Colours in book design
An analysis of how colours are used on book covers within the topic of health to convey the content

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Abstract

In graphic design, colours can be used to communicate a message and attract attention. In book design, colours convey the content, just like they communicate the product’s information in packaging design. The purpose of this study is to analyse how colours have been used on book covers to convey the content, within the topic of health. A quantitative content analysis was made on the book covers of the top 11 bestsellers in Sweden. The colour theory analysis is based on Shigenobu Kobayashi’s work in Colour image scale. The result found that neutral hue was the one that was most commonly used. Additionally, the analysis revealed some correlation between the book content and the colour combination on the book covers. For example, a book related to finding happiness had a colour combination that matches a casual and natural lifestyle. Although the analysis offered some insight within the subject of colour and book design, further studies are needed in order to understand the extent of how colours are being used towards communicating the content.

Key words: Colour, colour theory, colour image scale, book design, graphic design, packaging design.
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I. Introduction

Graphic design is an art that has three primary purposes: to frame a message in order to fascinate the observer, to attract the observer and to convey a message (Heller & Ilic, 2008:7). In order to communicate a message, humans have used writing long before the first century BCE. In fact, Eskilson (2019:13) described the first writing system used by the Mesopotamians, as an extension of today’s graphic design. The system used pictographs, which are representational images that were inscribed on clay tablets (Ibid.). According to Hellmark (2000:12), graphic design consists of two parts; typography and layout. However, colour is another important component of the composition (Rose, 2016:64) that helps communicating the message. Colours are traditionally considered three-dimensional, meaning that each colour is a combination of three elements; hue, value and chroma (www.munsellcolor.com, n.d.a).

It is through colours that a brand can communicate its identity and create a strong bond with the consumer (Labreque & Milne, 2012:711). It is an effective way to draw attention (Rose, 2016:65). The importance of colours and identity can be traced back to 19th century England. The newly released Yellow-back novels, were cheap books that offered romantic or sensational stories (Eskilson, 2019:40). The name was a reference to the glossy yellow paper covers and that was the first time that books were widely available to the public (Ibid.).

The impact of colours on human behaviour has been theorised and studied for centuries (Elliot, 2015:1–8). Some theories focus on what people associate colours with and on how that association affects their responses. Others, theorise that different wavelengths can induce certain feelings; longer wavelength colours are arousing whereas shorter wavelengths induce relaxation (Ibid.). In the field of colour theory, Shigenobu Kobayashi and his team have matched over 1000 colour combinations to key image words, making it possible to express a certain mood and lifestyle through colours (Kobayashi, 1992:3–151). Kobayashi’s work has created an important foundation for studies within design and most particularly packaging design. In recent years, studies have been made in regards to the correlation between colour and the expected flavour (Ueno, Kajiyama & Ouchi, 2016:102–110).

Similarly, book covers in book design play an important role in product information. Book covers have gone through many changes, starting with their introduction in 1463 (Kelly, 1969:11) and getting to what we know and expect today. Back then, it was just a title page and it would take another 13 years before the first ornamental title page was printed in 1476 (Ibid.). Nowadays, book covers come in many styles fitted for different platforms; pocket size, paper back and even digital versions.
Despite the important role of book designs towards communicating the content, the current paper has only been able to locate one study on colour and book design. Evidently, a larger and more extensive study is needed in order to find more research. The study was made by Tomoko Kajiyama in 2016, a professor in Intelligent Engineering. Kajiyama (2016:1–2) researched digital book covers and concluded that they did not match the readers’ impression of the book content. Digital book covers are primary covers based on only colour combinations. Following the research’s findings, Kajiyama (Ibid.) developed a method for revising the book covers to better match the reader’s impression, based on Kobayashi’s Colour image scale theory. In a similar field, a recent study from 2019 (Dorochowicz & Kostek:93–98) analysed the correlation between album cover design and music genres and found a connection between colour, music genre and country preferences.

