

THE WONDERFUL WORLD OF

COLOUR
CAST CPD 2014

"Your attitude is like a box of crayons that colour your world. Constantly colour your picture grey, and your picture will always be bleak. Try adding some bright colours to the picture by including humor, and your picture begins to lighten up."

Allen Klein

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COLOUR IN ART



Picasso
Blue Period



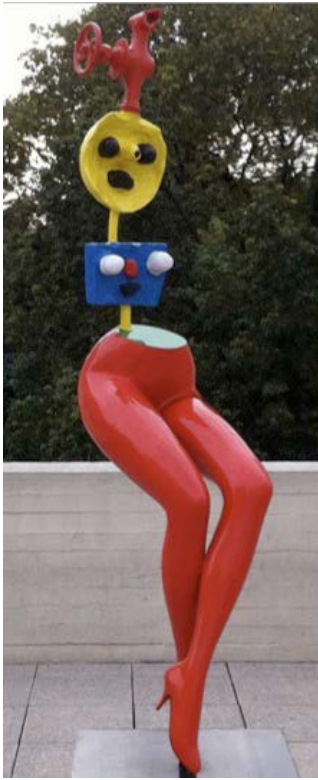
Matisse
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Flowers



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Sunflowers



Stravinsky Fountain, Paris

Miro Monumental Mosaic

Miro Painted found objects

Kapoor Immersion in Yellow



Contemporary Aboriginal Painting

Jim Lambie Glasgow Vinyl Tape

Tony Cragg Found Objects



COLOUR IN SCIENCE



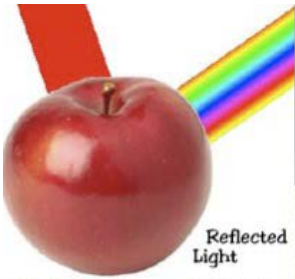
Science
& Nature



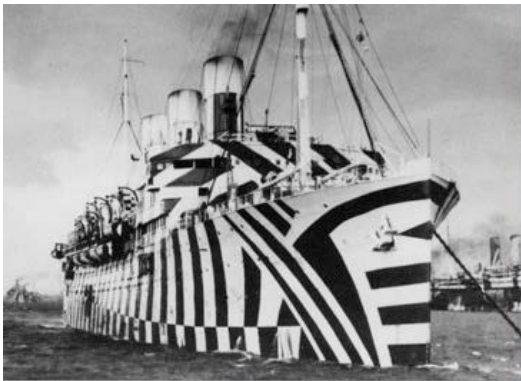
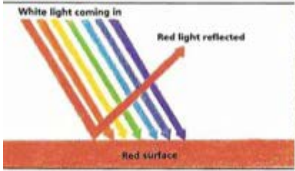
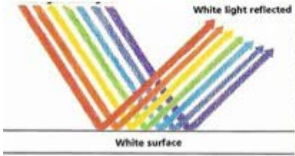
Use inks or
food colouring as an
alternative
Colour Wheel to learn
about absorption



If Colour is reflected light.
What is iridescence?



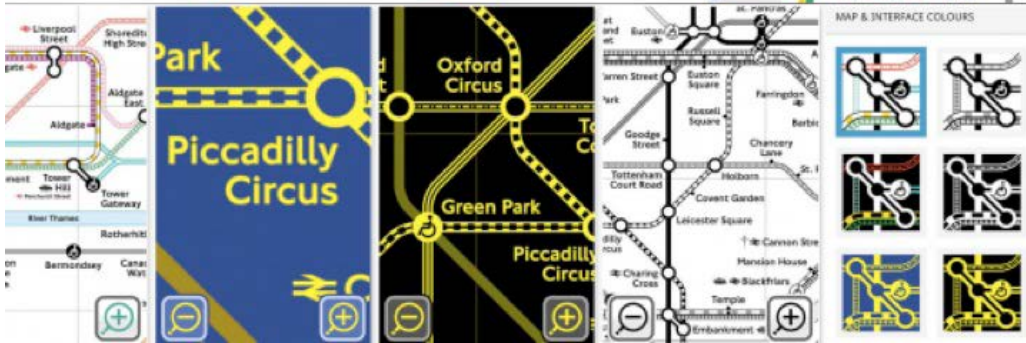
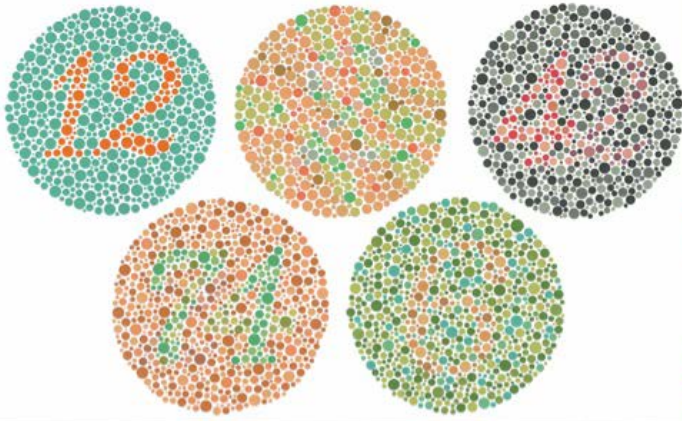
Reflected Light



Camouflage



Colour Blindness



Colour Apps for Ipad:

- Adobe Kuler
- Exploratorium : Color Uncovered
- Albers – Color : Interaction of Color by Josef Albers
- How well do you see color? By Byterun
- Color Blindness Test by EnChroma



HISTORY OF COLOUR & PIGMENTS

RANDOM FACTS!

