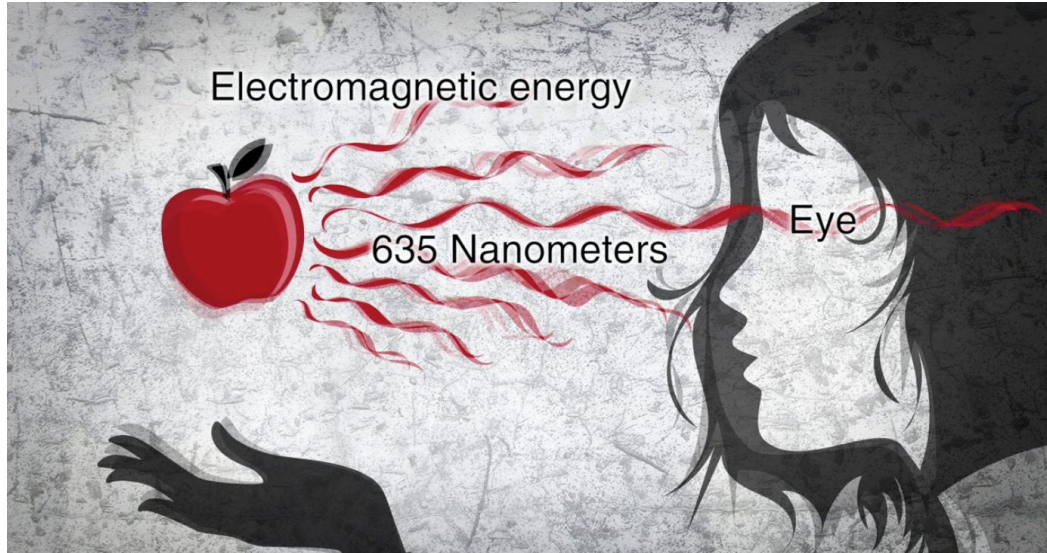


Corso di Laurea in Comunicazione - Anno Accademico 2023/2024

Marco Toffanin



La reazione al colore è allo stesso tempo UNIVERSALE, CULTURALE E PERSONALE.

COLORS

around the world.



COLORS ARE A POWERFUL WAY TO CONVEY AN IDEA OR A MESSAGE.

They are a global resource used to invoke thought and feeling.

COLORS by Culture



WESTERN Culture



FAR EASTERN Culture



INDIAN Culture



MIDDLE EASTERN Culture



COLORS by Religion



CHRISTIANITY

Sores Blood Temptation Life, War Sacrifice Repentance Purification	Water Heaven Holy service	Unrighteousness Corruption Leprous Hair	Rest Life Growth Restoration Fruitfulness Maturity Frailty	Corruption of wealth Royalty Fine materials	Gluttony Radiance God's presence	Purity Righteousness Nature Health Illness	Represents the promise made from God to Noah after the flood
--	---------------------------------	--	--	---	--	--	--



JUDAISM

Blood Sin Joy Happiness Life	Divinity Height Depth Equilibrium Glory	Illness Frailty Corruption Cheer Justice	Life Growth Disease Vegetation	Purification from sin	Divinity Celestial light Glory	Intellectual purity Innocence Light Life, Death Salt	Represents the promise made from God to Noah after the flood
--	---	--	---	-----------------------	--------------------------------------	---	--



BUDDHISM

Achievement Wisdom Fortune Dignity Virtue Fire, Life	Kindness Peace Compassion Harmony	Freedom from worldly cares Grounded Nature Stability	Youthfulness Vitality Karma Action Harmony Balance		Wisdom	Liberation from space and time	Dharma
---	--	---	---	--	--------	--------------------------------	--------



ISLAM

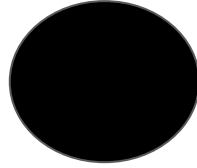
Often used in Muslim flags	Protection Often used in mosque architecture		Life Nature Paradise	(when combined with gold)	Purity Peace	
----------------------------	---	--	----------------------------	---------------------------	-----------------	--

Sources:

<http://www.colourlovers.com/blog/2007/08/20>
http://www.nationsonline.org/oneworld/chinese_customs/colours.htm
<http://www.webdesigndepot.com/2012/06/06/color-and-cultural-design-considerations/>
 Buddhism dharma logo CC BY-SA 3.0 Koto Dharmy

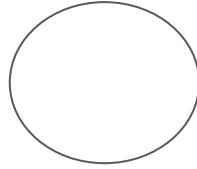
TopWebDesignSchools.org





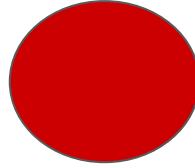
NERO

- Europa : lutto, funerali, morte, ribellione, freddo
 - Cina : colore dei ragazzi giovani
 - Thailandia : sfortuna, male, infelicità
 - Giudaismo : infelicità, cattiva sorte, male
- Aborigeni Australiani: colore del popolo, colore cerimoniale



BIANCO

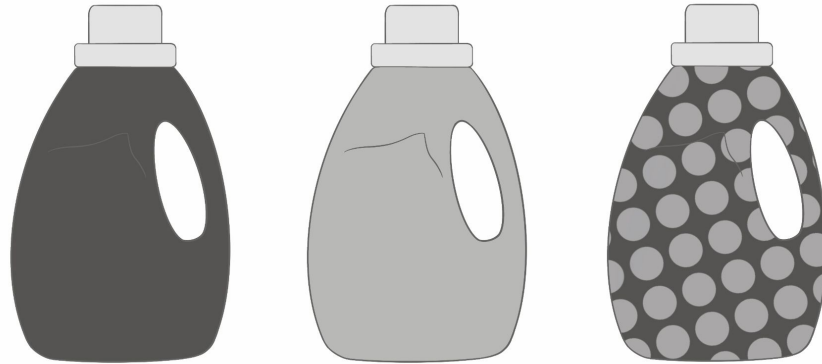
- Europa : sposalizio, angeli, dottori, pace
- Cina e Giappone : lutto, morte
 - India : infelicità
 - Oriente : funerali



ROSSO

- Cina: colore delle spose, buon augurio, celebrazione, convocazione
 - Cherokees: trionfo, successo
 - India: purezza
 - Sud Africa: colore del lutto
- Oriente: vestito delle spose, gioia (in associazione al bianco)
 - Occidente: eccitazione, amore, passione
- USA : Natale (con il verde), San Valentino (con il bianco)
 - Ebraismo : sacrificio, peccato
 - Giappone : vita
- Cristianesimo : sacrificio, passione, amore





Nel 1950 il Color Research institute ebbe una prova stupefacente della tendenza del consumatore ad agire in modo irrazionale













Sindrome del cane nero



Lightness **Value**
Hue

Contrast **Tints**

Brightness **Saturation**

Shades **Tones**

Hue

Hue equivale a colore, il valore considera il posto nello spettro dei colori.

