

LESSON PLAN

Course Title: Colour Theory for Fashion

Course Number: FD-0150-05

Course Duration: 45 hours (total)
4 hours per week

Course Outline:

Week 1

Colour Wheel (20%)

- Construction on layout paper, see attached notes for diagrams of the sections of the wheel.

Week 2

Construction on Matt Board

- Colour Theory: Primary. Secondary and Tertiary Hue
- Tints and Shades

Week 3

Colour Wheel Project (continued)

Colour Theory

- Values
- Neutrals

Week 4

Colour Wheel Project (continued)

Colour Theory

- Harmony Cubes

Week 5

Launch of Psychology of Colour Project (10%)

- Research into 10 hues

Week 6

Principles and Elements of Structure

- Lines and Shapes

Spatial Correlations

- Notions of Composition

Assignment #1 (5%)

Launch of Research Project (15%)

(Sample copy of project is provided for reference)

Week 7

Spatial Correlation

- Notions of Balance
- Notions of Rhythm and Movement

Assignment #2 (5%)

Week 8

Texturing

Assignment #3 (10%)

Week 9 & 10

Product Design Project (15%)

Week 11

Revision

Submission of research books and presentations

Week 12

Final Examination (20%)

Lesson Number: 1 to 4

Lesson's Focus/Topic: Colour Wheel

Lesson's Objectives:

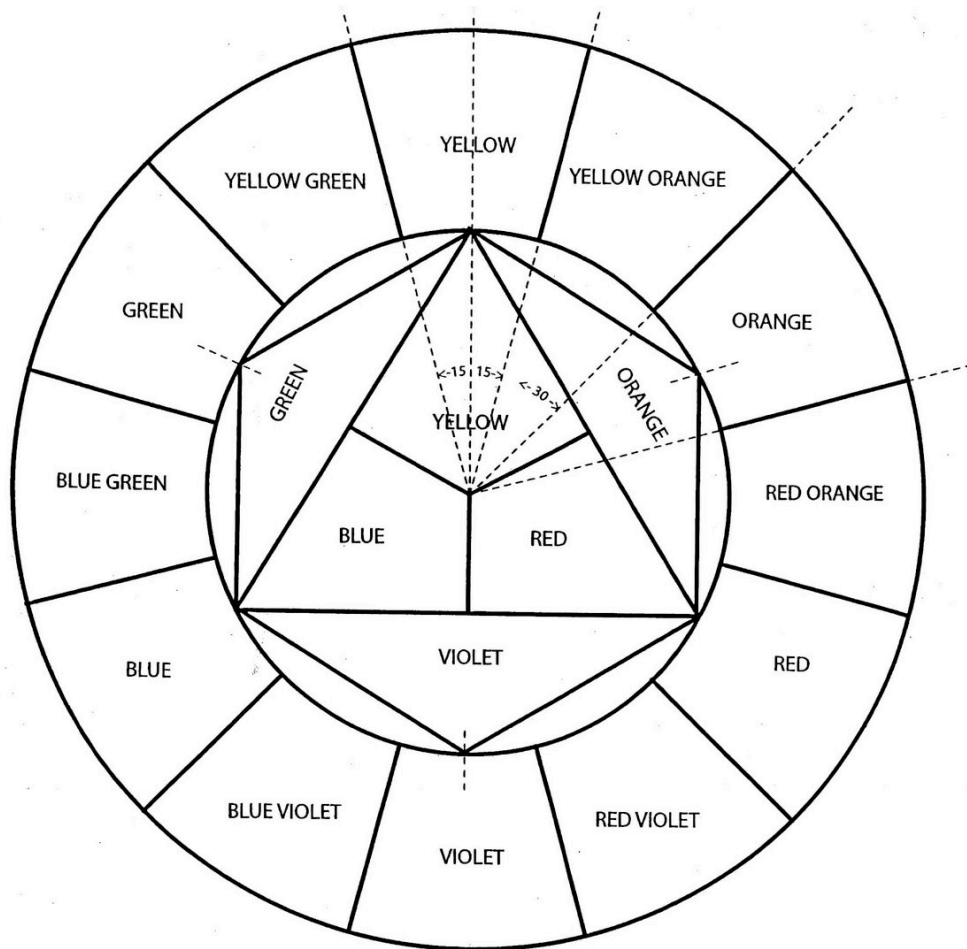
1. To help students to visualize the rules of complementaries, illustrates all fundatmental relationships among colours, and between chromatic colours and black and white.

