Chapter 1 : The psychology of logo shapes: A designer's guide | Creative Bloq

The Psychology of Color and Design (Professional/technical series) [Deborah T. Sharpe] on blog.quintoapp.com
FREE shipping on qualifying offers. Explores, from an analytical and commercial point of view, major issues of the psychology of color, including historical and cultural factors.

For example, in food stores, bread is normally sold in packaging decorated or tinted with golden or brown tones to promote the idea of home baked and oven freshness. This report was picked up by several news outlets. Color preferences Color has long been used to create feelings of coziness or spaciousness. However, how people are affected by different color stimuli varies from person to person. People who are cold prefer warm colors like red and yellow while people who are hot prefer cool colors like blue and green. These studies have shown that people from the same region regardless of race will have the same color preferences. Also, one region may have different preferences than another region i. However, these studies do not agree on precisely which moods are brought out by which colors. He found that, to heterosexual men, women dressed in the color red were significantly more likely to attract romantic attention than women in any other color. Other studies have shown a preference for men dressed in red among heterosexual women. For instance, one study examined color associations and moods using participants from Germany, Mexico, Poland, Russia, and the United States. The researchers did find some consistencies, including the fact that all nations associated red and black with anger. However, only Poles associated purple with both anger and jealousy and only Germans associated jealousy with yellow. Different light sources affect how the colors of walls and other objects are seen. Specific hues of colors seen under natural sunlight may vary when seen under the light from an incandescent tungsten light-bulb: In particular, the trajectories of objects under a light source whose intensity varies with space are more difficult to determine than identical objects under a uniform light source. This could possibly be interpreted as interference between motion and color perception, both of which are more difficult under variable lighting. His studies in and writings on color symbolism cover a broad range of topics, from mandalas to the works of Picasso to the near-universal sovereignty of the color gold, the lattermost of which, according to Charles A. He looked to alchemy to further his understanding of the secret language of color, finding the key to his research in alchemical transmutation. His work has historically informed the modern field of color psychology. The general model of color psychology relies on six basic principles: Color can carry a specific meaning. Color meaning is either based in learned meaning or biologically innate meaning. The perception of a color causes evaluation automatically by the person perceiving. The evaluation process forces color-motivated behavior. Color usually exerts its influence automatically. Color meaning and effect has to do with context as well. Recent work in marketing has shown that color can be used to communicate brand personality. Even though there are attempts to classify consumer response to different colors, everyone perceives color differently. The physiological and emotional effect of color in each person is influenced by several factors such as past experiences, culture, religion, natural environment, gender, race, and nationality. When making color decisions, it is important to determine the target audience in order to convey the right message. Color decisions can influence both direct messages and secondary brand values and attributes in any communication. Color should be carefully selected to align with the key message and emotions being conveyed in a piece. This is mostly due to associative learning. Most results show that it is not a specific color that attracts all audiences, but that certain colors are deemed appropriate for certain products. Without prior experience to a logo, we begin to associate a brand with certain characteristics based on the primary logo color. Participants were presented with fictional products in eight different colors and had to rate the appropriateness of the color for each product. This study showed a pattern of logo color appropriateness based on product function. If the product was considered functional, fulfills a need or solves a problem, then a functional color was seen as most appropriate. If the product was seen as sensory-social, conveys attitudes, status, or social approval, then sensory-social colors were seen as more appropriate. Company logos can portray meaning just through the use of color. Relationships were found between color and sincerity, excitement, competence, sophistication, and ruggedness. A follow up study tested

the effects of perceived brand personality and purchasing intentions. Purchasing intent was greater if the perceived personality matched the marketed product or service. In turn color affects perceived brand personality and brand personality affects purchasing intent. Specific color meaning[edit] Different colors are perceived to mean different things. For example, tones of red lead to feelings of arousal while blue tones are often associated with feelings of relaxation. Both of these emotions are pleasant, so therefore, the colors themselves can procure positive feelings in advertisements. The chart below gives perceived meanings of different colors in the United States.

