



# Certified Online Personal Colour Theory Training Manual



# Colour Theory Training Manual

# Colour Theory Training Manual

Certified Online Personal Colour Theory Training Manual

All text © Imogen Lamport and Clare Maxfield with input from Janice Fisher 2012

All rights reserved. Not to be reprinted, copied, or distributed without prior permission of the authors.

# Colour Theory Training Manual

# Colour Theory Training Manual

## Table of Contents

Lesson One.....	8
A Short History of Colour Analysis.....	8
How does it work? .....	10
The Importance of Colour .....	11
Can light affect how we see colour .....	11
Lesson Two .....	12
Colour Theory.....	12
How We See Colour .....	13
Definition of Colour .....	13
The Visual Colour Wheel.....	14
Primary Colours .....	14
Secondary Colours .....	14
Tertiary Colours .....	14
Glossary of Colour Terms.....	15
Hue .....	15
Tint .....	15
Shade.....	15
Tone.....	15
Toasted .....	15
Washed .....	15
Value .....	16
Chroma.....	16
Intensity or Saturation .....	16
Achromatic.....	16
Monochromatic.....	16
Undertone.....	16
Lesson Three .....	17
Colour Relationships.....	17
Complementary colours.....	17
Split complementary .....	17
Analogous.....	17
Triad.....	18
Tetrad .....	18
Lesson Four .....	21
Simultaneous Contrast .....	21
Lesson Five.....	24
The Three Properties of Colour.....	24
Colour Overtone .....	24
Colour Undertone.....	24
Intensity .....	25
Value .....	25
Chroma Scale .....	26
Lesson Five.....	28
Colour Psychology.....	28
Natural Associations .....	28
Psychological or Cultural Associations .....	29
Colour Studies .....	29
Colour Connotations.....	35
Use of Colour in Clothing .....	36

# Colour Theory Training Manual

Red .....	36
Orange .....	36
Yellow.....	37
Green .....	37
Pink.....	37
Turquoise.....	38
Blue.....	38
Purple.....	38
Magenta .....	38
Indigo.....	39
Lavender.....	39
White.....	39
Brown.....	39
Black .....	40
Grey .....	40
Lesson Seven.....	41
Colour in Business.....	41
Using Colours in Business .....	41
Black .....	41
White.....	42
Red .....	42
Blue.....	43
Brown.....	43
Pink.....	44
Yellow.....	44
Green .....	45
Orange .....	45
Purple.....	46
Grey .....	46
Colour Talks .....	47
Appearing Authoritative.....	47
Appearing Approachable.....	47
Appearing Intellectual .....	47
Appearing Creative.....	48
Appearing Dramatic .....	48
Appearing Feminine .....	48
Appearing Sophisticated .....	48
Lesson Eight .....	49
What's Your Colour Personality? .....	49
Colour Personality Test.....	49
Colour Personality – 1. Neutral – Classic.....	50
Colour Personality – 2. Natural – Relaxed/Casual .....	51
Colour Personality – 3. Bold – Dramatic .....	52
Colour Personality – 4. Eclectic – Creative .....	53
Colour Personality – 5. Soft – Feminine .....	54
Colour Personality – 6. Traditional– Sportive.....	55
Lesson Nine .....	56
Building your wardrobe.....	56
Neutral Colour .....	57
Colour Signals – some examples.....	58
Lesson Ten .....	59

# Colour Theory Training Manual

Colour Groups.....	59
The Colour Wheel .....	59
Group 1 – Clear/Bright.....	60
Group 2 – Light/Tinted/Washed.....	61
Group 3 Muted/Smoky/Soft/Dusky.....	62
Group 4 Deep/Shaded/Dark .....	63
Group 5 Cool .....	64
Group 6 Warm .....	65
Lesson Eleven .....	66
Undertone in Skin .....	66
Skin Colour.....	67
Asian and African skins.....	68
Ruddy Complexions.....	68
Freckles .....	68
Lesson Twelve .....	69
Hair tones .....	69
Blondes.....	69
Brunettes .....	70
Red Heads .....	70
Blonde .....	71
Brunette.....	71
Lesson Thirteen.....	74
Eye Colour.....	74
Cool Eyes.....	74
Warm Eyes.....	74
Lesson 14.....	77
Colouring and Age.....	77
Ages and Stages of Colouring.....	77
Wearing Colour that Don't Fit In to your Colour Direction .....	78
Visual Grouping.....	79
A Final Word – The Old and the New .....	80
Colouring and Personality .....	80
Seasonal Personality Traits .....	80
Understanding the Seasonal System .....	80
Winters a traditional view: .....	81
Springs a traditional view.....	82
Summers a traditional view:.....	83
Autumns a traditional view.....	84
How Colour Analysis Works .....	85
Harmony .....	86
How to Analyse Personal Colouring using the AbsoluteColour System .....	86
"The best colour in the whole world, is the one that looks good, on you!" .....	86
Further Reading .....	87
Useful Resources .....	87
Dictionary of Colours .....	88

# Colour Theory Training Manual

## Lesson One

### A Short History of Colour Analysis

Colour has been investigated and used for more than 2000 years. Throughout history, different civilizations have experimented and learned more about colour. We are still learning today about how colour affects us and its importance in our lives.