Resources/materials specifically used for this lesson:

- i. heavy paper and acrylic colors

Colour Theory for Fashion
FD-0150-05

Colour Wheel Construction

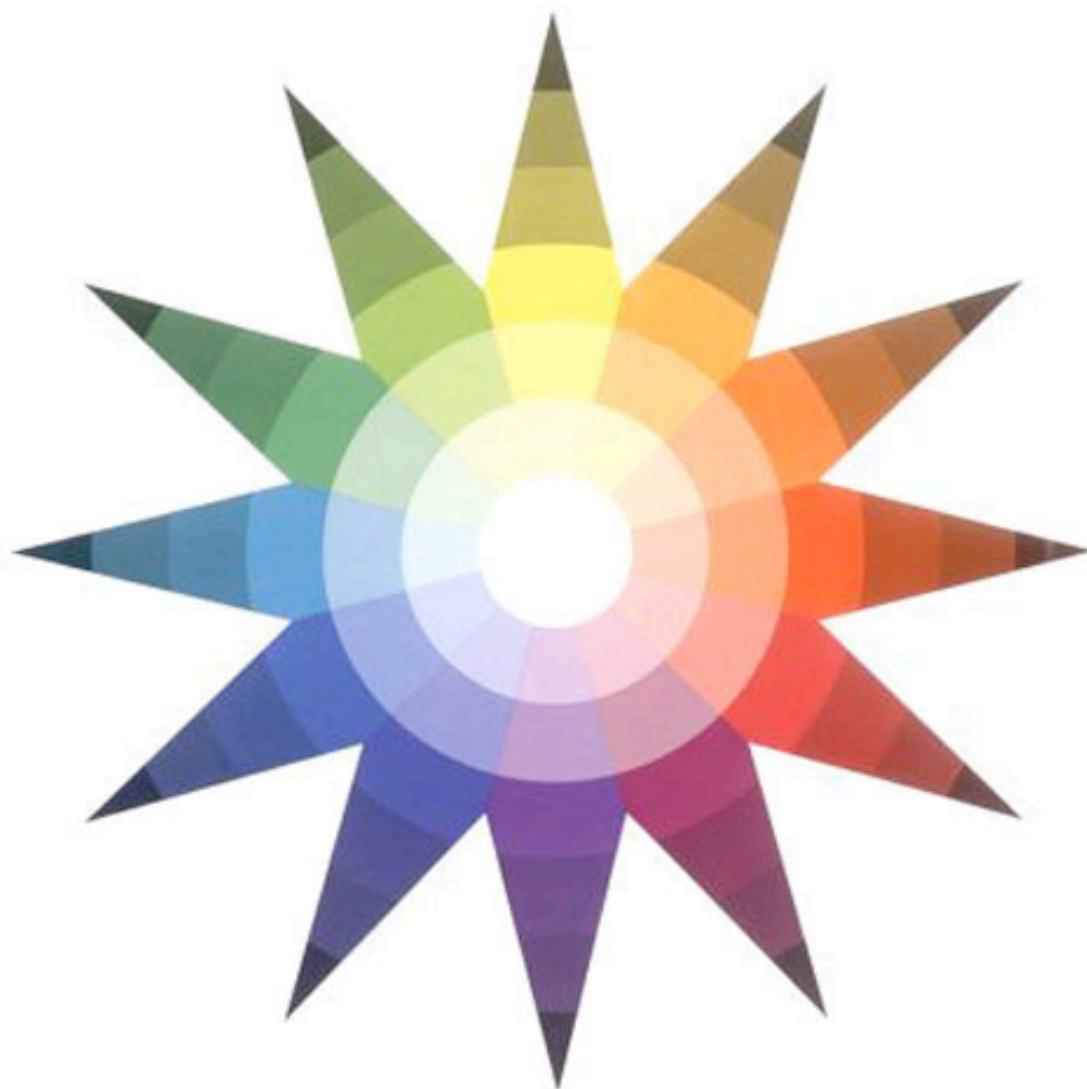


the colorwheel in color



Johannes Itten

The Color Star



**Colour Theory for Fashion
FD-0150-05**

**Evaluation Form
Colour Wheel**

Name: _____
Date: _____
Teacher: _____
Evaluation: _____ / 20%

Evaluation Criteria:

Technique	/ 10%
Colour	
Primary, Secondary and Tertiary	/ 15%
Neutrals	/ 10%
Tints and Shades	/ 10%
Values	/ 10%
Cubes of Harmony	/ 15%
Presentation	
Neatness	/ 15%
Layout	/ 15%
Total	/ 100%

Comments:

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FD-0150-05**

**Student's Handouts
Colour Wheel**

1. Terms of Colour

Hue

Value

Intensity or Chroma

2. The Colour Wheel

The Colour Wheel is a mean of identification that allows us to visualize the relationship between different colours.

How colours **compliment, contrast** and **harmonize** with each other?

How colours affect us **emotionally** and **psychologically**?

3. Colour Categories

Primary colours

Secondary colours

Tertiary / Intermediate colours

Warm colours or advancing colours

Cool colours or receding colours

Neutral

4. Colour Schemes and Harmonies

Harmony in colours is the pleasing arrangement of hues, values and intensity combines in correct proportion and balance.

One hue or monochromatic colour scheme

Alike, analogous or adjacent colour scheme

Direct complementary scheme

Split complementary scheme

Triadic complementary scheme

Quaternary complementary scheme

Polychromatic scheme

Composite scheme

5. Colour Contrast

Contrast of:

Hues

Light and Dark

Cool and Warm

Complementaries

Saturation

Extension

Lesson Number: 5

Lesson's Focus/Topic: Psychology of Colour

Lesson's Objectives:

1. To get a deeper understanding as to how each colour can evoke different emotions.

Resources/materials specifically used for this lesson:

- i. Student's handout

Colour Theory for Fashion FD-0150-05

The Psychology of Colour Student's Handouts

1. Mental and Emotional Aspects

Colours evokes our psychological reactions and senses. It gives essence and variety to our expression of style and taste. A touch of the right colour can add visual excitement, reflect and affect our personal feelings, provoke people's reaction and response to us. Each colour has its own characteristic, personality, symbolism and meaning.

2. Visual Illusion Aspects

Colour is an important fashion element used to create visual illusion. It gives an illusion of added height to garment in one colour or tones of one colour. Colour can create effective illusion to disguise or accentuate figure problems.

3. Colour Symbolism

- Yellow River
- Blue Story
- Seeing Red
- Spice is nice
- Go for Green
- Purple People
- White Wash
- Black is back
- Save the Gray
- Relish in Metallic

1. Warm Colours

Hues from red to yellow, including orange, pink, neutrals and burgundy (magenta with violet) are called warm colours. They are bright and like Red, which is very close to that of infrared radiation, transmit heat. Warm colours are excitable. They grab our attention quicker than other hues. Colour schemes in the range look brash, cheerful and exuberant.

2. Cool Colours

Hues from green to violet (including blue and all the cool shades of gray) are called cool colours. They have the opposite effect from warm colours. Cool colour slow down the body's metabolism, giving a sense of calmness, yet cool hues can seem to be gloomy and oppressive. Blue and green look clean, refreshing and inviting.

3. Light Colours

Light shades of any colours look soft and ethereal. The hue is relatively unimportant and lacks the impact of other colours with higher intensities. They are popular choice for interior design and women's fashion.

4. Dark Colours

Black and other dark shades feel heavy. They appears strong and bold. Dark red, blue, green and purple give an aura of authority and dignity. They are often associates with royalty. Dark colours tend to absorb more light therefore **low** in value.

5. Vivid Colours

The highest intensities of all hues. All vivid colours have powerful personalities. Red is loud and simply screams for attention. Blue and yellow are vivid and black and white even though they are considered as non-colours can create a strong vibration when mixed together. Vivid colour combinations can be found in fast-food restaurants and in children's toys.

6. Dull Colours

By adding gray to a colour, the intensity of that colour is softened. It is diffused and annoyingly vague. Dull colours can relieve tension by virtue of its dreamlike and meditative properties.

7. "Mass" of Colour

Mass is the visual impression of volume and weight (surface area and colour intensity) given by a colour.