Saturation

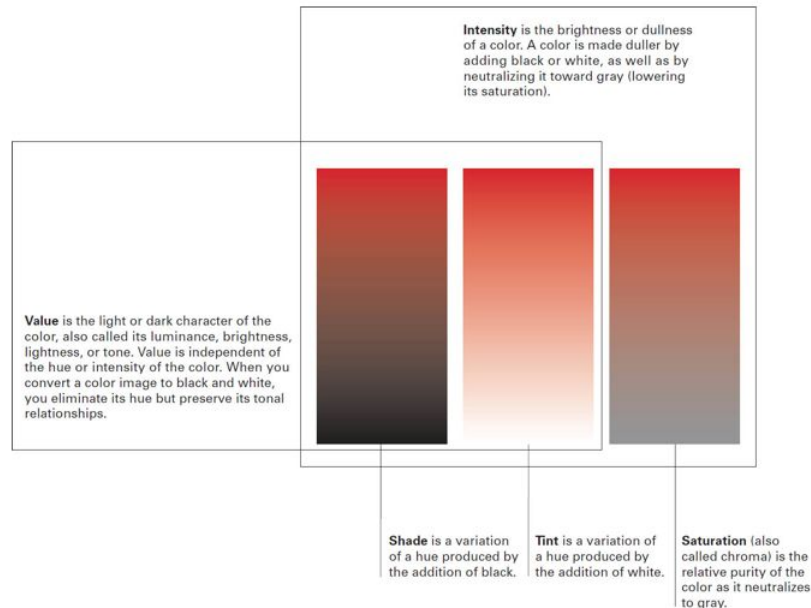
L'intensità dei pigmenti del colore, la purezza.

Value

Il valore rappresenta la quantità di luce o di assenza di luce nel colore. Value = 0 è l'assenza del colore.



Hue is the place of the color within the spectrum. A red hue can look brown at a low saturation, or pink at a pale value.





Hue

In it's **simplest form**,
it is what we call **color**.





COLORE = HUE

Colori caldi attraggono l'attenzione rispetto ai colori freddi



Saturation

The **intensity** of a color.





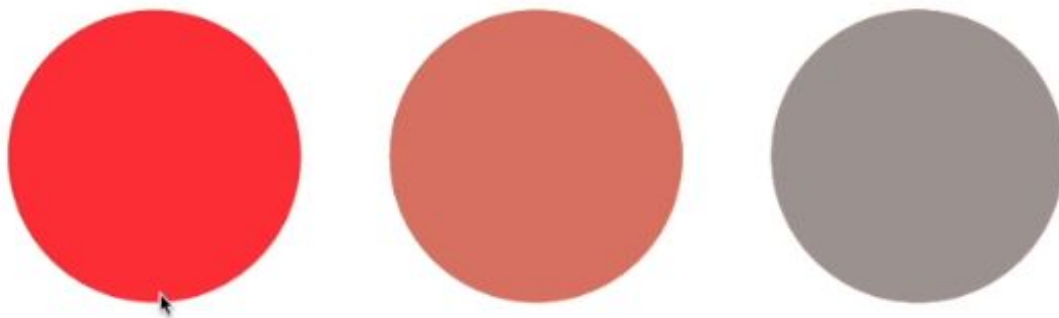
Saturazione

Stabilisce l'intensità del colore da una scala di grigi fino ai colori più accesi. Il colore può essere brillante o muto.



Saturazione

Stabilisce l'intensità del colore da una scala di grigi fino ai colori più accesi. Il colore può essere più intenso o "muto".



Saturazione

Stabilisce l'intensità del colore da una scala di grigi fino ai colori più accesi. Il colore può essere più intenso o "muto".



Value

The **lightness** and
darkness of a color.



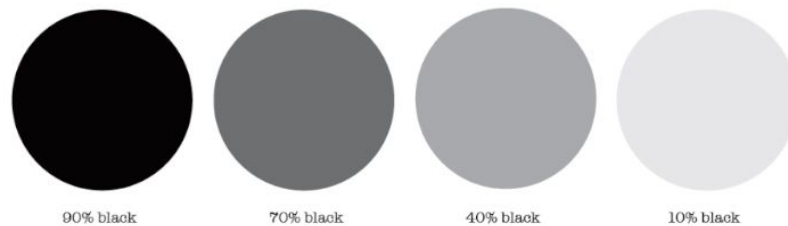
Value

Il valore è molto più importante del colore e dell'intensità perchè stabilisce la chiarezza e quindi la codifica dei contenuti.



Value

Il valore è molto più importante del colore e dell'intensità perchè stabilisce la chiarezza e quindi la codifica dei contenuti.



Value

Il valore è molto più importante del colore e dell'intensità perchè stabilisce la chiarezza e quindi la codifica dei contenuti.



Value



TINT



TONE

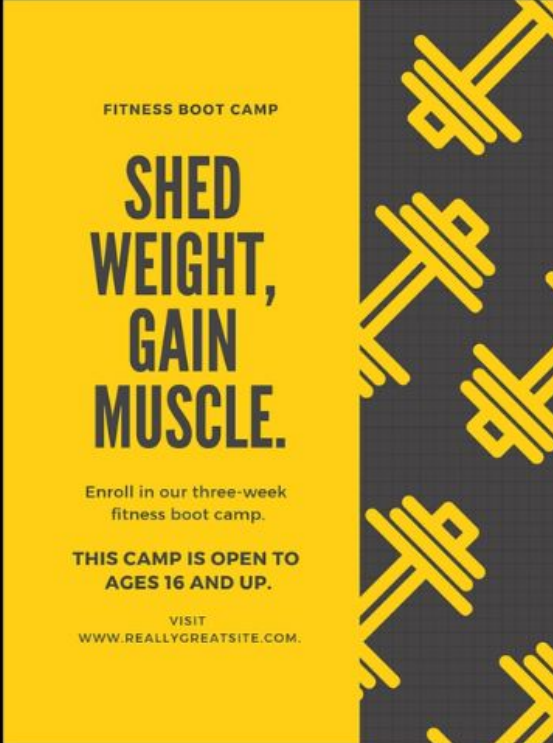


SHADE



Contrast

The **differences** in **hues**,
saturations, and **value**s.



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WEIGHT,
GAIN
MUSCLE.**

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fitness boot camp.