- **Holy cow!** The original Indian Yellow was made from the soiled earth of mango leaf-fed cattle in the Monghyr region of India. The earth was dried, powdered, purified, and then pressed into lumps. Because of the poor health of the mango-fed cattle, the Indian government banned production of the pigment in the early 20th century.
- **The colour to die for** - Emerald Green was originally made from arsenic, a deadly poison.
- **Who ever discovered Tyrian Purple?!** It was made from the bodies of whelks- 12,000 whelks were needed to make 1.5 grams of pigment. A pricey purchase indeed.
- **The white stuff** - Some of the first whites were made from animal bones that had been incinerated producing a grey white ash.
- **A porky tale** - Before metal tubes, oil paints used to be stored in bags made from pigs' bladders.
- **Beetles about** - Crimson was made from dried and crushed cochineal beetles.
- **A trip to the loo** - Gamboge is a yellow made from the resin of trees in the Cambodian forests. A beautiful transparent yellow it may be, but the colour makers had to avoid touching their mouths or the rest of the day could be spent in the small room.
- **Pretty in pink** - The recipe for making the unique colour Rose Madder Genuine, has not changed in over 200 years, the ingredients are still exactly the same today.

"Today's artists work with colours produced by an industry which has spent two centuries getting better and better, whilst most people in this world have to work with things that have got worse and worse." Emma Pearce quoted in *Paints and Colours* by David Pyle, Krause Publications 2000.

We are certainly lucky in being constantly provided with pigments of better permanence and an ever widening choice of handling properties. In less than 200 years the finest quality ranges have gone from around 30% permanent to 99 - 100 %, as well as providing two or three times the number of colours to choose from.

Although many early pigments have been replaced by more reliable ones, many have not, and the incurable romantics amongst us find it pleasing to know that the very first pigments remain some of the very finest available to the artist.

The first colours

More than 15,000 years ago cavemen began to use colour to decorate cave walls in southern France and Spain. These are believed to have been painted in preparation for hunting trips.

These were earth pigments, yellow earth (Ochre), red earth (Ochre) and white chalk. In addition they used carbon (Lamp) black by collecting the soot from burning animal fats. These colours were all that were needed to produce the sensitive and exquisite drawings and stencils which we are still able to see today. Australian Aboriginal painters also used earth

colours - reds, browns, and yellows, black and white - from ochres and other minerals. Most of the metal sulfides and oxides used as pigments were insoluble. This was advantageous as they were not easily removed when exposed to rain or ground water in the case of cave or rock paintings.



The Egyptians

By 4,000BC the Egyptians show evidence of serious colour manufacture. The earths colours had been cleaned by washing, increasing their strength and purity and new pigments appear from the use of minerals. Perhaps the most famous is Egyptian Blue, first produced around 3,000 BC. This was a blue glass made from sand and copper which was then ground

into a powder. It was replaced in the 16th century by Smalt which was itself finally superseded by Cobalt in the early 19th century.

The Egyptians also utilised Malachite, Azurite and Cinnabar by crushing and washing each mineral. Cinnabar was prized as the first known bright red.

Vegetable dyes were also developed by the Egyptians, who found a way of 'fixing' the dye onto a transparent white powder to produce a pigment. This process is called lake making and is still used today to produce Rose Madder Genuine.

The Egyptians used minerals in their cosmetics. They used red ochre (haematite) on their lips, and Kohl in elaborate eye make-up. Their cosmetic materials included black pigments such as stibnite (black antimony sulfide), and colourful copper minerals such as malachite, azurite and turquoise, while white cerussite (lead carbonate) was used as a highlighting cosmetic.

Prolonged use of these cosmetics containing heavy metals such as lead, copper and antimony was poisonous and also disfigured the skin. The advantage of haematite was that it was not poisonous. In hot climates, cosmetics made from insoluble minerals would not dissolve in perspiration.

The Chinese

Although the discoveries and inventions of the Chinese civilisation ran in parallel with other ancient societies like the Egyptians, the Chinese were the first to invent many things like clocks and paper well in advance of the rest of the world. Pigments were no exception and Vermilion was developed in China around 2,000 years before it was utilised by the Romans. Vermilion was made by heating mercury and sulphur, producing an extremely opaque, strong red pigment which had almost entirely replaced Cinnabar by the 18th century. By the end of the 20th century, Vermilion was replaced by Cadmiums which provide greater permanence.

The Greeks and Romans

The Greeks also added to the artists' palette, namely by manufacturing white lead, the first fully opaque white (Flake White, Cremnitz White). This took several months, by stacking lead strips in a confined space amongst vinegar and animal dung. This method (with a few refinements!) was used until the 1960's and produced arguably the finest pigment of all for the artists' palette. The physical structure and reaction with oil give a superbly flexible and permanent paint film. The Greeks also made red lead, which was used for priming metal until the 1990's when lead pigments were banned for use by the general public.

For the most part the Romans inherited the palette of the Egyptians and Greeks. Pompeii is one of the main historical sources, dating to AD79. Vermilion has been identified on the wall paintings numerous times. One of the most important colours was Tyrian Purple, also being one of the most costly. The colour is prepared from a small colour producing cyst within a whelk. Huge quantities of whelks were required and spoil heaps of the shells can still be seen on the sites of ancient dye works around the Mediterranean. In 1908, P. Friedlander collected just 1.4 grams of pure dye from 12,000 mollusks. Due to its price, Tyrian Purple was used to dye the togas of Roman Emperors. In preparing the dead for burial, mineral pigments were used in many ways. In the Egyptian pharaoh Tutankhamen's tomb a small paint box was found containing powdered gypsum, orpiment, haematite and malachite. Vermilion made from cinnabar was used to paint red the sacred statue of Jupiter found in Roman temples.

The Renaissance

Little changed in the first millennium AD for artists and it was the rebirth of artistry which fuelled new pigment development from the 14th century.

The Italians further developed the range of earth pigments by roasting siennas and umbers to make the deep rich red of Burnt Sienna and the rich brown of Burnt Umber. Earth colours featured heavily in their painting technique, Terre Verte (Green Earth) being the principle underpainting colour for flesh tones.

The Italians improved the lake making processes of the Egyptians and developed Naples Yellow, another opaque lead based pigment, but it was the development and use of Genuine Ultramarine which perhaps personifies Renaissance paintings in our minds.

