

COLORLESS PSYCHOLOGICAL EFFECTS

Prof. Dr. Canan DELİDUMAN
KTO Karatay University, Faculty of Fine Art and Design
Department of Painting, KONYA – TÜRKİYE
canan.deliduman@karatay.edu.tr

Assist. Prof. Dr. Çağrı Gümüş
KTO Karatay University, Faculty of Fine Art and Design
Department of Graphic Design, KONYA – TÜRKİYE
cagri.gumus@karatay.edu.tr

ABSTRACT

Art is in a dynamic formation depending on the structure of society, age and region. The aesthetic sense of people carries traces of the cultural structure of the social circle that they are in together with their psychological behavior. When interpreted in terms of culture, aesthetics can also be considered variable. However, it is not the changing aesthetic principles but the aesthetic judgments of the society. The human eye, when perceiving a colored form, is affected by the surrounding colors and reflected light. They affect "depth" and "width" according to their color, chroma and tone values. They play a role in the pure, neat conditions of colors, far-near appearances of colors. Bright, light and vivid colors appear closer to the eye. Hot colors affect more area than cold ones. Vivid colors or cold colors are preferred according to age. Separate colors for babies are adopted according to gender differences of young children. The lightest hues of the colors have become indispensable preferences for babies and young children (for example, pink children's love for girls) because they express purity and cleanliness.

When investigating the effect of colors on humans, it is aimed to determine its significance in terms of reasons, impact ratios and artistic expression. This research, in which the effects of colors on humans in physical, chemical and artistic terms are explored, has been exploited by descriptive and experimental methods.

The red color that excites emotions. It directs young people because it provides orange movement and vitality. It attracts the attention of young people with cheerfulness and intelligence. Because they have different colors on different floors, they appear more lighted or without light. The colors of the artists most often used as a result of their acquisition characteristics or emotions vary depending on the periods. It has been found that the number of colors increases in comparison to the beginning of the year in Milano, the fact that many green colors are applied together due to the love of nature and that the relaxing side is effective in every period. It is certain that dark people symbolize dark, in other words, black, which is not counted as color in art.

Key Words: Color, Color Information, Color Effect, Color Psychology

INTRODUCTION

Colors have a different effect on people according to their warmth and coldness or their lightness and darkness. The colors between yellow and red are warm colors. The greens with warmth are warm, the greens with very blue are cold and the effect is cold. The warm colors make the appearance of the fruit maturing in nature more visible. This attention-grabbing sometimes gives energy and sometimes it tells my site.

Light colors are strong physically strong, light and warm colors are even more effective. The dark red person flames and drives, the bright lemon wanders the eyes, and finally becomes restless. Blue and green effect for the rest of the day (İşingör, 1986:47).

Colors that symbolize emotions can carry different meanings with their forms. When applied to the arts with the effect of geography in belief and cultures, similar designs differ according to the preferences of the people with colors. In the historical process, color numbers have been increased and multiplied with developing techniques and spread.

Mustafa Kemal, in the establishment of Forest Farm ...

"The eyes that do not see the green are deprived of color pleasure, so make your way here so that you realize that even a blind person is among the greens ..."

Thus, while pioneering the establishment of a Forest Farm where the soil and natural conditions were not appropriate, he knew that nature love could be provided in a colorful environment, and that it was the best value to be passed on to future generations.

METHOD

Descriptive and experimental method has been used in this research which examines the effects of colors on humans in the environments experienced in historical development process. According to the severity of the colors, the effects were grouped and the effects on the people were tried to be detected and the suggestions were presented.

HOT COLOR EFFECTS

The main colors and the plain colors on the upper part of the color circle or the triangle of color are warm and luminous (Fig. 1a and 1b). The yellow and yellow in the top of the color circle are the distinguishing colors of Orange and Green.



Figure 1a. Color Circle

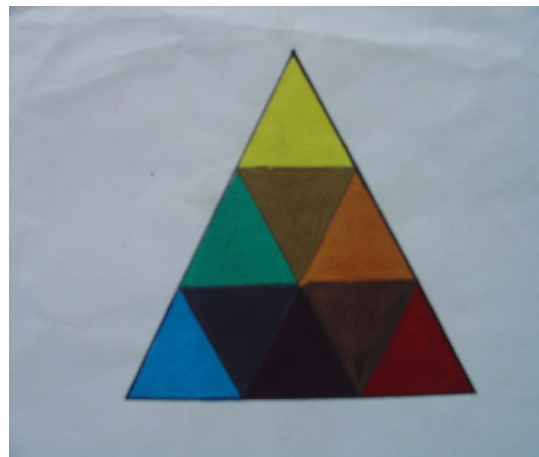


Figure 1b. Color Triangle

Yellow

Yellow in the world mythology is generally a sun-like symbol. The light and the golden whistle express concepts such as reason, mind, cognition, intuition, faith. However, dark yellow envy also has negative meanings as ambition, vengeance, betrayal and illness.