Certain colour with more visual mass give a vivid impression even when used in very small quantity. Others with a much less mass must e used in a large amount to make a vivid impression.

Never use chosen colours in balance mass quantities as a center of interest or dominant for the eye must be maintained (or surface area, of hues, or of intensity).

Play with similar hues in different percentage of mass or different hues in different percentage of mass as equalities break the harmony.

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FD-0150-05**

**Colour Symbolism
Student's Handouts**

Yellow Fever

Yellow is pure warm sunshine! It's pleasing, generous, noble, inspiring and enlightening. Gleaming in precious gold and translucent amber, it beautifies the riches of the earth. Draped in the sacred saffron robes of a Buddhist monk, it announces a spiritual enrichment.

The deeper the yellow, the brighter it appears, it reflects so much light that it radiates and advances towards our eyes.

Wear yellow and you are shouting out happiness.

Blue Story

Blue is celestial, calming, lifting our spirits to the pure indefinite cloudless horizon. Blue is a song, a rhythm, sadness, and overwhelming in its spiritual, soulful melody. Sweet beautiful blue can be melancholy...the colour of solitude.

Cool blue is a receding colour, which calms the eyes and speaks of balance and efficiency. It does not oppress the spectator but carries him away on a restful sensation of distance or guiltless remote.

Seeing Red

Vibrant Red stands for life, vitality, aggression, impulsiveness and happiness. It's a hotheaded colour, highly charged with emotion and courage, provoking joy and ecstasy. Passionate red speaks of anger, war, revolution, bravery, progress and danger – the clearest signals are made in red.

Red is everywhere. It makes our hearts beat faster and in the language of love, a bouquet of red roses needs no explanation. Dynamic and bold, red is also an unspeakable invitation.

Red's strong vibrations attract spectator's attention, such that he cannot remain indifferent. It brings rhythm, movement and life to an otherwise dull composition.

Spice is Nice

Spice colours are attractively warm and rich as seen in golden ginger, orange paprika and yellow turmeric.

Extrovert shades convey joy, warmth, candid and child-like innocence in personality.

The dramatic dark rich browns can be conservative and low-spirited, expressing graveness yet it desires to be rich and expensive looking, conveying authority and stability.

Go For Green

Green is clean, fresh, restful and extremely edible! A pastoral colour, nature adorns the earth with a generous covering of greens.

Green is a symbol of growth and hope for a new beginning and life, as new growth shoots up improbably from the chilly earth. Green is a colour that can describe a smell, the scent of spring in the air!

Supernatural, too is clothed in green edging the narrow path between this world and the magic sphere of serpents and spells, myths and legends. The most elusive, potent and contradictory colour of all...yet defying domination, it is more passive than active.

Purple People

Purple can be proud, loud, independent, desirable and yet cold, sad, reserved, depressed and solemn. Purple has been the colour of royalty, Excellency, Kings and rulers in a world of luxury and importance.

Make no mistakes, wear purple for a maximum zany impact and declare that you are your own master, ready to lead the way.

White Wash

White is positive, inspiring happiness and cheerfulness! It is the smell and sight of fresh clean washing.

White is for weddings, the epitome of everything that's vivid, charming, pure and delicate, innocent and true.

All that's civilized, elegant and sophisticated is bond up in white.

Black Is Back

Black is the total absence of light, a solemn darkness deeper than we can imagine. It expresses sadness and lamentations, night, death and mourning, a certain dignity. Capitalize on the power of black; symbol of witticism, secrecy and mysterious magic.

Black is a colour with a cult following.

Be sinuous, seductive and classy in black, whatever the fabric and go for maximum impact with contrasting accessories.

Saving Grays

Don't dismiss gray. It borrows the rich characteristics from white and the velvety aspect of black.

Gray is the colour of understated distinct authority, a symbol of solid masculinity. Focus on the positive power of gray; its silvery shimmer, its magnetic subtlety, its metallic strength!

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FD-0150-05

The Psychology of Colour Project Brief

The Objective

To get a deeper understanding as to how each colour can evoke different emotions.

Your project must have a total of 10 colour studies. Each study should have one Colour (Hue) that is dominating.

Resource material can be obtained from magazines such as National Geographic, Travel / Photography, Fashion and Interior magazines and publications.