Lapis Lazuli was first used as a pigment by simply grinding it, but even the best stone can have up to 90% impurities and it was the discovery of how to extract the blue which enlightened the Renaissance palette. The bright, deep blue produced had excellent

lightfastness and was the most expensive pigment known to man. This high value was the reasoning behind the Madonna being graced in blue.



The beginning of modern pigments

By the 18th century the world was not only enjoying greater trade between continents and therefore more industry than previous centuries but also beginning to see the benefits of modern scientific chemistry.

In 1704, a German colour maker named Diesbach was manufacturing red lake pigments, which required the use of potash as an alkali. He ran out of his supply and used some which was contaminated with animal oil. Instead of getting red he got purple and then blue, the first chemically synthesized colour, Prussian Blue, had been made! Prussian Blue remains a popular colour to this day and is also known for its novel ability to fade in daylight yet recover in darkness!



The early 19th century

The Industrial Revolution at the beginning of the century produced both new processing possibilities and new opportunities for trade in every quarter of life including artists' pigments. Scientists were driven by the demand for new more permanent colours and were able to utilise new minerals and chemistry to invent many of the colours which we think of today as 'traditional'.

Cobalt Blue was discovered in 1802 by Thenard, a wonderful transparent, granulating blue of great permanence. It is used widely in ceramics and loved by artists for its moderate tinting strength, fast drying and water colour characteristics. Cobalt Green though first made in 1780 did not enter common usage until after Cobalt Blue. Cobalt Violet first appears in 1860 with Cobalt Yellow (Aureolin) becoming available in 1862. Cerulean Blue is also a type of cobalt and was available as early as 1805. By combining cobalt oxide with aluminum, phosphorus, tin, zinc or a number of other metals, the variety of colours are produced. The cobalt pigments have always been expensive and the search remained for a lower cost dark blue pigment for the artists' palette. In the 1820's a national prize of 6,000 francs was offered in France to anyone who could discover a method of artificially making

ultramarine at a cost of less than 300 francs per kilo. Both the French and Germans competed but it was J B Guimet who succeeded in 1828. Known as French Ultramarine ever since, the pigment is chemically identical to genuine ultramarine but physically finer and is without the impurities of the lapis rock.

The isolation of new elements in the late 18th century also played a part in providing new colours. Deposits of chrome in the USA in 1820 facilitated the easy manufacture of Chrome Yellow, a highly opaque low cost colour available in a variety of hues. Although Chromes had a tendency to darken they remained popular until the 1990's due to their good covering power and economical price. Chemically the colours are lead chromes and as such they fell foul of the legislation against lead pigments at that time.

In 1817, the metal Cadmium was discovered by Stromeyer but it was not until 1846 that Cadmium Yellows were introduced to the artists' palette. Immediately popular for their great permanence, range of hues, moderate tinting strength and high opacity, Cadmium Yellows remain the mainstay for artists in this area of the spectrum. Cadmium Red was not available until after 1910.

Genuine Emerald Green was first documented in 1822 and was highly toxic. Consisting of copper acetoarsenite it provided a bright clean emerald colour until the 1960's. It is most famous however for its potentially fatal effects. It is thought that Napoleon died as a result of arsenic poisoning from the wallpaper in his prison home on St Helens. Emerald Green was a very popular wallpaper colour but unfortunately in damp conditions arsenical fumes were released. Shortly before the colour ceased to be available it was quoted as the cause of death of a Broadmoor inmate who had secretly collected enough by pretending to paint in order to commit suicide!

Pigments - Modern

The first beginning of modern pigments

In 1856, William Henry Perkin was a student at the Royal College of Chemistry. In his improvised laboratory at Greenford, Middlesex he was attempting to synthesize quinine when he unexpectedly produced a purplish dye from oxidising impure aniline with potassium bichromate, Mauvine, the first organic (based on carbon chemistry) colour was born. This led to the distillation of coal tar which produced a huge range of new pigments over the decades to come. Mauvine as a dye was an instant success and became the very most fashionable dress colour for Victorians

Alizarin Crimson

Alizarin Crimson is arguably the most important organic pigment of the 19th century. It was introduced in Germany in 1868, providing a blue shade crimson of strong tinting strength and high transparency. It was immediately to become a core colour in the common palette. At the time and until the 1960's it was the most permanent crimson available, however in pale washes it is susceptible to fading and modern quinacridones are more lightfast.

Synthetic iron oxides

The 19th century also saw the development of the Mars colours. These 'earth' colours are produced in a wide range of browns, reds, yellows and black according to the levels of moisture and heat used. Originally they tended to be opaque and are very much stronger than the natural earths. They have become important in the 20/21st century as the deposits of good natural earths have been depleted.



Impressionism

The explosion of new pigments during the 19th century, the invention of the metal tube and the arrival of the railways all combined to facilitate this movement in painting. Bright new colours in portable, stable tubes and a method of easy travelling around the country provided us with paintings from one of the most famous periods ever.

The 20th century

Pigment development continued apace into the new century.

During the first decade the Hoechst company brought out the first 'Hansa' yellows. Here was a synthetic organic pigment of good permanence, clear bright hue and high transparency. We know it as Lemon Yellow but the group quickly gave rise to darker yellows and this pigment type is still important today. The chemistry of this and other synthetic organic pigments is immensely complex. In words, they are

made by coupling diazotised amines containing nitroso and/or halide groups with acetoacetanilide or one of its derivatives! No longer can they be called a basic name relating to their origin, like cadmium or cobalt. Instead we see trade names, like 'Winsor' Yellow or sometimes shortened names like Azo Yellow Medium. Reds were similarly developed and from the 1920's onwards these new pigments began to appear in artists' materials.

The most important pigment in volume terms of the century was Titanium White. Although the element had been identified in 1795 it was not until 1920 that an economical method of purifying the metal oxide was established. The non hazardous, strongest, most opaque white; Titanium quickly became the most popular white amongst artists.

In 1936 Monstral Blue was introduced by ICI. Known to us as Phthalocyanine or Winsor Blue, this offered a deep transparent blue of enormous tinting strength yet moderate cost. Prized for its mixing abilities it has also become the basis of many student range blues as it can be reduced and still offer a strong colour.

