

CHANGEMAKERS:

Creativity & Value Creation

MUSEUMS OF COLOUR

PANTONE	COLOUR
Blond Wood	
Marine	
Espresso	
Seventies Yellow	
Flame	
Studio Pink	
Aqua Pop	




Off-kilter primary tones have a playful quality. The kidswear-specific tone of Aqua Pop works well with Flame and Seventies Yellow, and is suitable for babies right up to older kids. Studio Pink and Marine offer a contrast of light and dark.

1. Paul et Paula 2. Anrak 3. Kaly Wang 4. Gacci Kids 5. Paul et Paula




Free Style A/W 19/20

To find out more about Colours click here

Pantone: 16-1108 TCX, 16-4038 TCX, 19-0812 TCX, 15-1049, 17-1463 TCX, 14-1508 TCX, 17-4028 TCX
 Colors: 028-61-06, 111-25-17, 029-28-04, 035-64-33, 016-49-37, 009-75-10, 083-44-26

PANTONE	COLOUR
Mist	
Aged Cornflower	
Cashew	
Blond Wood	
Sweet Concrete	
Studio Pink	





The pastel baby story continues this season, but the approach is more sophisticated. Studio Pink and Aged Cornflower are soft but also slightly gritty, and have gender-neutral appeal when mixed with Cashew and Sweet Concrete.

1. Kase 2. Studio Oodkara 3. Babekins 4. Sandra Jordan Photography 5. Realigens



Free Style A/W 19/20

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Pantone: 18-0306 TCX, 16-4013 TCX, 12-0104 TCX, 16-1108 TCX, 16-3901 TCX, 14-1508 TCX
 Colors: 024-35-00, 115-61-07, 043-90-05, 038-61-08, 007-65-02, 008-75-10

GOOD colour is essential to your development and understanding as a designer. It can affect mood, emotion and perception amongst others so curating GREAT colour can be really complex.

You are all asked to use your design eye to select and refine a colour palette that best compliments your emerging collections. Your chosen palettes might consider acid brights, flashes and accent colour, tone on tone or pale pastel hues – it is entirely your choice – but we are aiming for fabulous colour conversations that sing.

TASK

Responding to an image or group of objects that relate to your Mini Moderns projects you are asked to extract and refine a colour palette that best expresses some of the treasure within your emerging collections.

Using paints you will colour mix and match your selected palette as closely as possible to the images and objects you have gathered for the task. Be really discerning with your mixing and use the colour principles (complimentary colour = greying off) to support your development. See colour theory notes overleaf to refresh.

Your painted palettes might be complimented by felt pen colour, tapes, found snippets, yarns and threads to suggest variety in colour weight, proportion and balance. Consider how these colour values might extend your ideas into process and/ or materiality... be playful, be discerning. Make them beautiful colour collections.

Your ideas and vision will be supported and reinforced by your own colour libraries, housed within white construction boxes of sizes and shapes of your choosing. See studio examples.

These micro museums might suggest an overarching colour story supported by micro palette insights. Consider how you might use colour as 'chapters' that respond to your growing collections.



Sophie Smallhorn

EXTEND – proportional colour

Inspired by the colour work of Sophie Smallhorn you are asked to sample and construct a series of A6 colour palette ideas that take a barcode like approach to proportional colour.

These ideas/ colour explorations should support and compliment your overarching mini museums of colour. They should sit well together, a colour conversation.

- Extract and colour mix and match from your museums of colour – be selective and as accurate as you can be.
- Paint a beautiful chunk of colour onto your cards, matching as closely as you can in this moment.
- Slice your colour into varying proportions and play with the balance of these; is there a superfine colour pop in a sea of colour calm? Do you have every colour proportion in equal measure? Or are some generous slices of colour aside a paper-thin proportion?
- Monotone – can you create a palette that relies on one colour in a series of analogous tones? Warm and cold together? Same but so very different?
- P L A Y – build your colour confidence, explore the conversations of colour that are apparent within your collections.

Sir Isaac Newton developed one of the first ever colour diagrams, now referred to as a colour wheel, in the seventeenth century.



A **primary colour** is either:

Blue
Yellow
Red

These three pigment colours cannot be mixed by any other combination of colours – they are the first or primary colours within the colour wheel. They are located in the centre of the diagram.

A **secondary colour** is either:

Green
Orange
Purple

These three colours are formed by mixing two primary colours. They are located in the inside ring of the diagram.

A **tertiary colour** is either:

Yellow-orange
Red-orange
Red-purple
Blue-purple
Blue-green
Yellow-green

These tones, or hues, are created by mixing a primary and secondary colour, hence the two word naming.

How to create GREAT colour palettes

It is imperative that you continually immerse yourself in beautiful colour – pictures, tear sheets, objects and photographs of good colour that you LOVE. Pop them into a plastic sleeve and take them into the workshops with you – don't be precious! You want to recreate a wonderful palette that is as close a match to your inspiration after all.

Jargon and fancy vocabulary to understand and use

Warm colours

Derived from red, through yellow and orange and including brown and tan tones. These colours are warm, like a sunny holiday

Cool colours

Derived from blue-green through blue-violet and including most grey tones. These colours are said to be cool or cold, like a wintery day.

Complimentary colours

Colours that sit opposite each other on the colour wheel are said to be 'complimentary colours' - they make each other appear brighter and contrast against each other.

Analogous colours

Colours that sit next to each other on the colour wheel are said to be 'analogous colours' – showing off a key colour against clean and elegant tones.

Saturation

Saturation describes the level of colour intensity - to make a colour more intense or vivid we 'saturate' or increase its level of colour.

Toning down or 'Greying off'

'Greying off' or toning down a colour describes how you change its intensity to create a softer or duller tone. Greying off rarely involves throwing in black pigments.

How to Grey off colour?

The principles of toning down or 'greying off' are colour is super simple! For example:

You have mixed a bright yellow-green from your two primary colours (blue and yellow), but it's just too vibrant. It needs to be more subtle, but still bright. By adding a tiny flick of red-violet (its complimentary shade) the colour saturation will be counteracted by its complimentary colour.