1.1 The purpose

The purpose of the current paper is to analyse the different ways colours are used on book covers to convey the content and to compare them to Kobayashi’s work in Colour scale image. In order to do so, the analysis will be broken down into two parts; what are the most frequently used colours and in what way have they been used to describe the content?

The analysis will be limited to book covers within topics related to health, as it is associated with well-being and joyfulness, which is a representation of mood and lifestyle. Furthermore, the current paper will not include text colour analysis. Despite the fact that a text colour analysis could provide further information about book cover design (Ikoma, Iwana & Uchida, 2020:341–355), it will require a larger study in order to analyse the data.

The following sections, primarily describe the theoretical knowledge of colour and the colour theory. Subsequently, it will give an overview of the methods and data collection. Finally, it will discuss the analysis of the collected data.

2. Theoretical knowledge

To be able to analyse and understand the correlation between the uses of colour on book covers, it is necessary to review the history behind colour and colour theory related to design. The following opens with the basics of colour coding. This will then be followed by the influences of colour in the behaviour of consumers and it will conclude with a short background history of Shigenobu Kobayashi’s work on Colour image scale.
2.1 Colour

Colours are three-dimensional, meaning that each colour has three properties; hue, value and chroma. Hue is what most people refer to as colour, i.e. red, blue and green. Value refers to the lightness or darkness of a colour, whereas chroma is the saturation (www.munsellcolor.com, n.d.a). The saturation is high when a colour is vivid and low when the colour is nearly neutral (Rose, 2016:64). Numerous colour order systems have been developed over the years. However, there are currently no official internationally recognised colour order systems (Choudhury, 2015:26–27). There are six popular colour order systems; Munsell, Natural colour system (NCS), Ostwald system, DIN system, OSA-UCS and Coloroid system (Ibid.). This report will review the Munsell colour order system since Shigenobu Kobayashi used it for his work in Colour image scale.

The Munsell colour order system was developed by professor Albert H. Munsell, an artist and art teacher (www.munsellcolor.com, n.d.b). The system divides the hues into five unique hues; red, yellow, green, blue and purple. In addition to those, there are also five intermediate hues; yellow red, green yellow, blue green, purple blue and red purple (Choudhury, 2015:28). The chroma ranges from zero (neutral) to colours with stronger hue-content (vivid). The system is a result of colour judgement made by 40 observers for around 3 000 000 colour samples (Ibid., p. 30–31). The system has certain limitations, which need to be addressed. The database for the system is based on studies made on human observers (Ibid.). Because of that, when working with the system, it is necessary to consider the fact that the human eye cannot perceive all the colours of the spectrum, creating some reliability problems. Furthermore, the colour samples are limited to the resources that were used to produce them, regardless if it was paint or ink (Ibid.). Therefore, it must have been difficult to replicate the colour samples used for the studies.

2.2 The influence of colour on the behaviour of consumers

Colour is more than just aesthetics. A strategic colour choice can create harmony or attract attention (Rose, 2016:65). Colour psychology is a field that studies the correlation between colour and psychological functions. Some investigate the connection between hues and emotional responses while others, investigate the way people associate colours (Elliot, 2015:1–8). There are also significant cultural preferences for colours. A study (Saito, 1994:219–232) that compared colour preferences in Tokyo, Taipei and Tianjin, found that white is a common preference in all three cities. This seems to be something that is related their geographical and cultural proximity (Ibid.).

Many studies have been made within the spectrum of colour theories over the course of the last few decades. In marketing, it is important to establish a strong relationship between the brand and the consumer (Labreque & Milton, 2012:724). According to
Ren & Chen (2018:413–421) colour is one of the most important factors that influences a consumer’s purchasing behaviour. Furthermore, brands can use colour to create an interest and to enhance the desire for a product or service. Another study by Labreque & Milton (2012:711–727) also found a strong connection between colour and brand identity.