A very important group of pigments originated in the 1950's. The first quinacridones were introduced to the artist's palette as Permanent Rose and Permanent Magenta. The pink and mauve colour area up till then had suffered from poor lightfastness, now crystal clear hues were available without fading! Over the next 50 years many more colours became available from deep crimson to gold. This is achieved by juggling the chemicals involved. It is a quinacridone which is used as Permanent Alizarin Crimson.

Artists' pigments today

An average palette today of only twelve colours contains a selection of pigments from every historical era as well as every pigment type. Broadly defined we recognise three pigments types;

- i) Earth colours : ochres, siennas, umbers, Mars colours
- ii) Traditional colours: cobalts, cadmiums, titanium, ultramarines
- iii) Modern colours: phthalocyanines, quinacridones, perylenes, pyrrols



SYMBOLISM OF COLOUR



Red: Excitement, energy, passion, love, desire, speed, strength, power, heat, aggression, danger, fire, blood, war, violence, all things intense and passionate, sincerity, happiness (Only in Japan)



Pink: love and romance, caring, tenderness, acceptance and calm.



Beige and ivory: unification. Ivory symbolizes quiet and pleasantness. Beige symbolizes calm and simplicity.



Yellow: joy, happiness, betrayal, optimism, idealism, imagination, hope, sunshine, summer, gold, philosophy, dishonesty, cowardice, jealousy, covetousness, deceit, illness, hazard and friendship.



Blue: Peace, tranquility, cold, calm, stability, harmony, unity, trust, truth, confidence, conservatism, security, cleanliness, order, loyalty, sky, water, technology, depression, appetite suppressant.



Turquoise: calm. Teal symbolizes sophistication. Aquamarine symbolizes water. Lighter turquoise has a feminine appeal.



Purple: Royalty, nobility, spirituality, ceremony, mysterious, transformation, wisdom, enlightenment, cruelty, honor, arrogance, mourning, temperance.



Lavender: femininity, grace and elegance.



Orange: Energy, balance, enthusiasm, warmth, vibrant, expansive, flamboyant, demanding of attention.



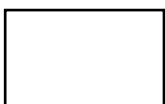
Green: Nature, environment, healthy, good luck, renewal, youth, spring, generosity, fertility, jealousy, inexperience, envy, misfortune, vigor.



Brown: Earth, stability, hearth, home, outdoors, reliability, comfort, endurance, simplicity, and comfort.



Grey: Security, reliability, intelligence, staid, modesty, dignity, maturity, solid, conservative, practical, old age, sadness, boring. Silver symbolizes calm.



White: Reverence, purity, birth, simplicity, cleanliness, peace, humility, precision, innocence, youth, winter, snow, good, sterility, marriage (Western cultures), death (Eastern cultures), cold, clinical.



Black: Power, sexuality, sophistication, formality, elegance, wealth, mystery, fear, evil, unhappiness, depth, style, sadness, remorse, anger, anonymity, underground, good technical colour, mourning, death (Western cultures), austerity, detachment.

POLITICS AND RELIGION

Black is primarily associated with anarchism and fascism. In Germany and Austria, black is the colour historically associated with Christian-democratic parties. In the Islamic world, black flags (often with a white shahadah) are sometimes used by Islamist groups.

Blue, particularly dark blue, is usually associated with conservative parties, originating from its use by the Conservative Party in the United Kingdom. The field of the flag of the United Nations is light blue, chosen to represent peace and hope. It has given rise to the term bluewashing.

Brown has been associated with Nazism, because the Sturmabteilung (SA) were called "brownshirts." In Europe and elsewhere, the colour brown is sometimes used to refer to fascists in general.

Grey is sometimes used by parties that represent the interests of pensioners and senior citizens, such as "The Greys" in Germany.

Green is the colour for green politics and environmentalist movements worldwide. Irish Nationalist and Irish Republican movements have used the colour green. Green, considered the holy colour of Islam, is also used by some Islamists, such as Hamas.

Orange is the traditional colour of the Christian democrats, and it can also represent various kinds of populist parties. Such is the case in Austria, Germany, France, Portugal, Switzerland, Finland, Romania, Hungary, Slovakia. In Czech Republic, the centre-left Czech Social Democratic Party changed its official colour in 2006 from red to orange. In Ukraine, orange was the colour of liberal groups that participated in the "Orange Revolution". In Northern Ireland, orange is associated with Unionism and the Orange Order. In the United Kingdom, orange was the colour of the historical Liberal Party. The contemporary successors to the Liberals - the Liberal Democrats - also use orange.

Pink is sometimes used by Social Democrats, such as in France and Portugal. The more traditional colour of social democracy is red (because social democracy is descended from the democratic socialist movement), but some countries have large social-democratic parties alongside large socialist or communist parties, so that it would be confusing for them all to use red. In such cases, social democrats are usually the ones who give up red in favour of a different colour. Pink is often chosen because it is seen as a softer, less aggressive version of red, in the same way that social democracy is more centrist and less militant than socialism. In some European nations and the United States, pink is associated with homosexuality and the pink flag is used as a symbol in support of civil rights for LGBT people. This goes back to the Nazi German policy of assigning pink triangles to homosexual prisoners.

Purple is the most prominent colour that is not traditionally connected to any major ideology. As such, it is sometimes used to represent a mix of different ideologies, or new protest movements that are critical of all previously-existing parties.

Red is traditionally associated with socialism and communism. The oldest symbol of socialism (and, by extension, communism) is the Red Flag, which dates back to the French Revolution in the 18th century and the revolutions of 1848. The colour red was chosen to represent the blood of the workers who died in the struggle against capitalism. The association between the colour red and communism is particularly strong. In the United Kingdom, Australia and New Zealand, red is also the colour of the labour movement and the Labour/Labor Parties in those countries.

White is today mainly linked to pacifism (as in the surrender flag)

Yellow is the colour most commonly associated with liberalism in Europe, being the official colour of the Alliance of Liberals and Democrats for Europe.

Religion:

Colours are also used in religious ceremonies or represent aspects of religion.