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AGES 16 AND UP.**

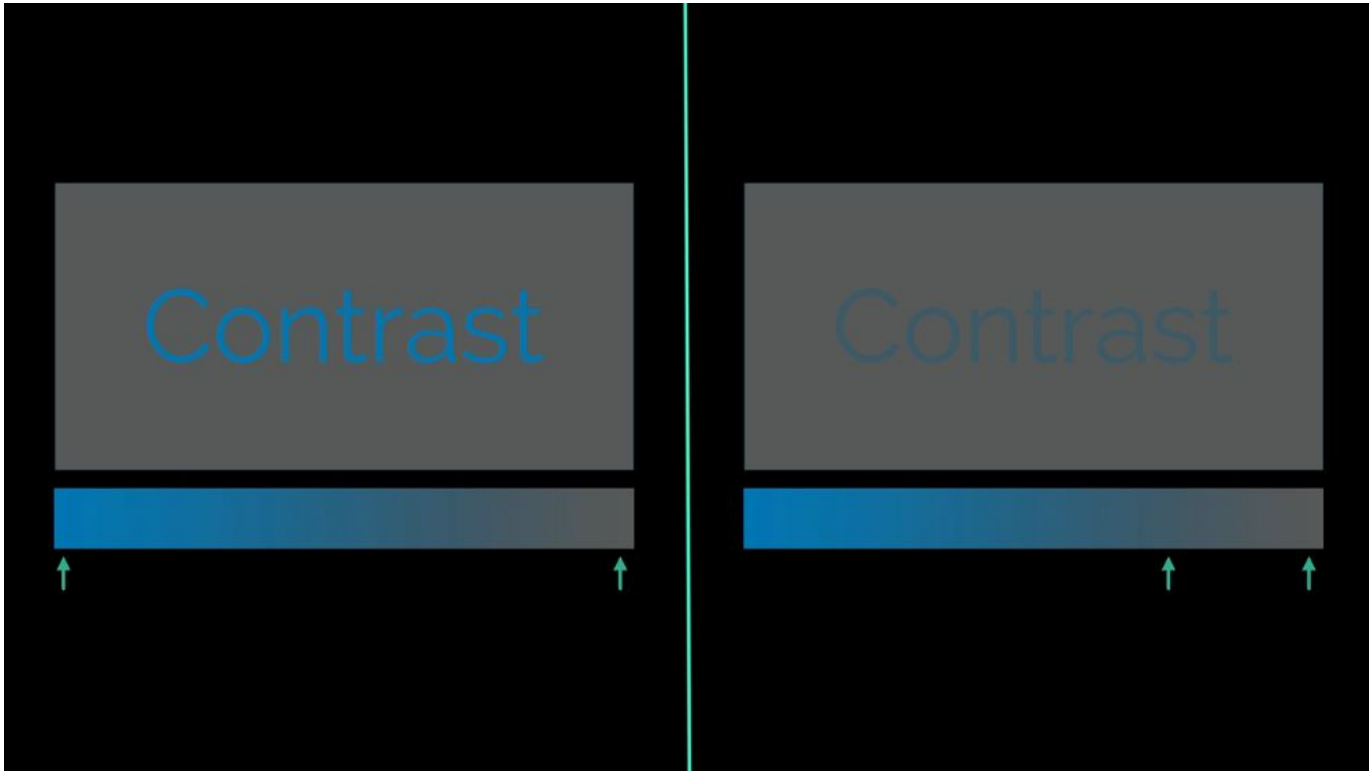
VISIT
WWW.REALLYGREATSITE.COM.



Low Contrast

Medium Contrast

High Contrast



Contrast



Contrast



BEECHTOWN LAUNCHPAD

2020 BRANDING GUIDELINES



PREPARED BY RACHELLE BEAUDRY

BEECHTOWN LAUNCHPAD

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PREPARED BY RACHELLE BEAUDRY



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HOCKEY GRAND FINALS

13 APRIL 2020 | 5:00 PM
CUIGO HOCKEY RINK



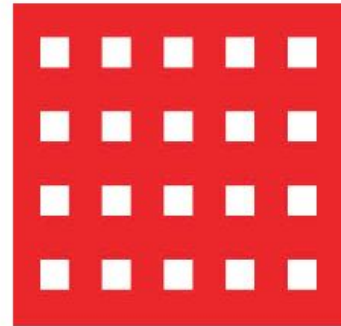
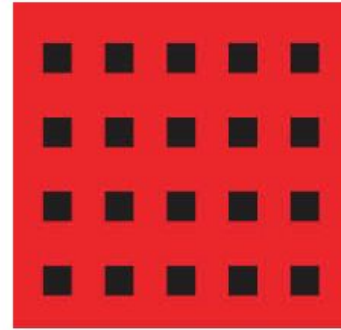
HOCKEY GRAND FINALS

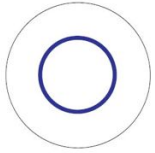
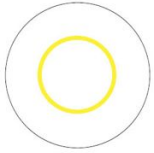
13 APRIL 2020 | 5:00 PM
CUIGO HOCKEY RINK



Colori con valori simili diventano instabili, come vediamo nella figura a sinistra, colori con valori diversi sono più chiari e distinguibili.



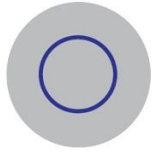
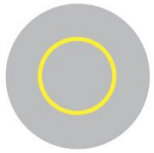
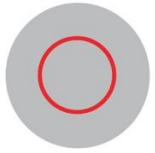




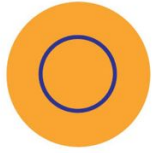
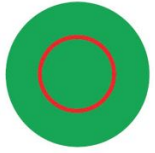
Color + White



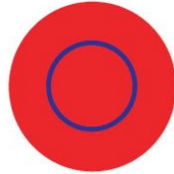
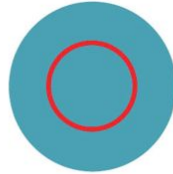
Color + Black