The package design plays a significant role in the process of attracting a buyer and of creating motives for a purchase. According to Ueno, Kajiyama & Ouchi (2016:102–110), food and beverage packages tend to play the role of product information, i.e. a banana flavoured milk container can be designed with yellow colours so that it can represent a banana. The strategy helps motivate the buyers, as it provides information about the content (Ibid.). The expectations of consumers can also be seen in fashion design, where colours are connected to certain emotions. A study on colour for plastic eyewear (Liang, Chen & Ho, 2010:129–140), also found that certain colours had an emotional appeal, i.e. red eyewear frames were considered to reflect “strong” and yellow eyewear frames to reflect “young”.

2.3 Colour image scale

Shigenobu Kobayashi (1925–2010) is a colour psychologist and the founder of Nippon Color and Design Research Institute (NCD) in Japan (Horiguchi & Iwamatsu, 2018:827). Kobayashi and his team developed the Colour image scale system after several years of research. The system is based on the Japanese Industrial Standard (JIS); a committee that established a colour system according to the Munsell system. The Colour image scale system was patented in Japan in 1982 (Ibid., p. 828).

Kobayashi’s aim was to develop a colour system that would make it easier for ordinary uses. He believed that the key to understanding how colours are being perceived, is by systematically classifying colours through key words that represent their meaning (Kobayashi, 1991:2). The system is a result of reducing the three-dimensional scale to two dimensions. The two-dimensional scale consists of hue and tone, where tone is a combination of value and chroma (Ibid., p. 8). The Colour image scale system was developed in multiple steps and has been refined since it was first introduced around 1966 (Horiguchi & Iwamatsu, 2018:830). The scale consists of 130 basic colours and over 1000 colour combinations that could be used to express mood, taste or lifestyle. The scale also consists of 180 image words that correspond to the colours; based on how people perceive and associate the various colours (Kobayashi, 1991:2).

In the book Colour image scale (1991:8), Kobayashi advises the readers to carefully examine the variation of hue and tone when trying to understand what image a colour conveys, as no colour is a single entity but rather a combination of many. Kobayashi (Ibid.) further explains that if you want to know what image the colour brown conveys,
start by examining the hue and tone to find the shade that is closest to the image that you have in mind. Alternatively, if you already have a word in mind, start by finding the colour that corresponds to the word with the help of the word index in the book (Ibid.).

3. Methodology

3.1 Method

The analysis will be based on a quantitative content analysis of the best sellers from the book sales of the last three years, commencing from 2017. The chosen method is suitable for the current report, as it would assist in understanding how frequently certain colours are used and in what way they are used in the topic of health (Esaiasson et al., 2017:198–201). Additionally, the method would enable a comparison of the collected data to the Colour image scale theory, as it offers an extensive list of references for colours, lifestyles, moods and words. A comparison could show the way that the chosen colours have been used to convey the content.

3.2 Data collection

The book covers presented in the current report are collected from the annual statistical report of Swedish book sales made by the Swedish Book Dealer Association (SBF) and the Swedish Publishers’ Association (SvF). The data is collected from the resellers in different market channels, throughout specific periods of time. It is worth mentioning, that the report does not represent the book sales from all of the resellers in Sweden. Additionally, the resellers have not been selected through a cluster sample. However, it is a reliable source of data since it covers over 80% of the book sales in Sweden (including digital versions), even though the way that the data is selected for the report might raise some concerns. Major resellers such as the Akademibokhandeln, Pocketschop, Adlibris and Bokus are included in the report (Wikberg, 2019:7–53, 2020:7–69). The report also offers an extensive classification of genres and formats (hard cover, pockets etc.), which enables the data collection for the current report.

The statistical report covers seven genres; fiction, thrillers, foreign literature, young adults, humaniora, popular science, non-fiction and food & beverage. Health is classified under popular science together with 23 other topics, i.e. art, sports, gardening. The report lists 20 best sellers within popular science in any format. It also monitors the sales performance within the year and documents the differences in the market compared to the year before. In addition to the above, it offers a list of best sellers within different genres, including popular non-fiction.
3.2.1 Delimitation

The analysis is limited to book covers within the topic of health, as it is clearly defined as a state of absolute physical, mental and social well-being (www.who.int). The collected book covers for the current report were limited to contents related to mental/physical well-being and self-improvement. The selection did not include contents related to biography, science and cookbooks. Furthermore, the book covers are limited to physical covers and not to digital versions. Since it is common for the publishers to update the book covers for newer editions, the collected covers are of the same edition as the year of the best sellers’ lists. Book covers that appeared more than once are entered as one sample.