In Tibetan Buddhism, blue is the colour of Vairochana, a celestial buddha, whose image is the immensity of sky blue. Buddhist monks wear orange (specifically the colour saffron) robes primarily due to tradition. That was the least expensive colour dye at the time and that is what they continued to wear.

Green is the traditional colour of Islam. The Islamic flag is green. Green is also mentioned in the Quran as the colour of garments, cushions and carpets in paradise.

In Hinduism, saffron is their most sacred colour. Saffron represents fire that burns our impurities. Yellow represents knowledge and learning. The colour green of the Maharashtra represents life and happiness. The colour blue is like infinity like the vastness of the oceans and sky.

In Christianity, the colour red symbolizes the blood of Jesus Christ and of sacrifice. White represents the body of Christ. Black represents sin in Catholic liturgy. Purple is the liturgical colour for the seasons of Advent and Lent. White and silver are used in liturgy during Christmas and Easter.

THE MEANING OF **YELLOW** AROUND THE GLOBE

- In Chinese culture, colours corresponded with the five primary elements, the directions, and the four seasons. Yellow was associated with earth and the center (in relation to direction). The Chinese have placed a predominance upon the colour yellow not seen elsewhere in the world. It was the colour of emperors during both the Ming dynasty and the Qing dynasty. Huangdi, also known as the Yellow Emperor, is thought to be the founder of Chinese civilization, due to the tremendous amount of inventions that took place during his reign.
- In India, yellow is the colour of the Vaisya caste, or farmers, and is the colour Hindus wear to celebrate the Festival of Spring.
- During the tenth century in France, the doors of traitors and criminals were painted yellow.
- In the United States, taxi cabs and school buses are associated with the colour yellow.
- During the 1357 Japanese “War of Dynasty,” warriors wore a yellow chrysanthemum as a pledge of courage. Jews wore yellow armbands in Nazi concentration camps.
- In Aztec culture, yellow symbolized food because it was the colour of corn, the primary food of the Aztec people.
- Yellow signifies “sadness” in Greece’s culture and “jealousy” in France’s culture.

THE MEANING OF **GREEN** AROUND THE GLOBE

- Green is used worldwide to represent safety. In several religions, green is the colour associated with resurrection and regeneration.
- In Ghardaia and other parts of M’zab, houses painted in green indicate that the inhabitants have made a pilgrimage to Mecca.
- Green, blue-green, and blue are sacred colours in Iran, where they symbolize paradise.
- As the emblematic colour of Ireland, green represents the vast green hillsides, as well as Ireland’s patron saint, St. Patrick.
- In Japan, green is regarded as the colour of eternal life.
- In Aztec culture, green was considered to be royal because it was the colour of the quetzal plumes used by the Aztec chieftains.
- The solid green flag of Libya is currently the only national flag of a single colour.
- In China, jade stones represent virtue and beauty.
- In Portugal, green is the colour of hope because of its associations with spring.
- In the highlands of Scotland, people used to wear green as a mark of honor.
- There is a superstition that sewing with green thread on the eve of a fashion show brings bad luck to the design house.

THE MEANING OF **BLUE** AROUND THE GLOBE

- In Chinese culture, colours corresponded with the five primary elements, the directions, and the four seasons. Blue was associated with wood, east, and spring.
- Blue, blue-green, and green are sacred colours in Iran, where they symbolize paradise.
- In India, paintings of the god Krishna often depict him as having blue skin.
- In the United States, post office mailboxes are typically blue.
- In Mexico, blue is the colour of mourning.
- In Aztec culture, blue symbolized sacrifice.
- In Greece, the colour blue is believed to ward off “the evil eye.” Those who believe in this Greek superstition often wear a blue charm necklace or blue bracelet for protection.

THE MEANING OF **PURPLE** AROUND THE GLOBE

- In Thailand, purple is worn by a widow mourning her husband’s death.
- The purple in the U.S. military Purple Heart award represents courage. The Purple Heart is awarded to members of the United States armed forces who have been wounded in action.
- In Tibet, amethyst is considered to be sacred to Buddha and rosaries are often fashioned from it.
- A man with the rank of Roman Emperor was referred to as “The Purple” — a name that came from the colour of the robe he wore.
- In Japan, the colour purple signifies wealth and position.

- Purple was the royal colour of the Caesars.
- In pysanky, the traditional Ukrainian form of egg dying, purple speaks of fasting, faith, patience, and trust.
- Purple denotes virtue and faith in Egypt.
- In Tudor Britain, violet was the colour of mourning, as well as the colour of religious fervor.
- Traditionally, in Iran, purple is a colour of what is to come. A sun or moon that looks purple during an eclipse is an omen of bloodshed within the year.

THE MEANING OF **PINK** AROUND THE GLOBE

- The pink ribbon is an internationally recognized symbol of hope and awareness in the fight against breast cancer.
- In Japan, the colour pink has a masculine association. The annual spring blooming of the pink-blossomed cherry trees (the Sakura) is said to represent the young Japanese warriors who fell in battle in the prime of life (the Samurai).
- Jaipur City is a foremost tourist attraction in India because of its superlative forts, grandiose palaces, vivacious temples, multicoloured bazaars, pulsating streets, and its distinguished pink colour to which the city owes its oft-used name “The Pink City”.{ Learn more about this colourful city}
- The Chinese had not recognized the colour pink until they had contact with Western culture and the Chinese word for pink translates as “foreign colour.”
- Marrakesh is another city associated with the colour pink. It is sometimes referred to as the “Rose City” because of its salmon-pink coloured buildings and the red clay of its terrain.