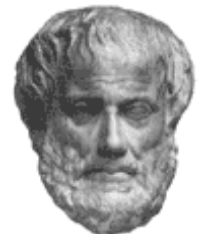


The ancient Egyptians have been recorded to have been using colour for cures and ailments. They worshipped the sun, knowing that without light there can be no life. They looked at nature and copied it in many aspects of their lives. The floors of their temples were often green - as the grass which then grew alongside their river, the Nile. Blue was a very important colour to the Egyptians too; the colour of the sky. They built temples for healing and used gems (crystals) through which the sunlight shone. They would have different rooms for different colours. We could perhaps relate our present methods of colour/light therapy to this ancient practice.

There are lists on papyrus dating back to 1550 BC of colour "cures". Their deep knowledge and understanding of the healing powers of the colour rays was so nearly lost when, later on in history, the Greeks considered colour only as a science. Hippocrates, amongst others, abandoned the metaphysical side of colour, concentrating only on the scientific aspect. Fortunately, despite this, the knowledge and philosophy of colour was handed down through the ages by a few.

The Chinese also apparently practiced Colour Healing. The Nei/ching, 2000 years old, records colour diagnoses.

Some of the early studies and theories about light were done by Aristotle. He discovered that by mixing two colours, a third is produced. He did this with a yellow and blue piece of glass, which when brought together produced green. He also discovered that light travels in waves.



Plato and Pythagoras also studied light.

During the Middle Ages, Paracelsus reintroduced the knowledge and philosophy of colour using the power of the colour rays for healing along with music and herbs. Unfortunately, the poor man was hounded throughout Europe and ridiculed for his work. Most of his manuscripts were burnt, but now he is thought of, by many, to be one of the greatest doctors and healers of his time. A man, it would seem, very much ahead of his time. Not only do we now use Colour Therapy once again, but, his other ideas, using herbs and music in healing, can also be seen reflected in many of the complementary therapies now quite commonplace.

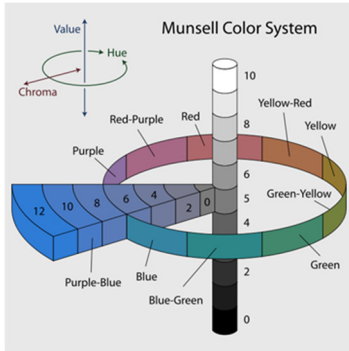
A pioneer in the field of colour, Isaac Newton in 1672, published his first, controversial paper on colour, and forty years later, his work 'Opticks'. Newton passed a beam of sunlight through a prism. When the light came out of the prism it was not white but was of seven different colours: Red, Orange, Yellow, Green, Blue, Indigo and Violet. The spreading into rays was called dispersion by Newton and he called the different coloured rays the spectrum. He learnt that when the light rays were passed again



# Colour Theory Training Manual

through a prism the rays turned back into white light. If only one ray was passed through the prism it would come out the same colour as it went in. Newton concluded that white light was made up of seven different coloured rays.

He was the first person to create a colour wheel, by taking the rainbow and joining up the ends in a circle. He also ascribed a colour to a note on the musical scale. 100 years later Johann Wolfgang Goethe studied the psychological effects of colours and was the first to describe blue based colours as 'cool' and yellow based colours as 'warm'.



In 1905 Professor Albert Munsell broke down colour into 3 sets of properties - those of value, hue and chroma. The Value is the depth, starting at 1 - black and moving up to 10 which is white. If you have your hair coloured, the dye the hairdresser will use will have a number that corresponds with this scale. The Chroma scale went from bright, true colours (the outside of the traditional colour wheel) to more muted and 'greyed' out colours. And Hue - describes a colour - such as red, yellow, blue etc.

Today, the Munsell System is recognised around the globe as the standard for colour notation in the worlds of art, business, science, government and education. It is the universal system for selecting, specifying, and controlling colour- in short, the universal language of colour communication.

Johannes Itten, a Swiss Art theorist who taught at the Bauhaus (during 1919-1922) developed the 12 colour wheel (see left) which describes the primary (red, blue, yellow), secondary (green, orange, violet) and tertiary colours. Itten also noted that the colours his art students chose to paint with usually related to their own personal colouring, as we tend to have a natural affinity to those colours that suit our colouring as they make us feel and look better. He found that he could break down skin types into 4 categories and labelled them after the seasons.



At this time, many people were doing exciting work with colour and the next development of which we are aware, came in the 1930's, when an American, Robert Dorr, classified colours into cool and warm. He later went on to found the "Color Key Corporation of America" where, since 1941, his discoveries about colour harmony have been in constant use in clothing, cosmetics, paints, fabric and interior design.

