description and aim of module

This module introduces the learner to one of the main components of Design. Colour and the Analysis of Colour play an integral part of Fashion. As a student of Fashion, understanding the selection and application of colour in the various categories of Fashion i.e. Ladieswear, Menswear, Childrenswear, Swimwear, etc. are vital. The conceptualization of Colour is of fundamental importance as Colour forecasting forms the initial structure of all trends in Fashion Design. In this module the student is able to explore, create and research in order to complete the task.

assessment criteria

1. The ability to complete the Colour Wheel using paint with all labels.
2. The ability to complete and compile the Colour Analysis Assignment with complete descriptions.
3. The understanding of Colour Analysis.
4. The usage of terms and terminology on completion of the Colour Analysis Assignment.
5. The overall assessment of the work completed.

methods and tasks

1. Complete all tasks in Module: FD/CD1/CA
2. Students must be able to mix paints and complete the colour wheel with correct labelling and colour match swatches as precisely as possible.
3. Students must be able to complete the Colour Assignment with in-depth research.
4. The Colour Analysis Assignment must be well presented.
5. The student must display an understanding of description of Colour and terminology discussed in tutorials in the Colour Analysis Assignment.

tasks resources

2. Foundation in Fashion Design; Julian Seaman; BT Batsford-London, 2001
3. Colour - a workshop for artists and designers; David Horinung; laurence King Publishing, 2005
The elements and principles of design are the building blocks used to create a work of art. The Elements of design can be thought of as the things that make up a painting, drawing, design etc. Good or bad - all paintings will contain most of it not all. The seven elements of design. The principles of design can be thought of as what we do to the elements of design. How we apply the principles of design determines how successful we are in creating a work of art.

THE ELEMENTS OF DESIGN

LINE
Line can be considered in two ways. The linear marks made with a pen or brush or the edge created when two shapes meet.

SHAPE
A shape is self contained defined area of geometric or organic form. A positive shape in a painting automatically creates a negative shape.

DIRECTION
All lines have direction - Horizontal, Vertical or Oblique. Horizontal suggests calmness, stability and tranquillity. Vertical gives a feeling of balance, formality and alertness. Oblique suggests movement and action.

SIZE
Size is simply the relationship of the area occupied by one shape to that of another.

TEXTURE
Texture is the surface quality of a shape - rough, smooth, soft, hard, glossy, etc. Texture can be physical (tactile) or visual.

COLOUR
Also called Hue/ Value
Value is the lightness or darkness of a colour. Value is also called tone.

THE PRINCIPLES OF DESIGN

BALANCE
Balance in design is similar to balance in physics.

GRADATION
Gradation of size and direction produce linear perspective. Gradation of colour from warm to cool and tone from dark to light produce aerial perspective. Gradation can add interest and movement to shape. A gradation from dark to light will cause the eye to move along shape.

Image sources & bibliography

1
2
3
4
5
CONTRAST
Contrast is the juxtaposition of opposing elements eg. Opposite colours on the colour wheel - red / green / blue / orange etc. Contrast in the tone or value - light dark. Contrast in direction - horizontal / vertical.
The major contrast in a painting should be located at the centre of interest. Too much contrast scattered throughout a painting can destroy unity and make a work difficult to look at. Unless a feeling of chaos and confusion are what you are seeking. It is a good idea to carefully consider where to place your areas of maximum contrast.

HARMONY
Harmony in paintings is the visual satisfaction of combining similar, related elements, eg. adjacent colours on the colour wheel, similar shapes etc.

DOMINANCE
Dominance gives the painting interest, counteracting confusion and monotony. Dominance can be applied to one or more of the elements to give emphasis.

COLOUR BASICS
Research carried out by yarn, textile and garment manufacturers and retailers indicate that the consumer's first response is to colour. This is followed by an interest in the design and the feel of the garment and then an appraisal of the price. Choosing colours or a palette for a fashion range is in the earliest decisions to make when designing a collection. The colour choices will dictate the mood or seasonal 'tune' of a collection and help to differentiate it from its predecessor.

People respond intuitively, emotionally and even physically to colour. Blues and greens - the colours of sky and grass - have been shown to lower blood pressure while red and other intense colours can speed up the heart rate. White can make you feel cold, yellow is sunny, friendly colour, grey can be businesslike or depressing.