Chapter 2 : The Psychology of Color and Design by Deborah T. Sharpe (, Hardcover) | eBay

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Shares When it comes to developing a brand, logo design is king. The power of a logo to elicit an emotional response can have a resounding effect on the way customers and potential customers view a particular product, service or company. Get Adobe Creative Cloud Be aware that the logo shapes used to portray the most visible brands in our culture have not been chosen by chance â€" there are some powerful psychological forces at work. Our subconscious minds respond in different ways to different logo shapes. Straight lines, circles, curves and jagged edges all imply different meanings and so a skilled logo designer can use shape to infer particular qualities about the brand. Think, for example, of the Nike Swoosh: Particular logo shapes send out particular messages: Circles, ovals and ellipses tend to project a positive emotional message. Using a circle in a logo can suggest community, friendship, love, relationships and unity. Rings have an implication of marriage and partnership, suggesting stability and endurance. Curves on any sort tend to be viewed as feminine in nature. Straight edged logo shapes such as squares and triangles suggest stability in more practical terms and can also be used to imply balance. Straight lines and precise logo shapes also impart strength, professionalism and efficiency. However, and particularly if they are combined with colours like blue and grey, they may also appear cold and uninviting. Subverting them with off-kilter positioning or more dynamic colours can counter this problem and conjure up something more interesting. It has also been suggested that triangles have a good association with power, science, religion and law. Our subconscious minds associate vertical lines with masculinity, strength and aggression, while horizontal lines suggest community, tranquillity and calm. The implications of shape also extend to the typeface chosen. Jagged, angular typefaces may appear as aggressive or dynamic; on the other hand, soft, rounded letters give a youthful appeal. Curved typefaces and cursive scripts tend to appeal more to women, while strong, bold lettering has a more masculine edge. How to apply logo shape psychology Three examples of simple logo shapes Before you start designing a logo for your client, write down a list of values and attributes that the logo should convey. This is one of the reasons you need to get to know your client and their business as well as you possibly can. Ask your client to compile a list of corporate values or take a close look at their mission statement. Once you have a feel for the message the logo needs to disseminate, you will be able to look at how to match this up with not only logo shapes, but also colours and typefaces as well. Use these three elements in combination to your advantage: Gestalt theory The World Wildlife Fund logo uses the closure principle of Gestalt theory to describe a panda, even though the shape is not fully closed To extend your use of psychology to a deeper level, brush up on the Gestalt theories of German psychologists from the s. They hold that the human brain unifies the visual elements it sees to form a whole that carries significantly more meaning. People form patterns out of similarly shaped objects, while objects that differ from the group become a focal point of the image. Another Gestalt principle, closure, is often used in logo design; this is when an object is incomplete but there is enough detail for the human eye to make the whole picture. A good example of this is the panda logo used by the WWF, shown above. Once you understand the psychology behind logo shapes you will be able to use this knowledge to create powerful brands for your clients.

Chapter 3 : The Graphic Designer's Guide to the Psychology of Color | Rasmussen College

The Psychology of Color and Design by Deborah T. Sharpe (review) Lois Swirnoff Leonardo, Volume 11, Number 2, Spring , p. (Review) Published by The MIT Press.