3.3 Procedure

For the analysis, 11 book covers were collected (see figure 1). The subject of the analysis is broken down to four independent variables; hues, tones, colour theme and colour combinations. The variables are based on Kobayashi’s Colour image scale system (see figure 2). The first variable is hue and ranges from red (R) to neutral (N) and its purpose is to identify the basic colours on the book covers. The second variable is tone; ranging from vivid (V) to dark grayish (Dgr) and its purpose is to identify the specific colour tones in order to compare them to the word index. The third variable is colour theme, where the purpose is to identify one main hue that is in focus. Lastly, the fourth variable is colour combinations. The purpose here is to identify three hues and/or tones from each book cover and to match them with Kobayashi’s 3-colour combination image scale.

The analysis was made using a code form. Each book cover was referred to as sample followed by a consecutive number, i.e. sample 1. Furthermore, each form variable (the independent variable) was listed on the code form as variable, followed by a consecutive number, i.e. variable 1. The hues and tones were entered using the same abbreviations as in the Colour image scale system, i.e R for red, Y/V for vivid yellow. Thus, if red and yellow were present, R and Y would be entered in Variable 1. Additionally, V would be entered in Variable 2 if vivid was the present tone on the book cover and so forth.

The data was later collected and analysed in two parts. The first part focuses on the most common colour attributes and the second on the lifestyle or mood that the colours convey about the content. Each of the hues and tones were collected individually, i.e. every count corresponds to every time a colour or tone was present. The total was then added together and divided by the sample size. In summary, if red was present 3 times and the total sample size was 23 (n=23), then 3 would be divided by 23 in order to know what percentage red has among all the present hues.
3.3.1 Validity and reliability
During the course of the analysis, two significant difficulties were encountered concerning the validity and reliability of the current paper. The first one is related to the multiple colours that are often presented on book covers. The problem occurred when deciding the colours that should be included in the analysis. The second obstacle, also mentioned in the review by Horiguchi & Iwamatsu (2018:837), concerns the absence of colour values i.e. RBG and CMYK, in Colour image scale. The lack of exact colour values makes it difficult to replicate the hues and tones. Thus, the analysis depends on how the observer perceives the colours. To overcome the first obstacle, the coding scheme states that only the three primary colours should be chosen, when more than three colours are present. This means that the three most prominent or notable colours should be selected for the coding form. The second problem was resolved by implementing a reliability test. An external subject was asked to enter parts of the coding form. The results were later compared and had a match of 90%. Identifying tones and moreover identifying neutral tones turned out to be the hardest.

Precautions were taken to ensure the quality of the analysis. To minimize the risk of misinterpretation, colour codes and terminologies used in the current report are applied from the book Colour image scale. Nonetheless and as mentioned earlier, different colour coding schemes and definitions exist within colour theory. All the book covers are referred to as samples in the coding form. The list of book covers, including a copy of the covers was listed in a separate document. To minimize subjectivism, the analysis was made solely from the coding form until the end where the result were compared to the actual book covers.

4. Result
Once the data was collected, each variable was analysed individually giving the following result. Figure 3 is about hues presented in the book covers and it illustrates that 25 hues were collected. Out of the 25 hues, neutral hues were present 8 times added up to 32% (n=25). Red, purple and red purple were less commonly present, appearing one time each. Figure 4 is about the presence of certain tones and it illustrates that there were 23 tones present. Those most commonly present were strong tones, appearing 5 times adding up to 22% (n=23), followed by deep tones which appeared 4 times. Less common were dark grayish, light, bright and vivid tones that appeared only one time each. Figure 5 illustrates the main colour theme, revealing that neutral hues were most common. The neutral hues appeared 5 times, adding up to 46% (n=11).