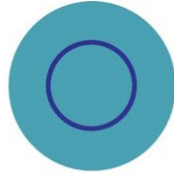
Color + Gray



Complements



Near Complements



Analogous Colors



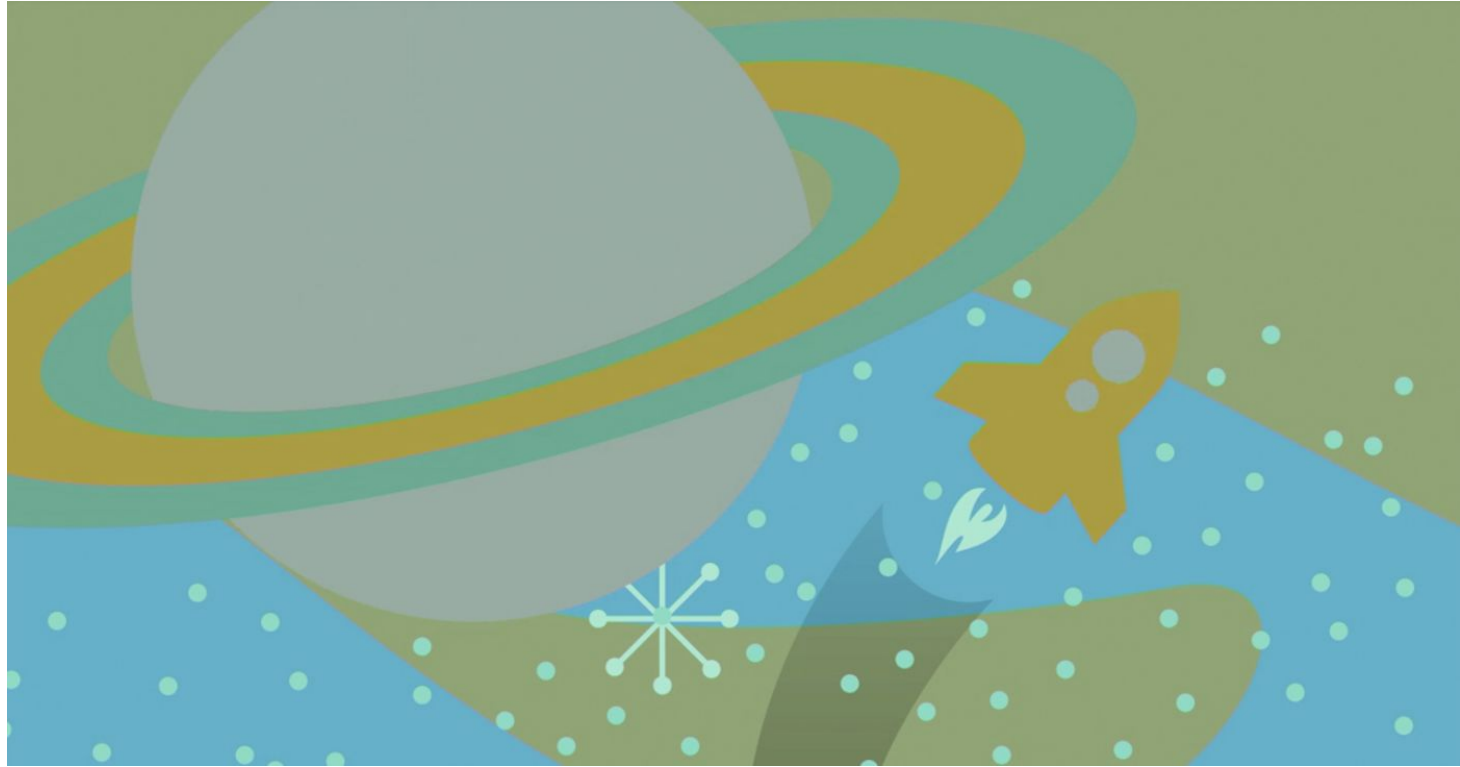
DEEP SPACE EXPLORATION

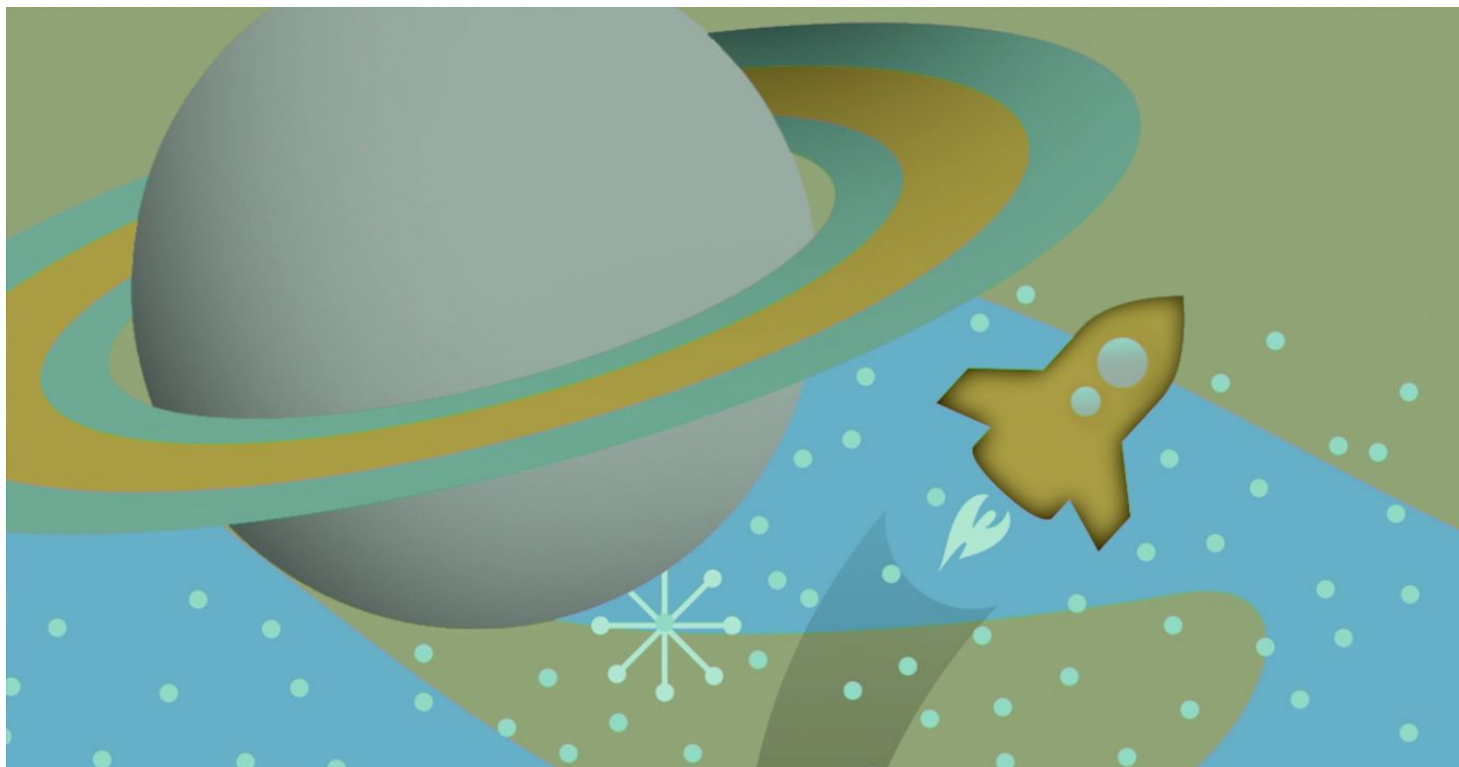


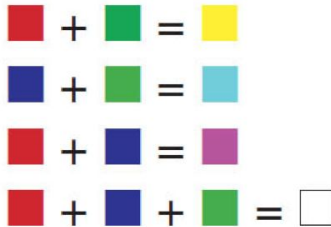
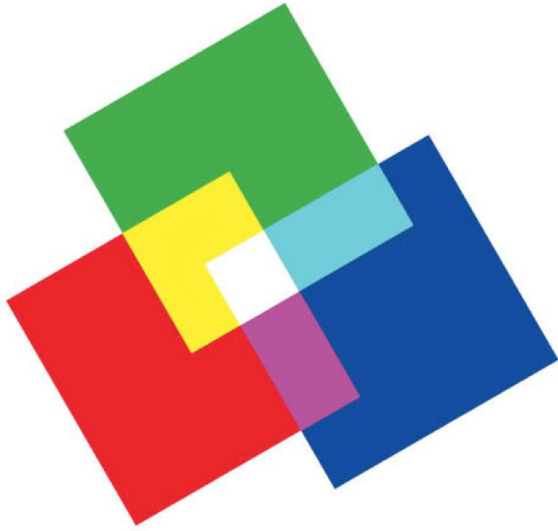
DEEP SPACE EXPLORATION



DEEPSPACEEXPLORATION



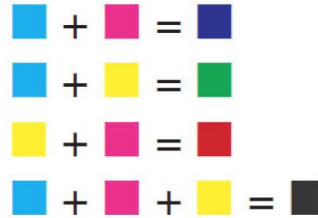
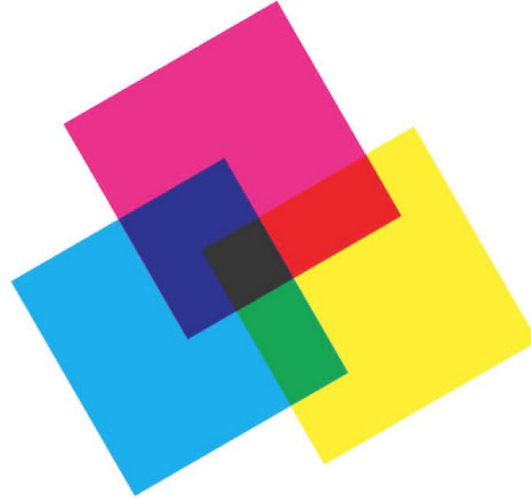




RGB is the additive system used for designing on screen. Different percentages of red, green, and blue light combine to generate the colors of the spectrum. White occurs when all three colors are at full strength. Black occurs when zero light (and thus zero color) is emitted.

Any given color can be described with both CMYK and RGB values, as well as with other color models. Each model (called a "color space") uses numbers to convey color information uniformly around the globe and across media. Different monitors, printing conditions, and paper stocks all affect the appearance of the final color, as does the light in the environment where the color is viewed. Colors look different under fluorescent, incandescent, and natural light. Colors rarely translate perfectly from one space to another.

