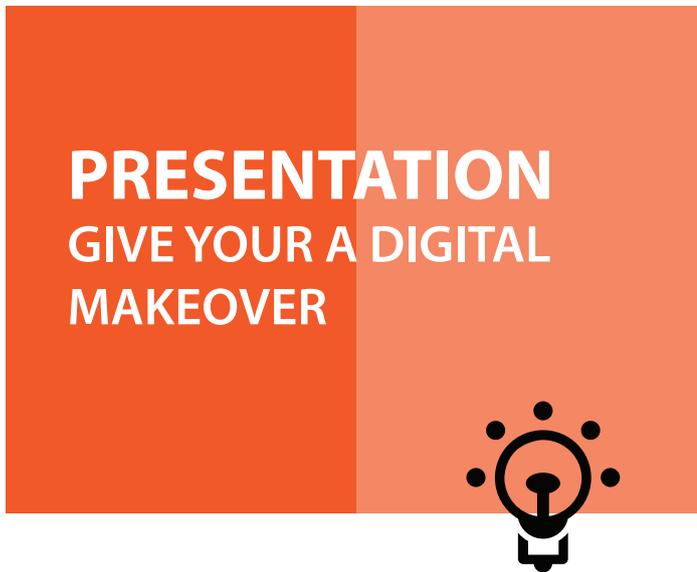THE ROOM
The lighting conditions in a room affect the visual effects of a presentation as much as any other factor.

Dark Room
A room is almost as dark as a movie theatre, colours will be strong and contrasts high. The vivid pure colours are bleached out.

PRESENTATION
GIVE YOUR A DIGITAL MAKEOVER

Bright Room
A room cannot be sufficiently darkened, all colours will be lighter and weaker unless a projector with extremely high brightness is used. Dark colours are lightened. The contrast (essential for the readability of text) also becomes weakened.

PRESENTATION
GIVE YOUR A DIGITAL MAKEOVER

As a general rule, use white text on a dark background in dark and moderately dark rooms. Use black text on a white background in rooms that cannot be adequately darkened and on overhead projectors.

W3C GUIDELINES

The intent of this Success Criterion is to provide enough contrast between text and its background so that it can be read by people with moderately low vision (who do not use contrast-enhancing assistive technology). For people without colour deficiencies, hue and saturation have minimal or no effect on legibility as assessed by reading performance (Knoblauch et al., 1991). Colour deficiencies can affect luminance contrast somewhat. Therefore, in the recommendation, the contrast is calculated in such a way that colour is not a key factor so that people who have a colour vision deficit will also have adequate contrast between the text and the background. [2]

CONTRAST (MINIMUM)

Text (and images of text) have a contrast ratio of **at least 4.5:1,** except if the text is pure decoration.

AaBcDdEeFfGgHhIi   14pt, any font weight

LARGER SCALE

Text (at least 18 point or 14 point bold) or images of text can have a contrast ratio of **3:1**. (Level AA).

AaBcDdEeFfGgHhIi   18pt, any font weight

AaBcDdEeFfGgHhIi   14pt, bold font weight

INCIDENTAL

Text or images of text that are part of an inactive user interface component, that are pure decoration, that are not visible to anyone, or that are part of a picture that contains significant other visual content, have no contrast requirement.

LOGOTYPES

Text that is part of a logo or brand name has no minimum contrast requirement

WHAT THE DESIGNER SAYS

It is very important to keep note of these figures as they will determine whether a user can read what you have on screen. **For contrast ratios that are beyond 7.0:1, you may use 12pt font size.**

CURRENT COLOURS

OLIVE GREY

C21 M8 Y28 K0
R203 G214 B189
#CBD6BD

LIGHT GREYISH RED

C8 M30 Y20 K0
R229 G185 B183
#E5B9B7

PINKY RED
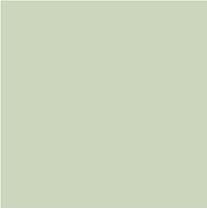
C16 M92 Y46 K1
R204 G56 B98
#CC3862

GREYISH PURPLE
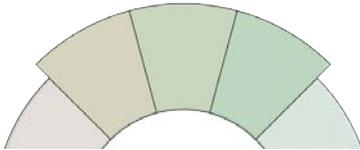
C35 M50 Y13 K0
R170 G136 B172
#AA88AC

CURRENT HARMONY

We start off by analysing the current colour scheme you have. It is therefore important to identify whether the colours we have chosen are suited to each other. Harmonic in nature.
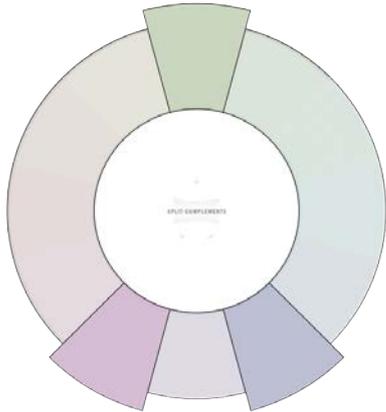
OLIVE GREEN

Analogous

Spilt-Complementary

Subdued, unpretentious, neutral

Analogous range for this colour produces tones of brown through to light grass green.

Spilt-complementary is similar to complementary but allows us to pick a third colour for our harmony. We get from our olive green range – a light purple and light blue.
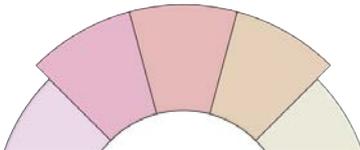
LIGHT GREYISH RED

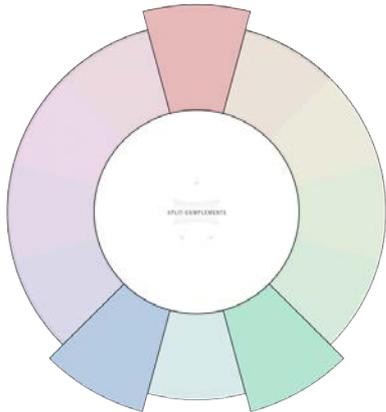Analogous

Spilt-Complementary

Beauty, skin, cosmetics, feminine

Analogous range for this colour produces tones of brown through to light grass green.