Figure 6, depicts the way the hues and tones have been used to convey the content of the books. The combination of hues and tones from each book cover are accompanied
by a lifestyle, mood or taste that matches them, according to the Colour image scale theory. There is also a list of common index words that are connected to the colour combinations. Out of the 11 books, casual and modern lifestyle were the most common themes on the book covers. Note that more than one lifestyle could be listed for a set of colour combinations.

4.1 Analysis

The current paper found that neutral hue was most common among the book covers in the topic of health. Based on the Colour image scale theory (Kobayashi, 1991:140–149), neutral hue has a set of tones ranging from 9.5 (commonly known as white) to 1.5 (commonly known as black). The theory connects 9.5 (white) to a refreshing feeling, whereas 1.5 (black) is considered dynamic. Gray, which is between the two tones, conveys a feeling of calmness (Ibid.).

Additionally, the analysis revealed that strong tones were most commonly used on book covers. The theory describes strong tones as slightly duller than vivid tones and this reflects a practical feeling (Ibid., p. 8). The second most commonly observed tones were deep tones. Based on the theory, deep tones convey a substantial feeling (Ibid.). On the opposite end of the Colour image scale axe are pale tones; the third most commonly observed tones found in the analysis, described as reflecting the feeling of dreamlike atmosphere (Ibid.).

Colour and book design plays an important role in conveying the content (Kajiyama, 2016:1–2). The analysis found that the majority of the book covers convey a casual and modern feeling. As shown in figure 6, books such as Factfulness: tio knep som hjälper dig att förstå världen [english title: Factfulness], are described by the Colour image scale theory as conveying a casual and romantic lifestyle. The index words for the colours are: clear, clean and refreshing. The second book titled Hälsorevolutionen: vägen till antiinflammatorisk livsstil: helheten [english title: Health revolution: Finding happiness and health through an anti-inflammatory lifestyle], conveys a casual and natural lifestyle, according to the colour theory. The most common index word for the colour combination is “healthy”.

5. Conclusion

Colours are traditionally viewed as three-dimensional (www.munsellcolor.com, n.d.a). In order to simplify the colour coding system, Kobayashi and his team created a two-dimensional colour system known as the Colour image scale (Horiguchi & Iwamatsu, 2018:827–838). The theory is a guide to help match colours to convey a certain lifestyle, mood or taste (Kobayashi, 1991:2–164). Colour can be used to communicate a
message (Heller & Illic, 2008:7) or attract attention (Rose, 2016:65). It is an important factor in establishing relationships between a brand and the consumers (Labreque & Milton, 2012:711–727) and it is often used to influence the consumer’s purchasing behaviour (Ren & Chen, 2018:413–421). In packaging design, colours are used to convey the product information (Ueno, Kajiyama & Ouchi, 2016:108). Similarly, in book design they are used to convey the content (Kajiyama, 2016:1–2).

The current report reviewed 11 book covers within the topic of health. The books represent the best seller’s in Sweden, from 2017 onwards. A quantitative content analysis of the colours on the book covers was adopted for the current paper. The analysis was based on the work of Shigenobu Kobayashi’s in Colour image scale. The purpose is to analyse how the colours have been used on the book covers to convey the topic. In order to examine the topic, the analysis was divided into two parts. The first part focuses on the most common colours that are used on book covers. To answer this, the most common hue, tone and colour theme on the selected book covers were analysed. The second part focused on the way colours have been used to describe the content. Here three hues and/or tones from each book cover were selected and matched to Kobayashi’s 3-colour combination image scale.

The analysis found that neutral hues were most commonly used on the book covers within the topic of health. Kobayashi (1991:140–149) describes neutral tones as ranging from white to black. White reflects a refreshing feeling, black is considered dynamic and gray reflects a feeling of calmness. The most common tones were strong and deep tones. They are described by the theory as conveying practical and substantial feelings (Ibid., 8). Additionally, the analysis found some correlation between the colour combination and the book content. For example, books on how to find happiness had colours that corresponded to a casual and natural lifestyle. The most common index word for the colours was “healthy”.