Offset and desktop printing methods use CMYK, a subtractive system. Nonstandard colors are used because the light reflected off cyan and magenta pigments mixes more purely into new hues than the light reflected off of blue and red pigments.



CMYK is used in the printing process. While painters use the basic color wheel as a guide for mixing paint, printing ink uses a different set of colors: cyan, magenta, yellow, and black, which are ideal for reproducing the range of colors found in color photographs. C, M, Y, and K are known as the "process colors," and full-color printing is called "four-color process." Ink-jet and color laser printers use CMYK, as does the commercial offset printing equipment used to print books such as this one.

In principle, C, M, and Y should produce black, but the resulting mix is not rich enough to reproduce color images with a full tonal range. Thus black is needed to complete the four-color process.

255

R

G

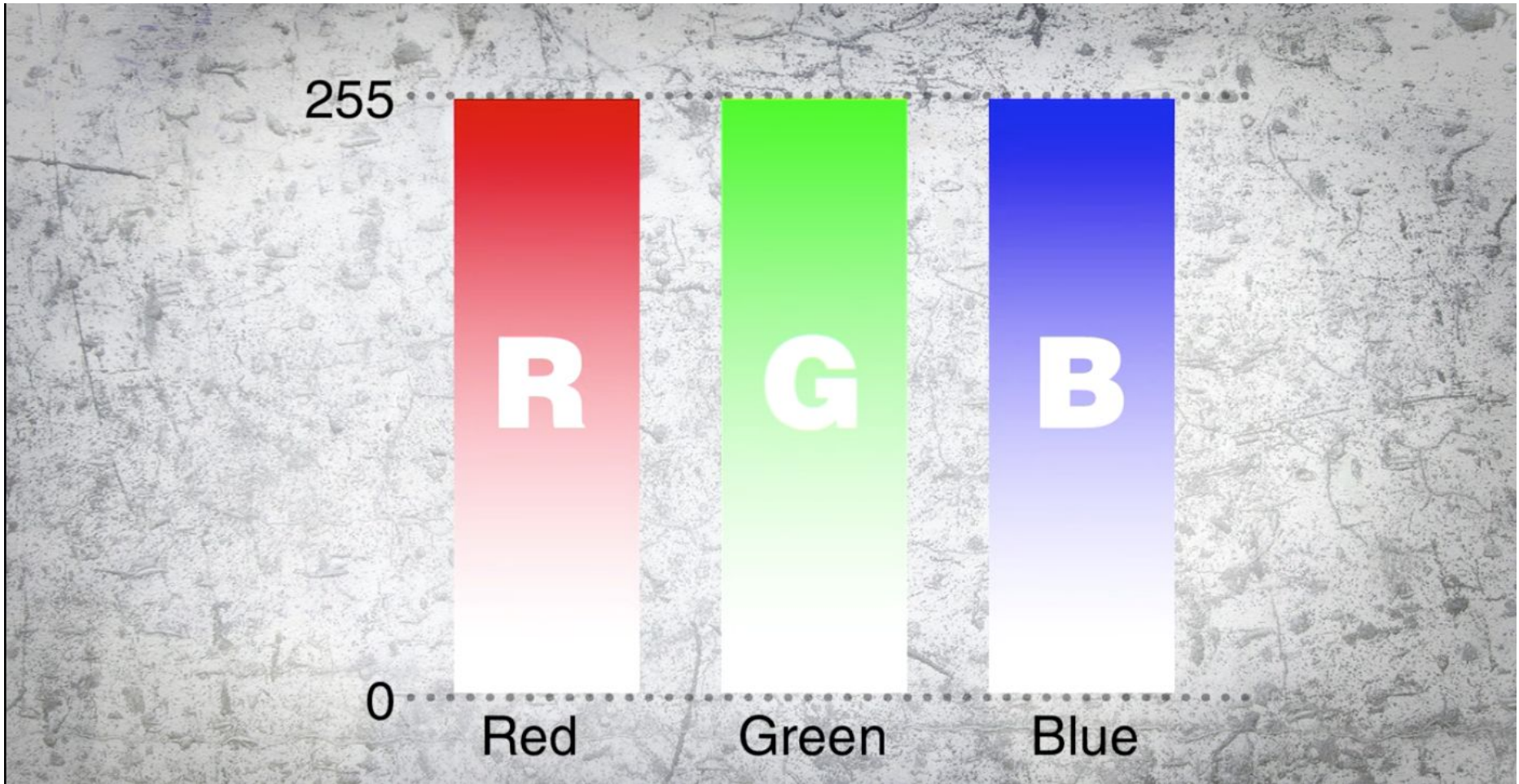
B

0

Red

Green

Blue



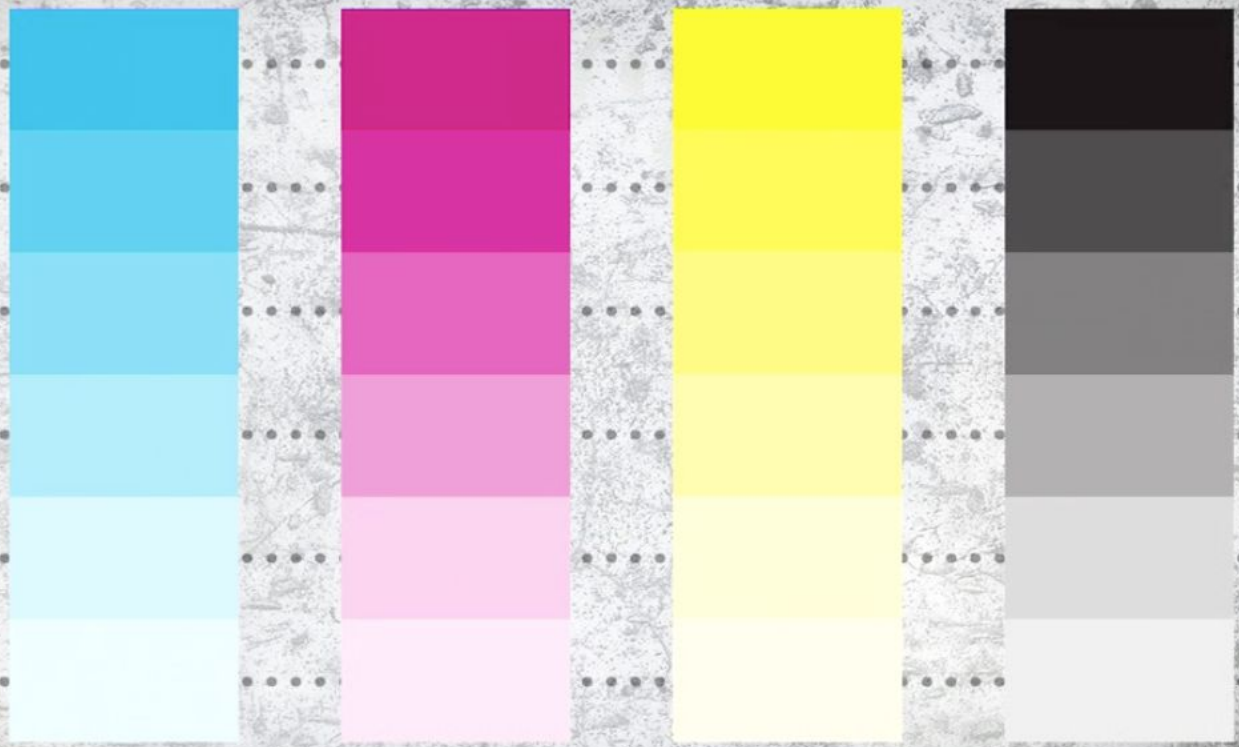
C = CYAN

M = MAGENTA

Y = YELLOW

K = BLACK

100%
80%
60%
40%
20%
10%



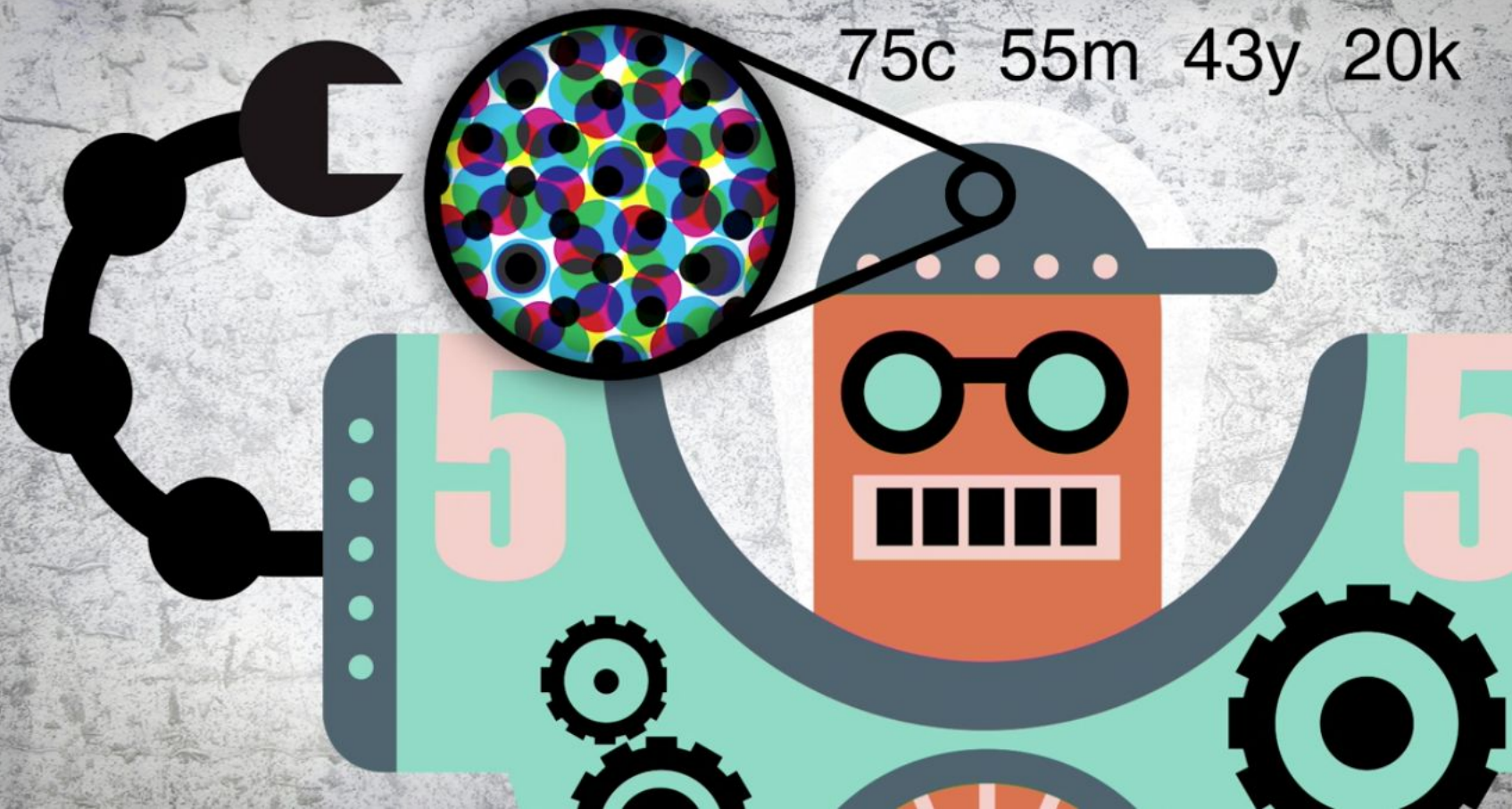
Cyan

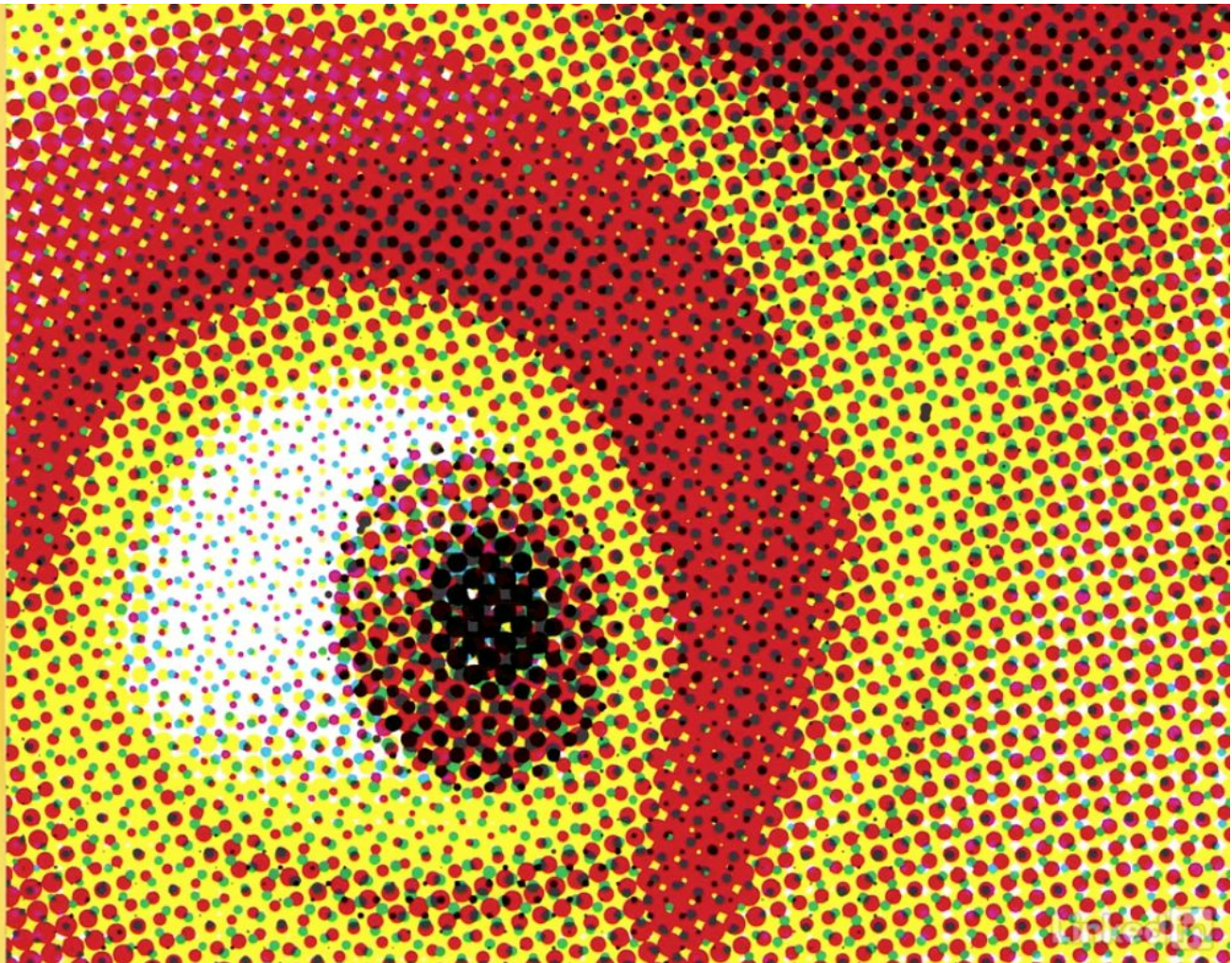
Magenta

Yellow

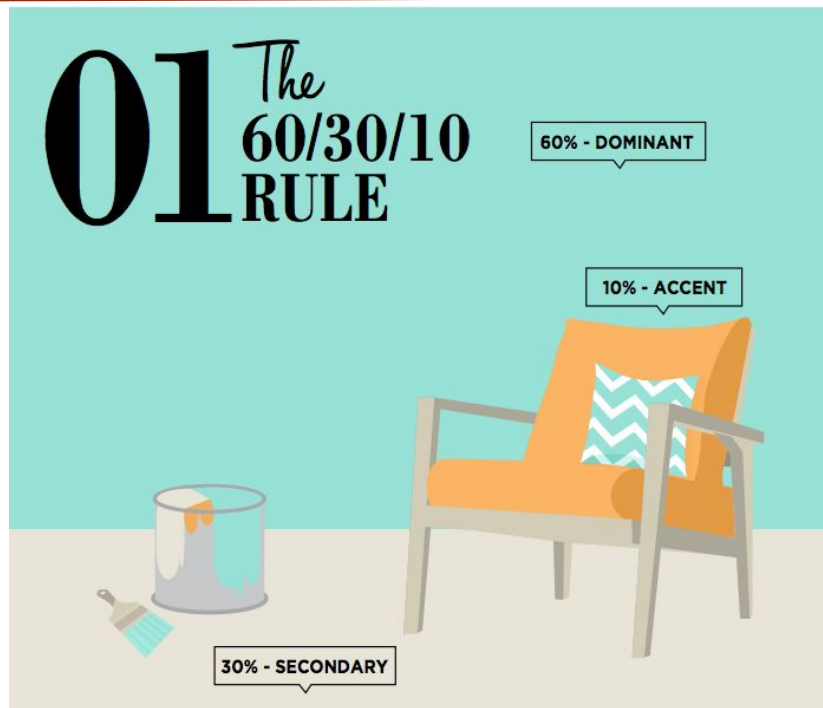
Black

75c 55m 43y 20k





La regola del 60/30/10



La regola del 60/30/10

60 = Target

30 = Messaggio

10 = Accento



La regola del 60/30/10

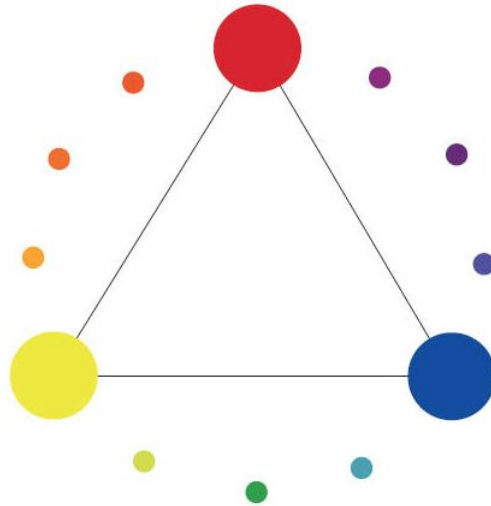