THE MEANING OF **RED** AROUND THE GLOBE

- In Chinese culture, colours corresponded with the five primary elements, the directions and the four seasons. Red was associated with fire, south, and summer.
- In Japan, the colour red is associated closely with a few deities in Shinto and Buddhist traditions, so statues of these deities are often decked in red clothing or painted red. Mark Schumacher has a page on his site that goes into depth on the Colour Red in Japanese Mythology.
- In Sweden, Falun red (red based on the pigment from the Falun mine) was reserved for the privileged class.
- In China, red is associated with good luck and fortune.
- In Greece, Easter eggs are dyed red and the Greek expression “piase kokkino” (“touch red”) is said when two people say the same thing at the same time. It is believed that such an occurrence is an omen that the two will have an argument in the future, which can only be broken when the two touch the closest thing that is red.
- In England, red phone booths and red double decker buses are national icons. Standard British pillar boxes (mail boxes) have been painted red since 1874.
- In India, a red mark on the forehead is said to bring good luck.
- To the Hindu, red symbolizes joy, life, energy, and creativity.
- Islamic, Hindu, and Chinese brides traditionally wear red.
- In Aztec culture, red was connected with blood.
- In Singapore, the colour red traditionally symbolizes joy.
- Chinese New Year is celebrated by wearing red clothing and decorating the house with red. Red envelopes with “luck money” are given to unmarried children to bring good fortune to them for the rest of the year.
- The belief in the protective power of the colour red can be traced back to the old Chinese folklore of the Nian, a man-eating beast of ancient China who used to feed on human flesh. Discovering that the creature abhorred loud noises and the colour red, the people made liberal use of the colour not only in their firecrackers, but also in home decorations and clothing to protect themselves from the Nian.

THE MEANING OF **ORANGE** AROUND THE GLOBE

- American Indians associate the colour orange with kinship.
- Orange is the Netherlands’ national colour, dating back to the Dutch War of Independence and the rebel Prince of Orange.
- In Ireland, the use of orange dates from the reign of William of Orange.
- In China and Japan, orange is used to symbolize happiness and love.

THE MEANING OF **BROWN** AROUND THE GLOBE

- In the United States, Thanksgiving is represented by brown and orange.
- The Japanese do not have a specific word for brown. Rather, they use more descriptive names such as “tea-colour,” “fox-colour,” and “fallen-leaf.”
- In India, brown is the colour of mourning because it resembles dying leaves.
- American Indians believe the colour brown represents the power of self-discipline.

THE MEANING OF **WHITE** AROUND THE GLOBE

- White is the traditional colour worn by brides in the western world, as well as in Japan.
- White is a colour of mourning in China and parts of Africa.
- It was the custom for the Queens of France to wear deuil blanc or “white mourning”
- White was the colour of deepest mourning among medieval European queens rather than black. This tradition survived in Spain until the end of the fifteenth century.
- In Chinese culture, colours corresponded with the five primary elements, the directions, and the four seasons. White was associated with metal, west, and autumn.
- A white flag is universally recognized as a symbol of truce.
- The Japanese have six distinct terms to define whiteness.
- The ancient Greeks wore white to bed to ensure pleasant dreams.

THE MEANING OF **BLACK** AROUND THE GLOBE

- In Chinese culture Black was associated with water, north, and winter.
- In Aztec culture, black represented war because black obsidian glass was used as the cutting edge of battle swords. It was also the symbol of religion; priests wore no other colour but black.
- In the west, black is the colour of mourning but the custom of wearing unadorned black clothing for mourning dates back at least to the Roman Empire, when the Toga pulla made of dark-coloured wool was worn during periods of mourning.
- In rural areas of Mexico, Portugal, Spain, Italy and Greece widows will wear black for the rest of their lives. The immediate family members of the deceased will wear black for an extended period of time.
- In China, black is a traditional clothing colour for boys.

Tasks:

Assign a colour to each month.

Which colours do you associate with the following countries?

Australia, Canada, Greece, Italy, Netherlands, New Zealand

Which colours could be associated with the following:

Easter

Spring

Summer

Autumn

Winter

Christmas

Hallowe'en

LANGUAGE OF COLOUR

POPULAR PHRASES

- When someone is feeling down or depressed, it is said they are feeling “blue.”
- When someone is angry they “see red.”
- When someone is seen to be afraid or “chicken” they are called “yellow.”
- The new phrase for people or companies who find ways to cut back on electricity, fuel, or things that damage the environment is “going green.”
- When something is seen as opposite, extreme, or a firm position, it is said to be “black or white.”
- When something is not clear or not in a firm position, it is said to be a “grey area.”
- The blues describe a form of music.
- Today, the phrase “in the pink” means “in good health” –but this has not always been the case. The phrase originally came out of the English fox hunting tradition where a rider was not granted the right to don the scarlet coloured jackets, called “pinks”, until he demonstrated superior horsemanship and service to the hunt. The use of the phrase “in the pink” evolved to be used more broadly to mean “the very pinnacle of” something, but not necessarily the hunt during the 18th century. This meaning of the phrase is seen in literature beginning in the mid-1700s and continuing throughout the 19th century. It isn’t until the early 20th century that we see the phrase being used with its current associations. It is unclear how it transitioned into a phrase that is now specifically health-related, but possibly, as it came into use among those not familiar with the hunt, it was thought that “pink” referred to the rosy glow of the complexion that is indicative of good health.
- Originally, “blue moon” referred to an absurdity, according to the Oxford English Dictionary. The OED notes a reference to a proverb from 1528 that says “If they say the moon is blue, we must believe that it is true.” And while the moon is not actually blue, it can appear blue. It happens only rarely, when small particles in the atmosphere scatter more red light than blue, allowing less red light to be seen from the ground. This makes the moon temporarily appear blue. Although this phenomenon is quite rare, it has altered the meaning of the phrase “once in a blue moon,” which is now commonly understood to mean “every now and then.”
- The term “blue blood” came to be associated with the aristocracy simply because it was not uncommon in earlier times for European nobility to have skin that appeared to have a blue cast. The bluish (or sometimes greenish) discolouration of their skin was often caused by a condition known as Argyria. Argyria is the result of ingested silver particles that are not able to pass through the body. Historically, this was caused by particles from silver eating utensils being swallowed along with food or silver being taken for medicinal purposes. Aristocrats were originally the ones who could afford medicine and who enjoyed the daily privilege of eating off of silver plates, drinking from silver vessels, and, as the saying goes, being born with “a silver spoon in their mouth.” Thus, Argyria was a condition that was more common among the upper class. During this same period in history, having pale skin “untouched by the sun” was a mark of status among the wealthy who did not have to labor outdoors. Argyria would have certainly been more noticeable among individuals with untanned skin. However, it is also thought that the term may have come about simply because veins were more noticeable among those with pale complexions, even if they weren’t plagued by this condition.