Each study must have a distinct characteristic. Identify and record your own emotional findings and compare them to those from the given notes.

The Colour Gauge

The colour gauge is a direct record of the colours featured on each subject matter. The degree of each colour will be represented by the virtue of percentages.

The size of your gauge must be 30cm by 2.5cm.
Use only layout or illustration boards.

The Colour Survey

Consolidate your findings and produce a chart with full details. Include a short summary of the reactions of each colour.



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FD-0150-05**

**Evaluation Form
Psychology of Colour**

Name: _____

Date: _____

Teacher: _____

Evaluation: _____ / 10%

Evaluation Criteria:

Originality / 20%

Relevance of Contents / 50%

Presentation

Neatness / 15%

Layout / 15%

Total / 100%

Comments:

Lesson Number: 6

Lesson's Focus/Topic: Principles and Elements of Structure

Lesson's Objectives:

1. To get a deeper understanding of line, form, mass, texture and colours.
2. To understand the notions of composition, balance, movement and rhythm.

Resources/materials specifically used for this lesson:

- i. Student's handout

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FD-0150-05

Principles and Elements of Structure
Student's Handouts

A successful project begins with a good design and quality design involves **elements** and **principles** that must be comprehended before they can be effectively applied.

Elements are the visible parts of a project that gives it substance. The elements are **line, form, mass, texture** and colour.

Principles are guides, observations not rules that apply to designing. They help us decide the aesthetic visual of a design. Good design depends on the principle of **proportion, balance, contrast, rhythm, harmony** and **unity**.

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FD-0150-05**

**Principles and Elements of Design
Assignment #1**

Sample Topic: **Hawaiian Tropics**

1. Design a print based on the Hawaiian tropical inspiration.
2. The design is proposed for a bed linen set for a beach resort in Bintan Lagoon Indonesia.
3. The print must reflect a holiday mood (e.g. motifs of seashells and fish, coconut trees with surf boards, suns and beach balls, etc)
4. Design the full colour printed based on the following disciplines:
 - a. The background
The elements of structure: Dilating lines
 - b. The print motif
The notions of composition: Superimposition/imposition
The notions of balance: Quality
The notions of movement and rhythm: Convergence
 - c. The colour harmony
Composition of (5 colours) – any colour combination (e.g. 2 secondary and 3 analogous)
5. List and describe each of the composite colours.
6. Completed work should be layout in book format.

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FD-0150-05**

**Evaluation Form
Principles and Elements of Structure
Assignment #1**

Name: _____
Date: _____
Teacher: _____
Evaluation: _____ / 5%

Evaluation Criteria:

Originality	/ 20%
Relevance of Contents	/ 50%
Presentation	
Neatness	/ 15%
Layout	/ 15%
Total	/ 100%

Comments:

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FD-0150-05**

Research Project Brief

Research into the graphic interpretation of basic art language. Compare magazine photography with actual fabric sample using the acquired knowledge learnt during this module.

You should have 1 magazine photography and 1 fabric sample for each of the following listed below:

Lines:	Vertical Horizontal Mixed lines Oblique lines Wave lines
Notions of composition:	Enumeration Juxtaposition Superimposition Perspective
Notions of balance:	Symmetry Asymmetry Variety Quantity Economy
Notions of movement and rhythm:	Repetition Alternations Inversion Progression Continuity Convergence

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FD-0150-05**

**Evaluation Form
Research Project Book**

Name: _____
Date: _____
Teacher: _____
Evaluation: _____ / 15%

Evaluation Criteria:

Texture and Quality	/ 20%
Originality	/ 30%
Relevance of Contents / Art Language	/ 30%
Presentation	
Neatness	/ 10%
Layout	/ 10%
Total	/ 100%

Comments:

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FD-0150-05**

**Basic Language of Design
Student's Handout**

Lines

Lines are the most basic language of design elements. It is defined as a mark connecting two points. Line has a beginning and an end.