60 = Target

30 = Messaggio

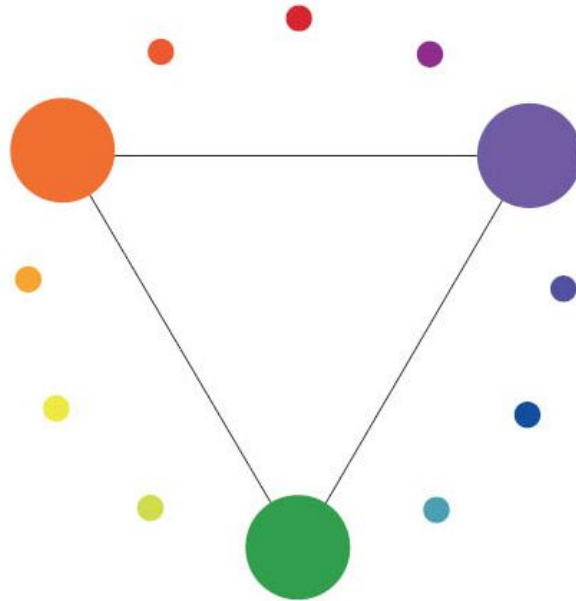
10 = Accento



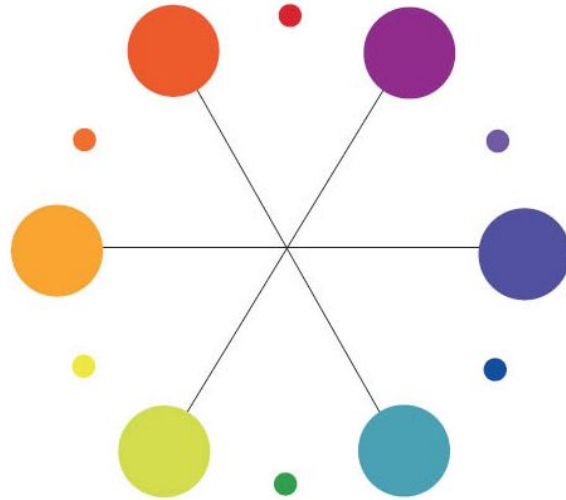
Colori primari



Colori secondari



Colori terziari





COLOR THEORY

QUICK REFERENCE SHEET FOR DESIGNERS

SUBTRACTIVE

CREATED WITH INK;
START WITH WHITE, ADD COLOR.
CMYK



CMYK

ADDITIVE

CREATED WITH LIGHT;
START WITH BLACK, ADD COLOR.
RGB



RGB

COLOR TYPES



PRIMARY



SECONDARY



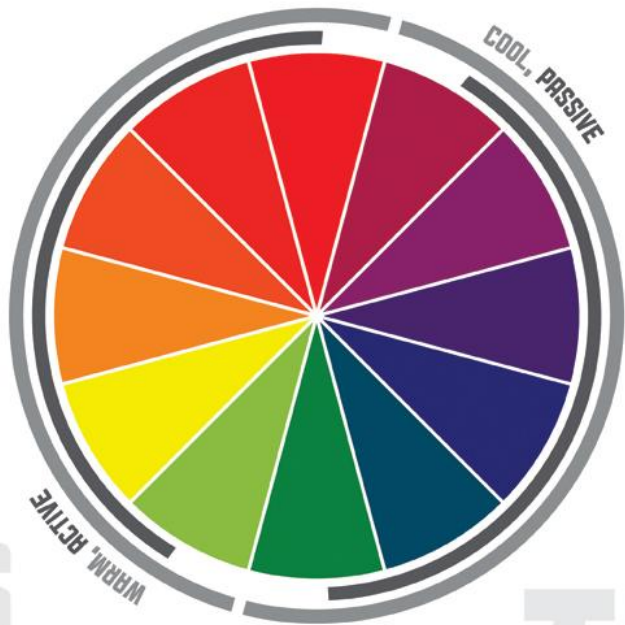
TERTIARY



COMPLEMENTARY



ANALOGOUS



COLOR RELATIONSHIPS



MONOCHROMATIC



COMPLEMENTARY



SPLIT COMPLEMENTARY



DOUBLE COMPLEMENTARY



ANALOGOUS



TRIAD

MEANINGS



INTENSE, FIRE & BLOOD.
ENERGY, WAR, DANGER, LOVE
PASSIONATE, STRONG.