One of the early masters of personal colour analysis was Suzanne Caygill, who during the 1940s started colour coding people using many colours and developing swatches for each person (by hand, one colour at a time). Suzanne believed that there are 64 different personality types across the Four Seasons, and selected names to help clients understand their relationship to nature. For example Spring included, Early Spring, Golden Spring, Water Lily Spring, Apple Blossom Spring, Vital Spring and many others. While two Vital Springs could have similarity in style, energy and personality characteristics, their colours could be very different. Caygill did publish a book in 1980, **Colour: The Essence of You.**

# Colour Theory Training Manual

The first book published on the Seasonal colour system was **Colour Me a Season** by Bernice Kentner in 1978. Kentner believed it was skin colour, not hair or eye colour that gave a person their colouring.

One of Suzanne Caygill's students Gerrie Pinckney developed the Seasonal system, basing the colours on the colours of the season - so Autumn is the colours of Autumn leaves whilst Spring is bright new colours (like fresh new leaves and flowers) with a warm base. This system was turned into a book by her student Carole Jackson who published **Colour Me Beautiful** in 1981. It was an enormous hit, and brought colour analysis to the masses, but was rather limiting in that people are more varied than just 4 colour groups. Many people had their colours analysed, but didn't feel comfortable with them, usually because these colours weren't an accurate reflection of their colouring as the seasonal system was so limiting. Over the past 20 years the seasons have been added to with 'flow' concepts that say people can have aspects of more than one season, and currently seasonal systems work on a 12 colour flow concept.

Since this time many colour consultants have been working on expanding the 4 seasons into multiple groups again. The best have gone back to the work of both Johannes Itten and Albert Munsell and uses the three scales, hue, intensity and value, to define the different colour directions. Rather than name them after a season, their names are based on dominant characteristics, such as Cool Deep, Warm Light etc.

## How does it work?



Colour Analysis works on the 'buttercup principle', where if you put a buttercup under someone's chin it would reflect a yellow glow and you'd tell them that they like butter. Our faces reflect the colours of all the clothes we wear, some colours are more flattering than others as they make us look healthy, or bring out the colour of our eyes, whilst others seem to drain us of life and make us look tired, worn and older. The colours that work for us will make it look like we're illuminated from the inside. We'll look brighter, younger, vibrant and glowing, and definitely like we've had a great nights sleep - even if we haven't.

Everybody's skin colour includes strong elements of red (based on the colour of the haemoglobin in his or her blood, which is visible, to some degree, through the translucent skin). Colour analysts agree that this is the case for persons of all races, and for all varieties of skin colour. The undertone, which will be either blue or yellow, determines the person's colour category, or season. A person's skin may have a strong or weak blue undertone, or it may have a strong or weak yellow undertone. Unfortunately, the blues and yellows in human skin are not actually the same as

# Colour Theory Training Manual

the primary colours on an artist's colour wheel, as they are the result of melanin and carotene, two pigments which do not have the effect of turning the skin blue or yellow. Rather, melanin produces browns where it is the predominant pigment, and greys and blue-greys where it is mixed with the yellows and reds caused by carotene and hemoglobin. Where carotene is predominant, it produces undertones that are described as "golden" or "peach."

## The Importance of Colour

We live in a coloured world. We wear colour, we choose colours to live with in our houses, we are surrounded by colour. It plays a vital role in our lives. It determines colour palettes for fashions, interior design, moods and emotional states. We can use colour to create illusion and as a symbol for our ideas and personality.

You can learn how to do colour analysis, sure having a good colour perception helps, but practise makes perfect.

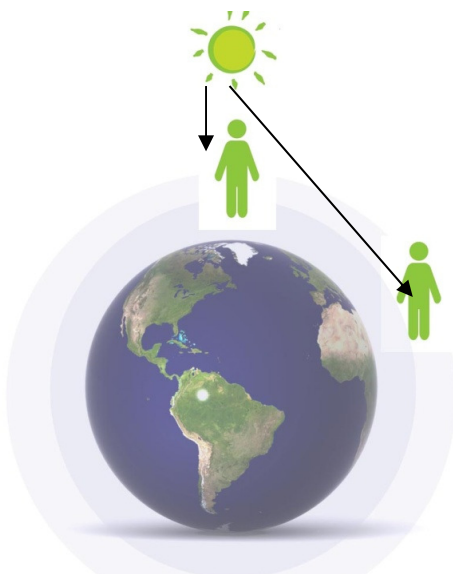
The impact of colour should never be under-estimated. By expanding your knowledge of colour you will be able to inspire others to enjoy the benefits of perceptive colour selection. The purpose of this manual is to provide you, the Colour Consultant, with information about colour, its components, and its application to colour analysis.

## Can light affect how we see colour?

Light has a huge impact on how we see colour and it is for this reason you must be fully aware of the impact the time of day and the light bulbs you use will have on any colours which you see.

Sunlight is the brightest and whitest light about. The best time of day to get the clearest and brightest light is midday.

Either side of midday after dawn and before dusk the light dims as the sun is closer to the horizon. When the sun is directly above us, it is at its closest point to the earth and has the greatest impact..



The person on the top of the globe illustrates how short the distance is that the sun travels at midday

The other person represents dusk and how the sunlight has further to travel as well as having to travel through the layers around the earth creating a more muted light.

The source of all colours is light, without natural or artificial light there is no colour. Light is the messenger and colour is the message.