment." Mcleod emphasizes the importance of using the correct hue with green because, if the incorrect hue is used the colour can portray the complete opposite of what you wish it to. To show just how the hue of a colour can change the meaning of it, Mcleod (2016, p.42) describes "Writings report from Egypt that there is a particular deep green, almost emerald, that represents positive fertility, and the lighter lime green they saw as unlucky." From a dark to a lighter hue of green, the meaning of the colour turned from a positive to a negative.

As for greens cultural meanings, according to Mcleod (2016, p. 43) "In Malaysia green is unlucky and foretells illness and disease." but yet in Ireland green is seen as a lucky colour, with the four-leaf clover and the Irish leprechaun. This is another great example of how diverse colour can be perceived. Green is used in a number of brand identities including, Lloyds Bank, Subway, Heineken, Land Rover, even Coca Cola turned green with their Coca Cola Life cans

which had less calories than the original. Starbucks is a great example of how they have implemented green into their branding. Starbucks uses green to show it is a natural, and relaxing place to have a coffee. A place to come and relax and spend time with your friends or to catch up on some emails. The colour green will have this effect on customers, it will loosen up people especially the middle tone green they have chosen for their brand identity, it symbolises trust, nature and peace perfectly.

From this, Graphic Designers should identify the colour green as a nature orientated colour. Green will always be associated with nature and for a designer it is beneficial to have a colour that is strongly associated with one particular subject. Although as discussed the hue of a colour can greatly effect the impact it has on the consumer, with the colour green the shade and hue choice is crucial but if chosen correctly green can have soothing, calming effect.



B - Blue

The colour blue is generally associated with the sea and sky, it is a very calming colour. Both Adams and Stone (2017, p. 27) describe blues positives as “knowledge, coolness, peace, masculinity, contemplation, loyalty, justice, intelligence.” as for blue’s negatives most link blue with depression and feeling sad. Mcleod (2016, p.44)

describes blue as a powerful colour, and depending on the hue it can have different effects. A dark blue can motivate an individual yet a lighter blue causes people to “drift off under blue’s influence” (Mcleod, 2016, p.45). Blue is seen by most, to be a masculine colour although in China blue is the colour for little girls (Adams and Stone, 2017, p,27). Blue is a colour we have incorporated into our language like the saying “Feeling blue” showing colour can become more than just something on a piece of paper, it can become an expression of emotions, feelings.



Figure 12 : Barclays

In the industry a number of brands use the colour blue in their corporate identity, including companies like, Facebook, Twitter, Halifax, Intel, Pepsi, Ford and many more. As previously stated blue represents trust , knowledge, intelligence all of which these companies represent.

Barclays is a British bank, that uses the colour blue correctly. Blue represents loyalty and trust and as a bank this is something you want your target audience to feel. As you can see the blue that Barclays use is a light and dark blue and with the eagle above shaped like a shield, they are reassuring their audience that if they were to bank with them their money would be safe and secure.

By learning this information on the colour blue, Graphic Designers can distinguish blue as a calming and trusting colour. Designers should also be wary that blue is also strongly associated with

depression but by choosing a lighter hue of blue will help dissociate.

Blue is overall a visually pleasant colour that is soft on the eye, it can be implemented into design in many ways.

This is only a break down of three colours but by breaking down red, green and blue (RGB) which are all popular colours in design it gives a designer a strong understanding of how dynamic each colour is and how crucial choosing the correct hue of that colour is. By investing time into colour choice it will lead to a more impacting design, like Mcleod (2017, p.93) states "Colour demands perfection. Just one shade out disturbs the whole integrity leaving the project wanting and impact reduced."

Colour Linguistic

Having acknowledged that colour plays a big role in delivering a message, it is also important to acknowledge colour can be more than just something on a piece of paper or screen. Colour has become intertwined with the human language. As a Graphic Designer it is important to pay attention to how people are incorporating colour into the human language, because it informs us what people think of that colour. We use colour to evoke emotion like, "Feeling blue" or "Green with envy" (Mcleod, 2016, p.54) these are both known emotions linked with these colours, "Feeling blue" is a phrase used quite often, as it is linked with depression and in recent years mental health has been a growing subject. We also use colour to describe something like, "in the red" or "on the green" (Mcleod, 2016, p.54) We even use colour to describe someone's features like, "Red as a tomato" or "blue-eyed boy" (Mcleod, 2016, p.54). Most of these sayings generally link to their colour association, as previously stated Mcleod (2016, p.14) informs us that "colour is weaved into our language" This is something that may surprise people because it has naturally grown and developed into our language without us realising it. In the future these colour associations may evolve and it is essential for a Graphic Designer to keep with the trends otherwise we may provoke the wrong message.

Conclusion

How is the understanding of colour and colour theory impactful on the Graphic Designer ? This was my question and after researching how colour theory developed the understanding of colour, to colour psychology, semiotics and associations, I can argue that colour theory is a hugely impactful tool for the Graphic Designer. As a Designer it is our job to communicate a message to the consumer and this can be confused if the incorrect colour is used. After looking further into colour and colour theories I have broadened my personal knowledge. By learning the early theories of colour it made me question what colour really is, and how the individual perceives colour. Newton's experiment on how one ray of light could create all the colours in the rainbow, was fascinating and revolutionary. Whilst Newton expressed his colour theory, Goethe soon contrasted Newton's, theory by focusing on colour as a visual phenomenon. It was interesting and necessary to have two contrasting opinions on colour, especially if I wanted to create a good argument on how important the understanding of colour and colour theory is to the Graphic Designer. The last colour theory I focused on was Itten's. By researching into his work it really brought to light that colour is inflicted upon us every day, even though we are unaware of it, and it has a different impact depending on the individual. Each theorist put forward some outstanding colour theories, each of which played their role in

pushing how we perceived colour. How the individual identifies colour is something that is of great interest to the Graphic designer so for the next chapter in my dissertation, I focused on both colour psychology and semiotics. By establishing a better understanding of colour psychology I learnt the stimulus effect colour can have on an individual, and how that can have a positive impact on a person who needs help. Colour semiotics is another subject that is important for the Graphic designer to understand because, if a designer is working in a different part of the world it is crucial they are aware a colour's meaning can completely change. If they are unaware of this, they could cause offence or send the complete opposite message they are intending to get across to the viewer. Next I wanted to break down the colours red, green and blue focusing on each colour's association, psychological effect, cultural meaning, along with an example of work that uses that colour or brand that has chosen to identify themselves with that colour. In the final chapter of my dissertation I focus on colour linguistics, the reason why I write about colour linguistics is because, by people use colour in language to express emotion, describe an action or a person's features. By keeping up to date with how colour linguistics develops over the years, it will give any Graphic Designer a good idea to how certain colour meanings evolve over time. Overall in this dissertation I have put forward a strong argument that understanding colour and colour theory is crucial for any Graphic

designers if their aim is to display, strong, eye catching and relevant pieces of design.

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