“It turned Brer Merlin green with envy and spite, which was a great satisfaction to me.” A Connecticut Yankee by Mark Twain

- ‘Green with envy’ was a colourful term used long before Mark Twain wrote these words about jealousy in the late-1800s. Today, the saying means that one is envious or covetous of someone or something. If you go back to the 16th and 17th centuries, authors such as Shakespeare and Chaucer wrote of characters who were green with envy. Shakespeare uses green to describe jealousy at least three times in his works. In Othello, Iago refers to the ‘green-eyed monster.’ In Anthony and Cleopatra, Shakespeare wrote of the ‘green sickness,’ meaning jealousy. And in Merchant of Venice, he used the term ‘green-eyed jealousy.’ Long before Shakespeare connected green with jealousy, the colour was more commonly used to describe illness. Sources such as Who Put the Butter in Butterfly by David Feldman claim the early Greeks interchanged “green” and “pale” to mean sickly. The Greeks thought that when you were ill or jealous, the body produced

too much bile, giving the skin a green tint. And while many sources are content to let Shakespeare take credit for inventing the idea of a person turning green with envy, a Greek poet beat him to the punch more than 2,000 years earlier. Sappho wrote of a forlorn lover being green in one of her works dating back to the seventh century B.C.E. So how does “green with envy” turn into the ‘green-eyed monster’? Several sources suggest that Shakespeare, who is credited with creating this phrase, was comparing a jealous man to a green-eyed cat that toys with its prey before killing it:

“O! Beware, my lord, of jealousy; it is the green-eyed monster which doth mock the meat it feeds on.” — Othello

“Those who think it is permissible to tell white lies soon grow colour-blind.” ~Austin O’Malley

- Most people, even those who insist they would never tell a lie, have told a white lie. White lies are the little, untruthful things we say in an effort to save someone’s feelings, to avoid a trivial but sticky situation, or simply to be polite. The term “white lie” has been used since at least the 1700s. The earliest the phrase appeared in print was 1741, according to the Oxford English Dictionary, when the contrast between white lies and black lies was examined. Why use the colour white to denote a lie that – while it is an untruth – is kinder than the truth? White has always been the colour of innocence, righteousness, goodness, and purity. Calling a lie “white” is the perfect way to separate it from the darker lies that are told to be cruel, malicious, or hurtful.
- If someone tells you that today is a “red letter day,” they mean it’s a day of importance, such as a holiday, birthday, or anniversary. But why “red letter?” The phrase “red letter day” dates back to at least 1385, when members of ancient monasteries and convents were responsible for producing calendars. They would use black ink for writing most of the calendar, but used red ink to mark important dates such as the days of Saints or other religious occasions, or holidays when the faithful should pray or atone. The red ink was easy to see at a glance. Some sources note that in early England, judges of the English High Court would wear scarlet robes to the Court of Law on red letter days.

Writers use symbolic colours in their work in many ways. Sometimes colour can be used to describe clothing of characters or in the setting of a story. If you are looking for them, these symbols tell you more about the characters and the story. Colour symbolism is one of the most powerful literary tools available to writers. It is a vivid and evocative form of imagery that has the ability to elicit a strong emotional response from the reader. The response to colour symbolism can be physical reaction. For instance, references to the colour red can cause the reader’s blood pressure to rise. It can also be a cultural response. For example, references to the colour white often evoke thoughts of death for Asians or of purity for Americans.

Let’s look at some examples: “The devil slowly emerged from the bottomless pit with sharp horns and flames for eyes.” If you started picturing the devil as it was being described, did you automatically give it a colour? Traditionally the devil has been described as red, red/black, or black in literature so many people will automatically assign one of those colours when they read about the devil. Another example of colour significance: As I lay in the lush bed of green grass, I was mesmerized by the wispy white clouds floating through the bright blue sky. What was in your mind as you read the last sentence? Green and blue are known to evoke calm and tranquility.

TASK:

think of song titles that have colours in them.

Think of book titles that have colours in them.

Write a sentence using five colours.

COLOUR AND FASHION

A colourful world is a world of meaning because people have always used colour as symbols. Here are some of the ways fashion and colour have connected.

Red

The Aztecs of Mexico taught the Spanish how to make red dye by crushing insects called cochineals. Deep red looks bold, while pale red—pink—looks gentle. Pink is now associated with girls, though before the 1920s it was considered a boy's colour.

Yellow

Cheerful sunny yellow gets noticed. In ancient Rome, yellow was the most popular wedding colour. Yellow is sometimes worn for safety reasons: raincoats today may be bright yellow so that the wearer can be seen easily in the rain.

Blue

Blue is the most common colour—especially since blue jeans are everywhere! Blue has a calming effect. Fashion consultants recommend wearing blue to job interviews because it symbolizes loyalty. For this same reason, police officers traditionally wear blue.

Orange

Brilliant tropical orange may be the most attention-getting colour. Like yellow, it can be used for safety—evening joggers and hunters in the woods may wear orange tops.

Green

Green is the easiest colour on the eye. Hospital uniforms may be green because the colour relaxes patients. Green is also associated with nature and brides in Europe in the Middle Ages wore green to symbolize fertility.

Purple

Purple has always been considered the colour of royalty, because for so long it was very hard to get. Cleopatra needed 20,000 snails soaked for ten days to obtain one ounce of purple dye for her royal clothing.