In China, the yellow, VI. century has led to the ban on clothes. According to Eberhard, due to the symbolism of the center and the ruler, yellow also symbolized fame and progress. Yellow Turkish heroes representing strength are called "Yellow Saltuk" (Çoruhlu, 2011: 219).

In Anatolia, a yellow cheesecloth is wrapped around the new baby so that there is jaundice among the people. In fact, it is considered against the evil eye because of the choice of yellow, even if the hood used to protect the micro tube is sufficient. It is known that in the evil eye beads, the yellow of the blue is located in the center of the blue.

Red

The strongest color of color vibration is red. Many countries have taken these flags to the flags.

In the Turkish mythology, the sun and all the war represent red, fire, sovereignty, love, happiness and prestige which are the color of the gods.

According to the legend of the Red Apple, it is seen that the Turks included the symbol of red ruler in the sense of purpose and place to be reached. This tradition continued in the portraits of Ottoman rulers (Çoruhlu, 2011: 212). According to Ogel, the red wedding and the gerdek color. When used for red animals, extremism is a sign of strength or fraud.

It refers to strength, power, power, violence and intensity in Turkish culture. This creates a movement effect on people, which is why children and adolescents are considered to be the most popular or attention-grabbing color.

Red is a warning not to continue, is used in traffic signs and caution signs.

We can see that red is used as the color of the design which is big when the art is little used. We can also notice that the fruit is matured in the forest thanks to the quickest red color. (Figure 2)



Figure 2. Henri Rousseau, Monkey in the Jungle, 500x 350 cm

At the same time, Red is often used, can give excitement and restlessness. For example, in a red-washed room, patients with mental illnesses were found to have increased their discomfort due to the accelerated blood circulation, while they were calm in cold and light rooms. In bullfighting, red fabric is used because of provocation and restlessness.

As the tone of color turns red, good intentions emerge, and when the girls are dressed in pink, their genders become more apparent. The darker the tone of the red, the more maturity is indicated, the older women are not lean towards burgundy (Figure 3).



Figure 3

Orange

Orange, which is the most intense color of the two main colors, is considered among the colors preferred by people who want attention. Indeed, people who wear orange are self-confident. In banking seminars, it is told that brown does not give confidence to the customers and that the turkey gives confidence. It has been shown that it increases the enjoyment of orange life, which expresses youth, warmth, boldness and endurance.

It is thought-provoking that, in ancient Rome, brides wear orange while loyalty is used as orange carbuncles.

COLD COLOR EFFECTS

The colors are cold with the mixture of white or black which are located at the bottom of the color circle or they contain. While the colors on the gray appear as they are (Figure 4) they are over black because they are over white with light.

The famous painter Paul Cezanne consciously applies hot and cold colors to create depth tracing. Cezanne tried to express the volume and weight of objects with color tones (Eliri, 2011: 72).



Figure 4. Paul Cezanne, Natürmört (Micheli, 1979)

Blue

In the mythologies of various countries, the symbol of virtuous actions such as reason, cognition, common sense, chastity, reverence, peace is the blue.

Blue as a sky color in general has a positive meaning. However, the Chinese have made a negative sense in the negative sense. Blue-faced people are depicted as bad characters. In the Turkish miniature art, it should be considered that the effect of this color is preferred as a balance even if we see that blue color is used besides morpheme which symbolizes mathematics. Death is the natural color that blue-balanced, mature people prefer as a color representing the acceptance of birth, a natural event that will happen to every creature. Generally the most calming and reassuring color is blue, light or dark.

Balance is a positive main color that enhances blue, calm thinking, landing and creativity.

Green

The root of your word for green is age; that is to live, to eat and to come out. It is associated with green youth. In the Turkish mythology, Green is one of the sons of Ülgen. It symbolizes the continuity of life like a pine tree that always remains green in winter and summer. In flagship, the abundance in the ruler clothes indicates success and happiness.

There are many green places in the country, some hot and some cold. As a symbol of nature, the most used intermediate color in green art. Peace symbolizes. Generally, trees and forests come to mind as they are green.