The little black dress denotes sophistication and elegance, while the little red dress symbolizes fun and sexiness. People brought up in an urban setting will respond to a different palette to those from rural or tropical communities. In autumn and winter people are drawn to warm and cheering colours or to dark colours to help retain body heat.

There are many social conventions and a symbolic meaning attached to colours, in parts of the west it is widely believed that green is unlucky, yet it is associated with nature and wholesomeness. In India, red, not white is the colour associated with weddings. In China, white, rather than black is the colour of mourning.

Image sources & bibliography

Defining Colours
The average human eye can distinguish 350,000 different colours, but we do not have names for them all. In attempting to describe the colour we approximate in the hope that others see in the same way.

Colour forecasting
Colour prediction has become a huge business. It impacts not only on the clothing but also cosmetics, home furnishing, lifestyle products and the automotive industry. Dye companies cannot afford to make expensive mistakes and must be ready to supply demand for colour up to years in advance of the retail season.

Colour forecasters for the fashion industry collate information from all over the world on sales figures, and changes in market interest in colour. They then come together twice a year for conferences in Europe and the United States to summarize and define the broad industry trends.

COLOUR AND THE DESIGNER
unless you work within a company where large volumes of goods in production means you can order colours to be dyed to your own palette, you will probably be restricted to ones that are offered by fabric mills. These are usually the classic popular colours - variations of black, white, navy and red, and the fashion ones are predicted by colour gurus and interpreted by dye houses. It may take between six to eighteen months before the colours you choose at a fabric fair appear as a co-ordinate colour story in the shops. This delay is called LEAD TIME.

A fashion colour palette usually has between four and ten colours. Some will dominate and be used as base colours, while others will be used more conservatively or within prints. Colours for fashion must take into account the effects on skin, hair and eye. Hues such as yellow and green can reflect colour back onto the skin and are not flattering to many complexions. They are more commonly applied as accent or a accessory colours. Beiges and pinks can also fight with individual skin tones and make some wearers look washed out. Contrasts and dramatic tones will draw attention to the wearer.

Colour can be used in a garment as a design element to emphasize or flatter a part of the body and make or break a focal point.

It is vital that a designer follows the rules of colour.
THE COLOUR WHEEL - pg5

DRAWING THE COLOUR WHEEL

Please attain the Colour Wheel
Use white cartridge paper or any good quality paper - makes painting easier.
A set of paints, gauche are the best but water colours or acrylic paints have been used.
- 6 or 8 paint brush
- A clutch pencil with 0.5 hb lead
- Ruler
- Eraser
- Scissors
- Good adhesive (pritt)
- Scanner (transfer work onto digital format for submission)
- Digital camera (to document work in process for submission)

MODULE CODE: FD/CD1/CA - is divided into TWO parts

PART ONE - THE COLOUR ANALYSIS ASSIGNMENT
PART TWO - COMPLETION OF THE COLOUR WHEEL

I do recommend that you begin with The Colour Analysis Assignment, as this requires some research and planning. You may come across many options that could suit one aspect of the Colour Analysis Assignment, but only after planning and layout decisions are you at best select your final choice.

Once you have completed The Colour Analysis Assignment, you could then proceed with The Colour Wheel Task. You might need to complete a few practice Colour Wheels before you are ready to submit your final master piece. Mixing the various colours on the colour wheel will also take some time, try to only use the primary colours when doing so.

It is advised that you capture your work in process as you are going along - these pictures need to be submitted as well, together with your final submission for the module.

Let us begin, and good luck!
COLOUR ANALYSIS - A
To maintain or decrease attention and apparent size, to appear taller and slimmer
Cooler hues
Darker values
Duller intensities
Close contrast
Examples: navy, khaki, grape, charcoal, mauve

COLOUR ANALYSIS - B
To increase attention and apparent size, to appear shorter and heavier
Warm hues
Lighter values
Brighter intensities
Stronger contrasts
Examples: shocking pink, pumpkin, tangerine, raspberry

COLOUR ANALYSIS - C
To appear refined, romantic
Warmer to cooler hues
Lighter values
Dull, muted to medium intensities including pastels
Close contrasts, subtle
Examples: shell pink, lavender, misty rose, orchid, blue, peach, all pastels

COLOUR ANALYSIS - D
To feel and appear happy, youthful, sporty
Warmer hues
Light to dark values
Medium to bright intensities
Strong contrasts, bold
Examples: coral, red, khaki, ivory, camel, cinnamon, brick.
COLOUR ANALYSIS - OUTLINE pg 7

COLOUR ANALYSIS - E
To appear mature, serious, sombre, classic
Cool hues
Dark values
Dull intensities
Examples: navy blue, taupe, charcoal, maroon, gray, black.