The analysis provided an insight to book design and to colour theory. Nevertheless, more studies are needed in order to properly understand the way colours are being used in conveying the content and in order to generalise the findings.

6. Future work

The findings in the current paper have only scratched the surface of book design and of colour theory. A broader study including more genres would provide further knowledge. Additionally, as book covers change depending on the country, a cross-culture study could help with the generalising of findings.

As previously mentioned, the current paper has chosen to exclude text colour analysis for practical reasons. However, a research within the field could help explore the subject further.
References


Appendix

Figure 1.
Book covers within the topic of health

Factfulness: tio knepsom hjälper dig förstå världen

Hälsorevolutionen: vägen till antiinflammatorisk livsstil: helheten

Food pharmacy: en berättelse om tarmfloror, snälla bakterier, forskning och antiinflammatorisk mat

Happy food: om hur mat och lycka hänger ihop

Omgiven av psykopater: så undviker du att bli utnyttjad av andra

Hjärnstark: hur motion och träning stärker din hjärna

Kimchi och kombucha: den nya vetenskapen om hur tarmbakterierna stärker din hjärna

12 livsregler: ett motgift mot kaos

Omgiven av idioter: hur man förstår dem som inte går att förstå

Du är fantastisk

Skärmhjärnan: hur en hjärna i osynk med sin tid kan göra oss stressade, deprimerade och ångestfylda
Reference list of book covers


Figure 2.

Colour image scale

<table>
<thead>
<tr>
<th>Hue</th>
<th>Tone</th>
<th>Red (R)</th>
<th>Yellow Red (YR)</th>
<th>Yellow (Y)</th>
<th>Green Yellow (GY)</th>
<th>Green (G)</th>
<th>Blue Green (BG)</th>
<th>Blue (B)</th>
<th>Purple Blue (PB)</th>
<th>Purple (P)</th>
<th>Red Purple (RP)</th>
<th>Neutral (N)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vivid (V)</td>
<td>9.5</td>
<td>9</td>
<td>8</td>
<td>7</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>1.5</td>
<td>9.5</td>
</tr>
<tr>
<td>Strong (S)</td>
<td>9</td>
<td>9</td>
<td>8</td>
<td>7</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>1.5</td>
<td>9</td>
</tr>
<tr>
<td>Bright (B)</td>
<td>8</td>
<td>8</td>
<td>7</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>1.5</td>
<td>8</td>
</tr>
<tr>
<td>Pale (P)</td>
<td>7</td>
<td>7</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
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<td>7</td>
</tr>
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<td>Very Pale (P)</td>
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<td>4</td>
<td>3</td>
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<td>2</td>
<td>1</td>
<td>1.5</td>
<td></td>
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<tr>
<td>Light Grayish (Lgr)</td>
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<td>5</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1.5</td>
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<td>5</td>
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<tr>
<td>Light (L)</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>3</td>
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<td>1</td>
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<td>1</td>
<td>1.5</td>
<td></td>
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</tr>
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<td>2</td>
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<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1.5</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Deep (Dp)</td>
<td>1.5</td>
<td>1.5</td>
<td>1</td>
<td>1</td>
<td>1</td>
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<td>1</td>
<td>1.5</td>
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<tr>
<td>Dark Grayish (Dgr)</td>
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<td>1</td>
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</tbody>
</table>

Figure 3.