Purple

Purple garments have been a privilege of the rich because of the costly acquisition of priorities. In most cultures since ancient times, it has become a symbol of luxury, being and power (Toksoy, 2014: 282). Later, in Christians, the mood of the moodless sun comes to mean the transparent shadows. Impressionists and Expressionists have used it in their paintings (Berk, 1982: 107).

Although it is seen as a mourning color in Turkish art, it is a color which is accepted by people who are artists in Europe. When the purple is dark according to the wavelength, weight indicates glory when it is light (purple).

NEUTRAL COLORS

Black

Black in world mythology and symbolism is seen to be used more negatively. It's about sadness to wear black in funerals. They are involved in myths about darkness, space, sadness, magic, evil and death (Çoruhlu, 2011: 209).

Although color is not accepted in painting art, pessimism is used to cover or to highlight some things (Deliduman and Orhon, 2006: 67).

White

Brightness, freshness, cleanliness, innocence, simplicity, perfection, freedom are the most common meanings in the white world. The wearing of a white dress indicates purity, cleanliness and lavishness. In Turkish mythology, God is Ülgen's color. The name of the fairy or soul that inspires Ülgen is Ak-ana. For this reason, all of the gods we can group as good gods belonging to the breast are associated with white (Çoruhlu, 2011: 216).

White; According to Ogel, in the Turks; cleanliness, purity, perfection. State is the symbol of the elders. Due to these sublime and positive meanings of the white color, they expressed the spiritual nobility through this color (Ögel, 1984: 81).

White represents sanctity in most cultures, and sacrificial animals are mostly white. In Chinese, Japanese and Indian traditions death and masturbation are associated with white. The inner and the spirit in American natives, the wisdom in Sufism (Toksoy, 2014: 283).

Grey

When chemically mixed black and white - a neutral gray - appears. An effective color in the sense of maturity and comfort. It makes the color used by it effective (Deliduman and Orhon, 2006: 67).

Gray is chemically derived from a mixture of black and white. It is easy to establish harmony by neutralizing the main and intermediate colors by adding black or white.

RESULTS AND RECOMMENDATIONS

Red Blood is the symbol of danger and destruction when it is color. Traffic lights (stop), traffic signs (edges of the red triangle and the animal picture inside). It raises red blood pressure, which increases blood flow. Red is used in youthful products and logos. Fire, adrenaline, youth. Sports come to mind in red as cars. It is effective on the living things with its appetizing properties. Losing the concept of time in red-funded spaces, insomnia is seen. It's exciting because it's a yellow stimulant.

In general, warm colors have the qualities to accelerate, to feel affinity and to lighten mind. Cold colors are the gripper, creating a repressive effect.

The most balanced and stable people prefer blue and tones, while those who fit the rules prefer brown. There is a covering effect and conducive effect when there is brown soil color. Clear colors should be emphasized cleanly, rather than being ignored by the hairs more often. Even dark colors indicate dust, but they do not often come clean when the colors are gone. It is preferable to use light colors in unobtrusive crowded environments where dark colors have a narrower effect. Many colors can often be balanced with gray, so neutral colors should be applied in lesser amounts of vivid colors.

When mixed with other colors of white and black, the color tone changes. In a monochromatic work, colors give peace.

Color change leads to a change in behavior on living things. In line with the stated specifications, designers use conscious and appetizing colors consciously.

REFERENCES

- Berk, N. (1982). *Resim Bilgisi*. Varlık Yayınları.
Çoruhlu, Y. (2011). *Türk Mitolojisinin Ana Hatları*. İstanbul : Kabalcı Yayıncılık.
Deliduman, C. ve Orhon B. (2006). *Temel Sanat Eğitimi*. Ankara: Gerhun Yayıncılık.
Eliri, İ. ve Erdurucan İ. (2011). *Sahne Işıklamasında Renklerin Dili*. Ankara : Öncü Kitap Basımevi.
Işingör, M. ve Eti E. (1986). *Resim I*. Milli Eğitim Gençlik ve Spor Bakanlığı Yayınları. 639; 238.
Micheli, M. (1979). *Cezanne, Dolphin Art Book*. Thames and Hudson, Italy.
Onuk, T. (1988). *İğne Oyaları*. Ankara: Türkiye İş Bankası Yayınları Sanat Dizisi:36.
Ögel, B. (1984). *Türk Kültür Tarihine Giriş*. Ankara.
Parramon; J. (1992). *Resimde Renk ve Uygulanışı* İstanbul: Remzi Kitabevi.
Toksoy, S. (2014). *Semboller ve İşaretler*. İstanbul: Alfa Yayın.