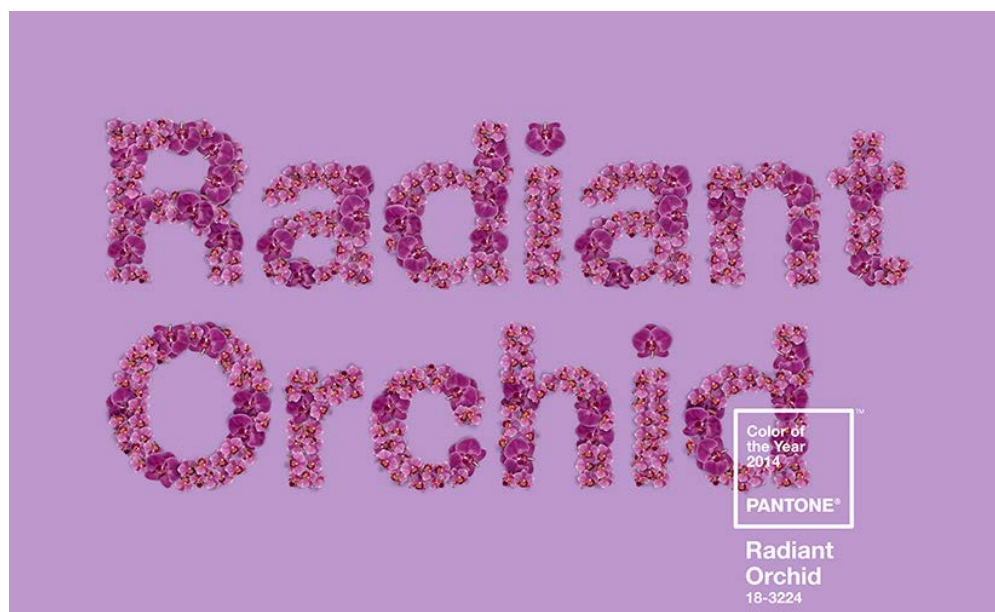
Black

Black is generally considered a serious colour. In the West, black is traditional for both funeral dress and sophisticated eveningwear. Black outfits can be overpowering, and villains, such as Dracula, often wear black.

White

Beginning in the 20th century, western brides have worn white to symbolize purity. In China, however, white is the colour of mourning. White shows dirt easily; doctors and nurses wear white coats to show that they understand cleanliness is important.

COLOUR of the year 2014



COLOUR IN PRODUCT DESIGN

Since colour is an important factor in the visual appearance of products as well as in brand recognition, colour psychology has become important to marketing.

Research on the effects of colour on product preference and marketing shows that product colour could affect consumer preference and hence purchasing culture. Most results show that it is not a specific colour that attracts all audiences, but that certain colours are deemed appropriate for certain products.

Colour is a very influential source of information when people are making a purchasing decision. Customers generally make an initial judgment on a product within 90 seconds of interaction with that product and about 62%-90% of that judgment is based on colour. People often see the logo of a brand or company as a representation of that company. Without prior experience to a logo, we begin to associate a brand with certain characteristics based on the primary logo colour.

While most companies today are aware that colours are symbolic and can support their brand message, that was not always the case. And it certainly hasn't been on the radar of most smaller companies.

Green & Black, an organic chocolate company had chosen their colourful and symbolic name back in 1991. When Craig Sams and his wife Jo Fairley were naming their company, they thought back to the quality brands they loved as children. They fondly remembered Barker & Dobson and Callard & Bowser which led them to the name Green & Black that sounds as if it might be an old British candy company too.

Craig and Jo say that people often ask how Green & Black got its name, wondering who Mr. Green or Mrs. Black were. However they never actually existed! The name came about to symbolize the true

foundations of the products: green for organic and black for the deep, rich, dark brown (almost black) colour of the chocolate.

Interestingly, Green & Black uses lots of gold and black, not green and black in their packaging. This smart couple seemed to understand that colour associations are not strictly visual and that the use of colour, whether as part of a name, logo, product or packaging, should be done strategically.

The company based in London near Waterloo is now owned by Cadbury Schweppes a company well known in the confectionary industry and one that seems to place a high value on colour. They have often been in the news trying to fend off competitors trying to use a hue of purple that is in their opinion is too close to Cadbury's brand colour purple.

"Chocolate giant Cadbury has lost a bitter courtroom battle with arch rival Nestle over the colour purple. The five year trademark row saw Nestle win the right to use it's competitor's iconic Dairy Milk shade for its own products. The recent landmark ruling at the Court of Appeal has opened the floodgates from big brands to supermarket labels to cash in with lookalike chocolate bars. Cadbury lost the legal test case after three judges ruled its distinctive purple packaging could not be registered as a trademark because it lacked "specificity".

The ruling was a massive blow to Cadbury which first used the colour more than 100 years ago as a tribute to Queen Victoria who loved the shade.

Known affectionately by chocoholics as Cadbury purple - the tint is Pantone 2865c.



NAMES OF COLOURS

Although different colours can be perceived in different ways, the name of those colours matters as well. Many products and companies focus on producing a wide range of product colours to attract the largest population of consumers. For example cosmetics brands produce a rainbow for eye shadow and nail polish colours for every type of person. Even companies such as Apple Inc. and Dell make iPods and laptops with colour personalization to attract buyers. But, colour name, not only the actual colour, can actually attract or repel buyers as well. When asked to rate either colour swatches or products with generic colour names, such as brown, or fancy colour names, such as mocha, participants rated items with fancy

names as significantly more likeable than items with generic names. In fact the same paint colour swatch with two different names produced different rating levels. The same effect was found when participants rated the pleasantness of towels with fancy and generic names. This shows a greater favorability for fancy names compared to generic names for exactly the same colours.

Fancy names are not only liked more, but cause the product to be liked more, hence increasing purchasing intent.[32] Jelly beans with atypical colour names, such as razzmatazz, were more likely to be chosen than jelly beans with typical names such as lemon yellow.

For the origins of the names of colours type 'origin' in the search bar here <http://www.sensationalcolour.com/>

WHICH COLOUR IS WHICH?



TASK: create a name for each colour below



FOR A GOOD FUN ONLINE QUIZ NAMING CRAYON COLOURS GO TO:
<http://www2.crayola.com/creative-fun/colour-quizzer/>

WHICH COLOUR IS WHICH? ANSWERS