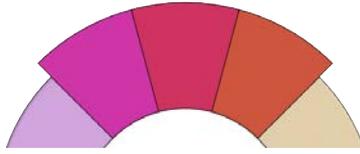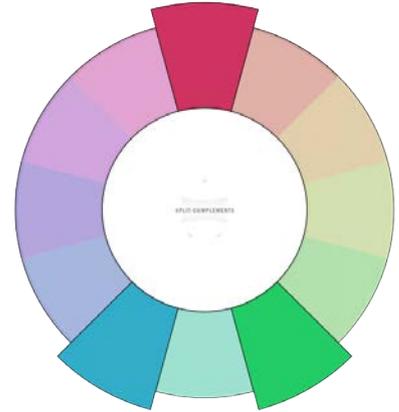Spilt-complementary range produces light summery tones of blue and green.

PINKY RED

Active, dynamic, powerful, aggressive, urgent, feminine

Analogous range for this colour gives us a deep reddish purple and a warm dark orange.

Spilt-complementary pushes for more saturated tones of baby blue and leaf green.
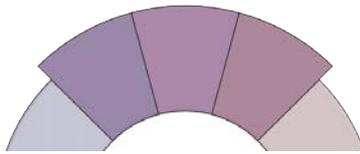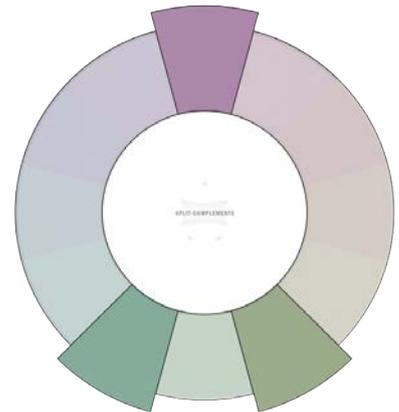
GREYISH PURPLE

Sophisticated, relaxing, romantic, feminine

Analogous range creates washed out tones of purple; dark greyish purple and pale purple.

Spilt-complementary range produces two flattening greens (greenish grey and bluish grey) that work with this purple.

SUMMARY

The current colours live in an analogous and a complementary form. They suffer as they are within the incorrect hues and saturation to be in complete harmony. Three colours (*Olive Green, Light Greyish Red and Greyish Purple*) also lie close to the grey (muted) part of their respective spectrums, which may not feel stimulating.

WHAT THE DESIGNER SAYS

Only one approach should be taken when trying to produce colour harmonies: analogous or complementary. It's also vital to assess the colours against the brand guidelines and whether they match the brands' goals and ideals; as the muted colours might give an wrong impression of what you are really about.

CURRENT TEXT

In this section, we ensure that colours have at least a minimum contrast ratio of **3.1:1** for text, against the RGB spectrum using the W3C guidelines.

OLIVE GREY

ABCDEFGHIJKLMNOPQRSTUVWXYZ

| White text | 1.5 : 1 |
| Min: | *Not enough contrast* |

ABCDEFGHIJKLMNOPQRSTUVWXYZ

| Black text | 13.9 : 1 |
| Min: | 12pt, any weight |

LIGHT GREYISH RED

ABCDEFGHIJKLMNOPQRSTUVWXYZ

| White text | 1.8 : 1 |
| Min: | *Not enough contrast* |

ABCDEFGHIJKLMNOPQRSTUVWXYZ

| Black text | 12.0 : 1 |
| Min: | 12pt, any weight |

PINKY RED

ABCDEFGHIJKLMNOPQRSTUVWXYZ

| White text | 4.9 : 1 |
| Min: | *Not enough contrast* |

ABCDEFGHIJKLMNOPQRSTUVWXYZ

| Black text | 4.3.0 : 1 |
| Min: | 14pt, bold weight |

GREYISH PURPLE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

| White text | 3.1 : 1 |
| Min: | 14pt, bold weight |

ABCDEFGHIJKLMNOPQRSTUVWXYZ

| Black text | 6.8 : 1 |
| Min: | 14pt, any weight |

MEDIUM GREY (50% BLACK)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
White text   4.1 : 1
Min: 14pt, bold weight

ABCDEFGHIJKLMNOPQRSTUVWXYZ
Black text   5.2 : 1
Min: 14pt, any weight

LIGHT GREY (20% BLACK)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
White text   1.6 : 1
Min: *Not enough contrast*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
Black text   12.9 : 1
Min: 12pt, any weight

SUMMARY

Running the colours through the W3C accessibility tests has allowed us to get a grasp of where each colour stands in terms of legibility.

Be aware though, that the W3C accessibility tests are measuring colour contrast against distances of between 0.3m to 0.5m away from the viewing screen. A viewing distance of 2m or 3m will need to a greater contrast ratio.

Olive Green failed the white text test with a poor ratio of **1.5:1** as well as Light Greyish Red with a ratio of **1.8:1**.

Greyish Purple failed showing white text on font size smaller than 14pt bold, with a ratio of **3.1:1**.

▪▪➡ WHAT THE DESIGNER SAYS

Use only the recommended text sizes for each colour. Any colour with a higher ratio has a greater chance of being legible from a 2m to 3m viewing distance.