COLOUR ANALYSIS - F
To feel and appear dramatic/ exotic
Warm to cool hues
Dark values/ deep
Bright intensities, rich
Strong contrasts, bold
Magenta, fuchsia, emerald green, royal blue, regal purple, sapphire, amethyst

COLOUR ANALYSIS - G - COLOUR SCHEMES
Monochromatic
Mono - meaning ONE, refers to the tint tones and shades of one colour
Possible Colour combinations are limitless
Mint green and forest green

COLOUR ANALYSIS - H - ANALOGOUS
Often referred to adjacent. Two, three or four hues that lie next to each other on the Colour Wheel.
All hues have one hue in common.
Possible colours (can include tints, tones, and shades)
Yellow- green, yellow, yellow-orange, orange
The feeling created - can be calming or exciting depending on whether they come from the cool or warm side of the Colour Wheel.

COLOUR ANALYSIS - I - COMPLEMENTARY
Combine two colours from the opposite side of the Colour Wheel
Possible colours: red and green, blue and orange
Feeling created is stimulating due to opposite visual characteristics. By dulling the intensity or value, calming effect may be achieved.
Can be very flattering to personal Colouring, and versatile.
COLOUR ANALYSIS - OUTLINE pg 8

COLOUR ANALYSIS - J- TRIAD
Three colours equally spaced on the Colour Wheel
Possible colours: tints, tones and shades of primary or secondary Colours
Very exciting and stimulating if used in full strength.

COLOUR ANALYSIS - K - NEUTRAL
One, two, or three achromatic neutrals, may or may not vary in the degree of the warmness or coolness, lightness or dullness.
Possible Colours: black and white, combinations of browns
Effect: vary in mood depending on the degree of light and dark value contrast
Colouring is repeated in the lightness or darkness of the clothing

COLOUR ANALYSIS - L - ACCENTED NEUTRAL
One colour added to other neutrals to form a scheme
Possible colours: black, white and red, browns with light blue
Effect created: draws attention to the one added hue.
Yellow-green
Yellow
Orange
Yellow-orange
Red-orange
Red
Red-violet
Violet
Blue-violet
Blue
Blue green
Green

Warm
Cool

LABELS FOR THE COLOUR WHEEL

Subtle Colour combinations

Bright colour combinations

Colour Contrast

COLOUR THEMES
FASHION DESIGN

RAVEENA

Presentation skills
Understanding of the tutorials
Understanding of colours

CREATIVE DESIGN 1

FD1/CD1/CA

FD1-CD1-CA-B1

Submission of The Colour Analysis Assignment
Submission of The Colour Wheel

Successful completion of the assignments will display the student’s abilities of the task. This will also determine the student’s understanding of the Basic Fundamental of Fashion Design, which is the importance and usage of Colour in design. The overall presentation and completion of work will be assessed.

TASK 1

COLOUR ANALYSIS - OUTLINE pg 1/pg 2/pg 3
COLOUR ANALYSIS - 1
COLOUR ANALYSIS - 2
COLOUR ANALYSIS - 3
COLOUR ANALYSIS - 4
COLOUR ANALYSIS - 5
COLOUR ANALYSIS - 6
COLOUR ANALYSIS - 7
COLOUR ANALYSIS - 8
COLOUR ANALYSIS - 9
COLOUR ANALYSIS - 10
COLOUR ANALYSIS - 11
COLOUR ANALYSIS - 12

You are required to research the visual examples that best describe the Colour Analysis Category for each of the above. Briefly write a description of your selected image describing your picture, mention the colours used and the requirements of each of the categories.

Present on A4 format and submit as Jpeg documents.
A cover page is essential.

TASK 2

The Colour Wheel

Re-draw the colour wheel, thereafter complete the colour wheel by using paints and include all labels.
Submit on A4 format as Jpeg images.

Good luck!

**Please note your specific due date will be allocated for this module after successful registration.