The most notable points in his images are the supremacy of blue across both genders and the disparity between groups on purple. Consider, for instance, this coverage by Smithsonian magazine , detailing how blue and pink became associated with boys and girls respectively, and how it used to be the reverse. Also, men were more likely to select shades of colors as their favorites colors with black added , whereas women are more receptive to tints of colors colors with white added. Research clearly shows that participants are able to recognize and recall an item far better â€" be it text or an image â€" when it blatantly sticks out from its surroundings. Two studies on color combinations, one measuring aesthetic response and the other looking at consumer preferences , also find that while a large majority of consumers prefer color patterns with similar hues, they favor palettes with a highly contrasting accent color. In terms of color coordination, this means creating a visual structure consisting of base analogous colors and contrasting them with accent complementary or tertiary colors: Josh Byers Why does this matter? Although you may start to feel like an interior decorator after reading this section, understanding these principles will help keep you from drinking the conversion rate optimization Kool-Aid that misleads so many people. Consider, for instance, this oft-cited example of a boost in conversions due to a change in button color. Joshua Porter The button change to red boosted conversions by 21 percent. Red, meanwhile, provides a stark visual contrast, and is a complementary color to green. We find additional evidence of the isolation effect in multivariate tests, including one conducted by Paras Chopra published in Smashing Magazine. Chopra was testing to see how he could get more downloads for his PDFProducer program, and included the following variations in his test: Can you guess which combination performed the best? Here were the results: Example 10 outperformed the others by a large margin. More sign-ups or more clicks is just a single measurement â€" often a misleading one that marketers try to game simply because it can be so easily measured. Additional research finds the same effect applies to a wide variety of products; consumers rated elaborately named paint colors as more pleasing to the eye than their simply named counterparts. It has also been shown that more unusual and unique color names are preferable for everything from jelly beans to sweatshirts. Join the gang of savvy subscribers who receive original, well-researched articles about company culture, customer service, and building a better business every week. In fact, we may have raised more questions than answers. Truth is, the kaleidoscopic nature of color theory means we may never have definitive answers. This post has been updated for accuracy and freshness. Join , customer-obsessed readers on our mailing list. Gregory Ciotti Greg is a writer, marketing strategist and alum of Help Scout. Connect with him on Twitter and LinkedIn.

Chapter 4 : Color psychology - Wikipedia

Explores, from an analytical and commercial point of view, major issues of the psychology of color, including historical and cultural factors, personality and color, color perception and response, and applied use.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: The authors share a broad vision and strive to radically alter the Western way of looking at the world. One of the major difficulties with the book is its opacity. The subject matter is fascinating, but the several authors write badly in a cumbersome, technical language that betrays overspecialization. The book is complex and difficult to read, but nonetheless fascinating for all that. The second book, in contrast to the first, is well written and fun to read. I do not think the practice of psychotherapy would be offered on a paid. Indeed, Ornstein makes out an excellent case that culture in the U. He would have it mature. Both books make their point. The Psychology of Color and Design. Reviewed by Lois Swirnoff The author. She describes studies in which a dominance in the perception of color in children shifts to a preference for shape or form between thc ages of three and six. Linking form dominance to intelligence and maturation. If age six were not coincident with the advent of formal schooling. I t seems to me, however, that form dominance coincides with the acquisition of reading and mathematical skills, a relationship that should be carefully examined. Sharpe compares color-form reactions of university students in Great Britain and in the U. Saratoga Springs, NY You are not currently authenticated. View freely available titles:

Chapter 5 : The Psychology Of Color and Design by Sharpe, Deborah T

The Psychology of Color and Design by Deborah T. Sharpe. Nelson-Hall Company, Chicago, pp. Price: $

Chapter 6 : 10 Brilliant Color Psychology Infographics ~ Creative Market Blog

The Psychology of Color and Design (Littlefield, Adams Quality Paperback; No.) Sharpe, Deborah T.

Chapter 7 : The psychology of color and design (edition) | Open Library

Psychology of Color & Design "The Psychology of Color & Design," by Deborah T. Sharpe, is an indispensible tool for those who deal with commercial, industrial, and consumer color choices and the effects those choices have on behavior, including buying preferences and social reactions.

Chapter 8 : The Psychology of Color: A Color Guide For Designers

Reprint of the ed. published by Nelson-Hall, Chicago, in series: Professional/technical series.

Chapter 9 : The Psychology of Color in Marketing and Branding

The Psychology of Color: A Designer's Guide to Color Associations and Meanings | Design - [ ] by zevenguy [link] [ ] Leave a reply Cancel reply Your email address will not be published.