Line Direction

Vertical Lines

- Stripes in North / South directions
- Same length / width
- Same width / variation of length
- Variation of length and width

Horizontal Lines

- Stripes in East / West directions
- Same length / same width
- Same width / variation of length
- Variation of length and width

Mixed Lines

- Simple grid (distinct outline)
- Grid in compartments (different motifs in boxes)
- Checks or Plaids
- Continuous lines

Diagonal Lines

- Slant or oblique in direction
- Crossed direction
- Variation of length, width and direction

Curve Line

- Basic shapes of circles (polka dots variety)
- Arc angles (variety of angles)
- Dilating lines (variety of widths in moving curve lines)

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**Basic Language of Design
Student's Handout**

Shapes

The joining of multiple lines can create new shapes.

Categories of Shapes

Geometric Shapes

Properties and relations of line, surface and shape are all characteristics of Geometry (hexagon, square, diamond, circle, octagon etc.)

Abstract Shapes

Not representational nor having fixed definite shapes or forms, meaningless shapes of personal interpretation (e.g. a Splat).

Figurative Shapes

Symbolic expression of shapes and images to represent literal meaning of words, a becoming shape or form, 2D flat technical plan or drawing, graphic identification.

Realistic shapes

Regarding things as it is in life, based on facts rather than ideas, likeness to original, photographic and lifelike, forms in 3D effect in perspective and depth.

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FD-0150-05**

**Basic Language of Design
Student's Handout**

Spatial Correlation

Spatial means space and correlation is to bring into mutual relation with or between each basic language of design (colour, lines, and shape) and the usage of space in a given layout.

Spatial Correlation interact with:

Notions of Composition

- Enumeration
- Juxtaposition
- Superimposition
- Perspective

Notions of Balance

- Symmetry
- Asymmetry
- Variety
- Simplicity
- Quantity
- Economy

Notions of Rhythm and Movement

- Repetition
- Alteration
- Inversion
- Progression
- Continuity
- Convergence
- Inversion

Notions of Composition

Enumeration

Independent shapes close or far apart and not touching but floating separately on its own space.

Juxtaposition

Shapes being placed side-by-side, touching or just left leaning on each other. They do not overlap.

Superimposition

Shapes that overlap on top, in front, behind or under each other. These shapes when merging create a see-through, or transparent effect at the part where they overlap (X-Ray vision image).

Perspective

Photo-image of shapes in 3D effect of solidity in relative and size.

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**Spatial Correlation
Notions of Composition**

Enumeration

Independent shapes close or far apart and not touching but floating separately on its own space.

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FD-0150-05**

**Spatial Correlation
Notions of Composition**

Juxtaposition

Shapes being placed side-by-side, touching or just leaning on each other – they do not overlap.

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Spatial Correlation
Notions of Composition

Superimposition

Shapes that overlap on top, in front, behind or under each other. Shapes that merge together to create a see-through or transparency at the part where they overlap (X-Ray vision image).

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Spatial Correlation
Notions of Composition

Perspective

Photo image shapes in 3D effect of solidity in relative perspective and size

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**Spatial Correlation
Student's Handout**

Spatial means space and correlation is to bring into mutual relation with or between each basic language of design (colour, lines and shapes) and the usage of space in a given outline.

Spatial Correlation interaction with:

Notions of Compositions

Enumeration
Juxtaposition
Superimposition
Perspective

Notions of Balance

Symmetry
Asymmetry
Variety
Simplicity
Quantity
Economy

Notions of Rhythm and Movement

Repetition
Alteration
Inversion
Progression
Continuity
Convergence

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FD-0150-05**

**Basic Language of Design
Student's Handout**

Lines

The most basic language of design elements. It is defined as a mark connecting two points. Line has a beginning and an end.

Line Direction

Vertical lines
Horizontal lines
Mixed lines
Diagonal lines
Curve lines

Shapes

Joining of lines to create shapes.

Categories of Shapes

Geometrical shapes
Abstract shapes
Figurative shapes
Realistic shapes

Notions of Balance

Symmetry

Print or motif design same on both sides or having an axis line that divides the two equal parts. Axis line can be horizontally, vertically or diagonally placed and used for mirror image or reflection of design.

Asymmetry

Print design not being repeated nor having a mirror image. Shapes that do not match with distortion.

Variety

The interacting or use of three or more print designs creating an abstract or confusing composition.

Simplicity

One main texture or print design that dominates the entire space. Fabric may appear plain from a distance but when view nearer may be textured or in tiny print designs.

Quantity

One print design being repeated more than once to cover the entire given space. Print design can overlap or be in any direction.