SKY, SEA.
DEPTH, STABILITY, TRUST
MASCULINE, TRANQUIL.

NATURE, GROWTH.
FERTILITY, FRESHNESS, HEALING
SAFETY, MONEY.

ROYALTY, POWER.
NOBILITY, WEALTH, AMBITION
DIGNIFIED, MYSTERIOUS.

WARM, STIMULATING.
ENTHUSIASM, HAPPINESS, SUCCESS
CREATIVE, AUTUMN.

SUNSHINE, JOY.
CHEERFULNESS, INTELLECT, ENERGY
ATTENTION-GETTER.

TERMS

CHROMA: How pure a hue is in relation to gray

SATURATION: The degree of purity of a hue

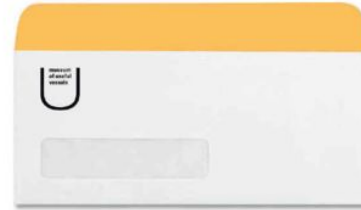
INTENSITY: The brightness or dullness of a hue

LUMINANCE/VALUE: A measure of the amount of light reflected from a hue

SHADE: A hue produced by the addition of black

TINT: A hue produced by the addition of white

Relazioni tra i colori : Analoghi, monocromatici, triade, complementari (Adobe color)

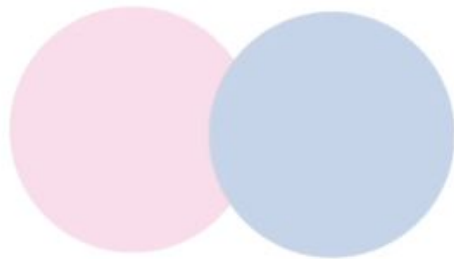
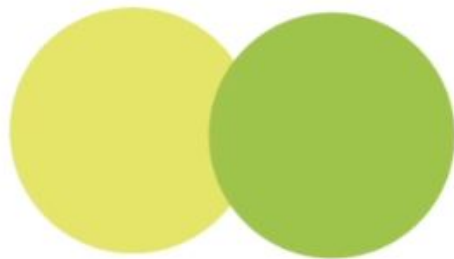


Analogous Naturals The three colors that make up the palette of this museum branding project come from positions located near each other on the color wheel. The gently muted, desaturated hues convey an organic quality.
Iris Sprague, MFA Studio.

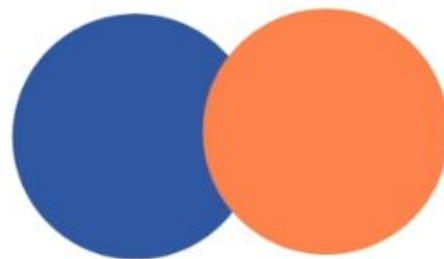
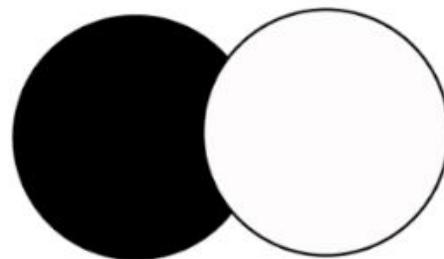


Near Complements The rosy orange and deep violet featured in this brand identity sit near each other on the color

Relazioni tra i colori :

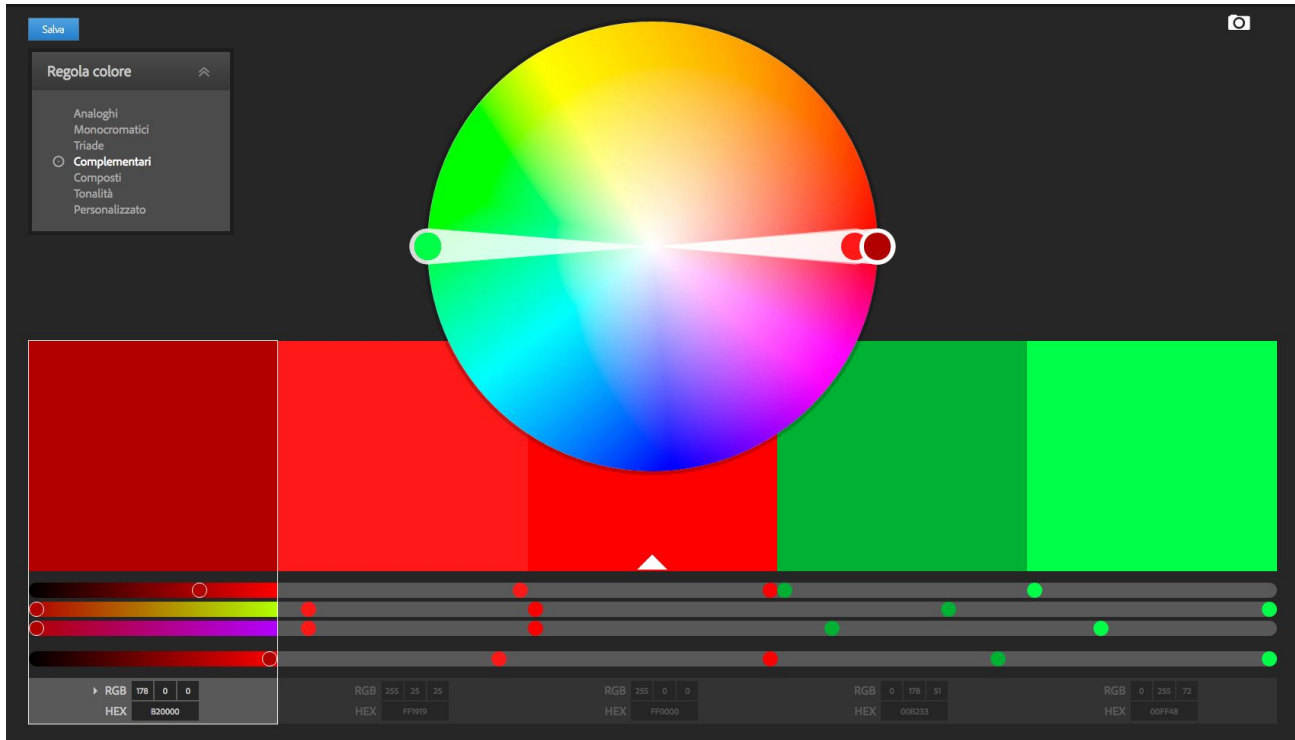


non-contrasting colors



contrasting colors

Relazioni tra i colori : Analoghi, monocromatici, triade, complementari (Adobe kuler)



Prendere in prestito i colori da un'immagine