Hues appearing on book covers

<table>
<thead>
<tr>
<th>Hue</th>
<th>Count (n=25)</th>
<th>Percentage Frequency (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red</td>
<td>1</td>
<td>4%</td>
</tr>
<tr>
<td>Yellow red</td>
<td>2</td>
<td>8%</td>
</tr>
<tr>
<td>Yellow</td>
<td>5</td>
<td>20%</td>
</tr>
<tr>
<td>Green</td>
<td>2</td>
<td>8%</td>
</tr>
<tr>
<td>Blue green</td>
<td>2</td>
<td>8%</td>
</tr>
<tr>
<td>Blue</td>
<td>3</td>
<td>12%</td>
</tr>
<tr>
<td>Purple</td>
<td>1</td>
<td>4%</td>
</tr>
<tr>
<td>Red purple</td>
<td>1</td>
<td>4%</td>
</tr>
<tr>
<td>Neutral</td>
<td>8</td>
<td>32%</td>
</tr>
</tbody>
</table>
Figure 4.
Tones appearing on book covers

<table>
<thead>
<tr>
<th>Tone</th>
<th>Count (n=23)</th>
<th>Percentage Frequency (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vivid</td>
<td>1</td>
<td>4.4%</td>
</tr>
<tr>
<td>Strong</td>
<td>5</td>
<td>22.0%</td>
</tr>
<tr>
<td>Bright</td>
<td>1</td>
<td>4.4%</td>
</tr>
<tr>
<td>Pale</td>
<td>3</td>
<td>13.0%</td>
</tr>
<tr>
<td>Light</td>
<td>1</td>
<td>4.4%</td>
</tr>
<tr>
<td>Deep</td>
<td>4</td>
<td>17.0%</td>
</tr>
<tr>
<td>Dark grayish</td>
<td>1</td>
<td>4.4%</td>
</tr>
<tr>
<td>9.5</td>
<td>2</td>
<td>8.6%</td>
</tr>
<tr>
<td>9</td>
<td>1</td>
<td>4.4%</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>4.4%</td>
</tr>
<tr>
<td>1.5</td>
<td>3</td>
<td>13.0%</td>
</tr>
</tbody>
</table>

Figure 5.
Main hue appearing on book covers (Colour theme)

<table>
<thead>
<tr>
<th>Hue</th>
<th>Count (n=11)</th>
<th>Percentage Frequency (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red</td>
<td>1</td>
<td>9%</td>
</tr>
<tr>
<td>Yellow red</td>
<td>1</td>
<td>9%</td>
</tr>
<tr>
<td>Yellow</td>
<td>1</td>
<td>9%</td>
</tr>
<tr>
<td>Blue green</td>
<td>1</td>
<td>9%</td>
</tr>
<tr>
<td>Blue</td>
<td>2</td>
<td>18%</td>
</tr>
<tr>
<td>Neutral</td>
<td>5</td>
<td>46%</td>
</tr>
<tr>
<td>Book Cover</td>
<td>Colour combination</td>
<td>Lifestyle/mood/taste</td>
</tr>
<tr>
<td>------------</td>
<td>-------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>1</td>
<td>B/P</td>
<td>Casual, romantic</td>
</tr>
<tr>
<td>2</td>
<td>BG/P Y/S</td>
<td>Casual, Natural</td>
</tr>
<tr>
<td>3</td>
<td>R/P G/Dgr YR/Dp</td>
<td>Classic</td>
</tr>
<tr>
<td>4</td>
<td>N/9 G/L P/Dp</td>
<td>Modern, romantic, natural, elegant</td>
</tr>
<tr>
<td>5</td>
<td>N/1.5 Y/S BG/S</td>
<td>Modern, casual, dandy</td>
</tr>
<tr>
<td>6</td>
<td>N/2 YR/B R/B</td>
<td>Dandy, chic, modern</td>
</tr>
<tr>
<td>7</td>
<td>N/1.5 RP/P</td>
<td>modern, casual, dandy</td>
</tr>
<tr>
<td>8</td>
<td>N/9</td>
<td>modern, casual, romantic</td>
</tr>
<tr>
<td>9</td>
<td>N/9 B/S</td>
<td>Modern, casual, romantic</td>
</tr>
<tr>
<td>10</td>
<td>N/9 N/1.5 Y/Dp</td>
<td>Modern, casual, romantic</td>
</tr>
<tr>
<td>11</td>
<td>BG/Vp N/1.5 Y/Dp</td>
<td>Casual, romantic</td>
</tr>
</tbody>
</table>