Economy

The using of one print design on a space as a focus point of interest. An appliqué or embroidery etc.

Notions of Rhythm and Movement

Repetition

A print design repeated in alignment of one direction and in same angle forming a grid. The repetition creates movement.

Alternation

Repeat two different print designs to form an alternation. Movement of alternation can be diagonally or in vertical alignment.

Inversion

Rotating of one or more print designs.

Convergence

A moving print design going towards a point or going away from a point. An explosion movement. Spiral movement. A starfish print design is not considered as there is no movement.

Continuity

Movement of print design in continuous line from end to end of space. Creating borders or edge design prints. Seen in braids, sweater, trimmings etc.

Progression

Dimension of a print design being reduce or enlarge in percentage. Forming dilating images or optical illusion of movement.

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Spatial Correlation
Notions of Balance

Symmetry

Print or motif design same on both sides or having an axis line that divides the two equal parts. Axis line can be horizontally, vertically or diagonally placed and used for mirror image or reflection of design.

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Spatial Correlation
Notions of Balance

Asymmetry

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Spatial Correlation
Notions of Balance

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FD-0150-05

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Spatial Correlation
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Spatial Correlation
Notions of Balance

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Spatial Correlation
Notions of Rhythm and Movement

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FD-0150-05

Spatial Correlation
Notions of Rhythm and Movement

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**Spatial Correlation
Notions of Rhythm and Movement**

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FD-0150-05

Spatial Correlation
Notions of Rhythm and Movement

Progression

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**Student's Handouts
Texturing**

Texture

- Quality of a surface
- Structure of a woven fabric
- Substance when felt or looked at
- Arrangement of threads making in textile fabric
- To give a particular feel or texture to
- Manner in which the constituent parts of a substance are arranged

Texturing Techniques

Ragging

Method of dabbing with materials using plastic bags / plastic sheets / newspaper / paper

Stippling

Method of drawing, painting by dots or light touches using brushes / markers

Sponging

Drawing by patting a paint-soak sponge on surface soft metal sponge / twisted sponge / shaped sponge

Dragging

Painting by pulling or drawing along surfaces using brush / thread or cords / twigs

Brushes

Drawing with little paint on a brush
Soft, stiff, pointed, flat, narrow, broad brushes

Extract

To obtain by steeping, distilling or pressing
By scraping out top layer of paint

Splatter

To splash irregular splat and spot of paints
Flicking paints off hands / brushes

Leaf Painting

Apply colours on leaves to paint

Stamping / Overlapping / Piling different leaves type

Combing

Painting by applying colour on teeth of comb for effect

Dragging / brushing two combs together

Crackle

Lace work of fine cracklike lines

Cracking up of thick layers of dry paints

Stencil

Thin sheet of metal or cardboard with a design cut out so that when held against a surface and ink or paint is applied. The design are reproduced on the surface beneath.

On shape of design and background of design

Marbling

To create a veined or mottled appearance to a surface in imitation of marble

With or without vanish

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FD-0150-05**

**Texturing Project Brief
(Sample)**

For this project, research into 10 different techniques of finishing a surface.

Support each technique with a step-by-step instruction on how each application was attained.

List down the notions and list your colour selection.

Each of the 10 techniques are to be mounted in a book form, with the explanation on the left hand side and the technique on the right hand side. Book will be in a standard A3 size.

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FD-0150-05

Evaluation Form
Texturing Project

Name: _____
Date: _____
Teacher: _____
Evaluation: _____ / 10%

Evaluation Criteria:

Texture and Quality	/ 20%
Originality	/ 30%
Relevance of Contents / Art Language	/ 30%
Presentation	
Neatness	/ 10%
Layout	/ 10%
Total	/ 100%

Comments:

**Colour Theory for Fashion
FD-0150-05**

**Product Design Project Brief
(Sample)**

A visit to the Singapore Art Museum

“The Origins of Modern Art in France 1880 – 1939”

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FD-0150-05**

**Evaluation Form
Product Design Project**

Name: _____

Date: _____

Teacher: _____

Evaluation: _____ / 15%

Evaluation Criteria:

Oral Presentation / 10%

Report / 20%

Visual Presentation / 10%

Marketability / 10%

Product Design / 25%

Creativity and Concept / 25%

Total / **100%**

Comments:
