

Final Doc

Kay Brown

Student Number 1806806

Surface Pattern

Year 3

Level 6

Tutor Julia Lockheart

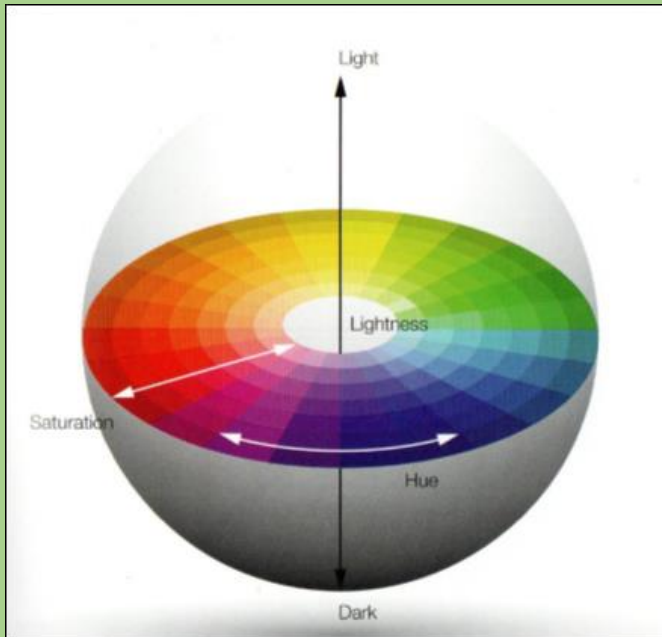
Question:

What can surface pattern designers learn from other mediums and their application of colour for emotional impact.

Introduction

Colour is a beautiful and can be used in many ways and many mediums. It is used in art and design, sales and marketing, interior design and in the film industry. *"Artists and designers" often "use colour as a fantastic way to express ideas and emotions."* (Eiseman 2017 p6)

According to The Oxford English Learners Dictionary, the definition of colour is "colour the appearance that things have that results from the way in which they reflect light. Red, orange and green are colours."



Ref Image

It is important to have a foundational understanding of colour terms used in the design industry. According to Hue is another word for colour. the word chromatic refers to the *“spectral hues of red orange yellow green blue and purple. (Eiseman 2017).* Achromatic is it term that means without colour, such as whites greys and blacks, it also refers to *“other grade neutral shades.”* Eiseman tells us that please shades are *“also treated as colours because of their visual psychological presents value the relative lightness or darkness of a colour is called a value” (Eiseman 2017).* She explains that the look of a colour can change do to its intensity. this is called saturation. it could be described as the purest a colour can be, if a colour has full saturation, it cannot be any brighter. once you add grey to a colour it becomes less saturated. acting white or diluting a colour will have the same effect. This is called tone, sometimes heard of as a shade of a colour. each colour could have hundreds of shades, as in many shades of blue for instance. Sometimes the word tint can be used. The word undertone means that there is *“an underlying colour within any given hue” (Eiseman 2017)* for instance there could be an undertone of red in a colour, because many colours are made up of several hues in its making. Monotone is a term used to describe a *“scheme is the use of a single neutral in*

varying tints and shades. Off whites, beige, greys, and taupe amongst the most used neutrals.



Then there is monochromatic which means different tones of the same colour. Using monotones and monochromatic shades can be a good way for a designer to ensure that their colour palette works harmoniously. another way to do this is to use a colour wheel



Analogous



All adjacent colours unknown as *Analogous*. *This is because they will always be harmonious. They would be next to each other in a rainbow.*



complementary

The colours that sit directly opposite each other on a colour wheel are called complementary colours. They will always complement each other.

the hue that the light directly across the colour wheel from each other they're called the complementary as the literal meaning is that which complements for makes perfect.

saturation

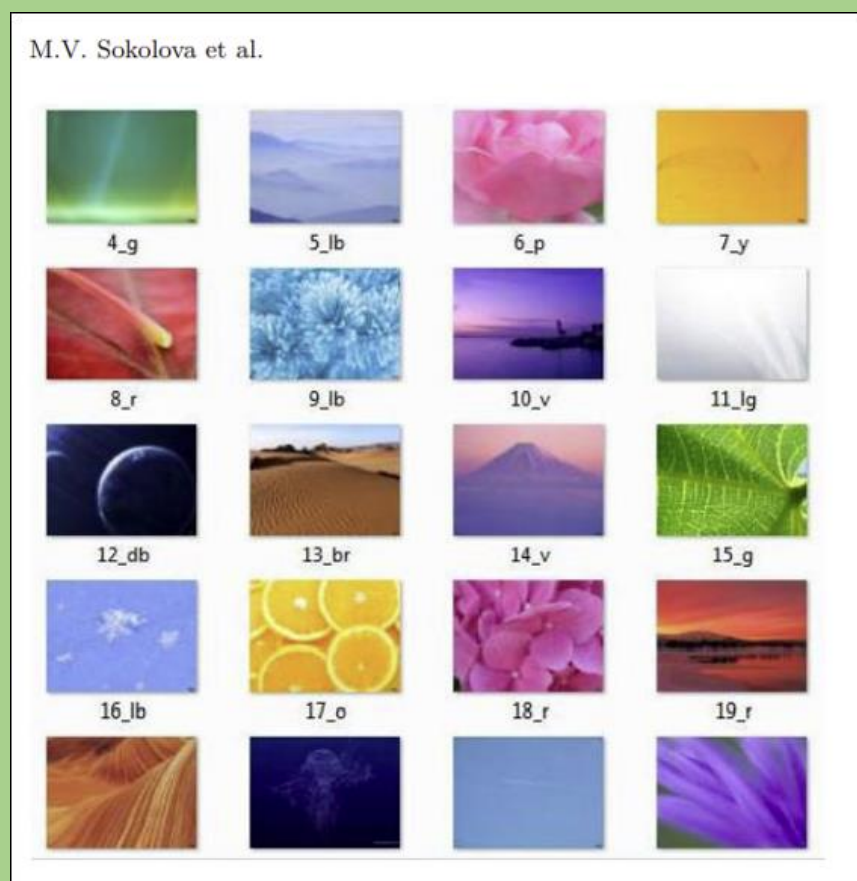
Tone

For most people, colour is everywhere *"color is even present in dreams."* (Elliott, 2007, p. 154). From the moment we born, we are surrounded by colour.

"Color is a perceptual stimulus that has a significant impact on improving human emotion and memory".(Meei Tyng Chai 2019)

According to an article, 'Evaluation of Color Preference for Emotion' (2015) a pilot study was carried out on a variety of ages to understand further how colour and emotion are linked. To carry out the experiment, they positioned cameras and body sensors firstly to a group of elderly people to monitor facial and gestural motion, and while sitting in a white room and on computer monitors, where shown a series of pictures with images of which there is a dominant colour in each. Each person then judged each of the 32 images, which they were shown one at a time.

The image below shows a sample of pictures that they were shown.



The study was also carried out on a group of male graduates aged between 25 – 36 years. The experiment showed similar results to the elderly participants.

"The outcomes demonstrate that people generally perceive color emotions for one-colored images in a similar way." (Sokolova, Ros, Fernandez-Caballero, Latorre, 2015)

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The study showed clearly that in general and for most ages, colour is linked to emotion. This was measured on a semantic scale covering temperature, tension, and attractiveness. It showed that, "The highest values for the semantic scale "Temperature" are for red- and orange-colored images.



Ref images

When they measured How tense the individual felt, they found that paler natural shades like pale browns, had a relaxing effect , where person reported feeling that they liked these colours and it made them happy. "The highest value for "Tension" (Relax) is for light brown or sandy color, which is also associated with "Attractiveness" (Pleasantness)."



Please natural shades Most chosen to relax could be a connexion to nature on the relaxing effects it can have. According to (Dolesh 2013 p. 34-35) A study by Herriot-Watt University by using "new developments in mobile electroencephalography (EEG),"research could positively prove that nature does indeed have a calming effect. They now have "scientific proof that walking in nature causes electrochemical changes in the brain that can lead people to enter a highly beneficial state of "effortless attention."

This is another indicator that colour does have an effect on the emotion.

The semantic scale "Amusement" is characterized with green, dark blue, gray,



and, finally, violet for Boredom,



and with pink, red, yellow, and orange for Fun.



When the test participants report about their emotions, both men and women indicate that **brown** and **light blue** images produce no feeling of "Joy".

The findings reveal that a major part of participants rate as maximum their feeling of "Happiness" for light brown (sand).

The pictures that receive the next intensive rates are those colored in pink and violet colors for women,

and in orange for men.

With respect to “Joy”, pink, red, orange, and yellow are indicated.

“Sadness” correlates with dark brown, gray, and, in a lesser extent, violet.

For a small part of participants feeling of “Joy” is strongly related with “Happiness”.

Evaluation of Color Preference for Emotion (Sokolova, Ros, Fernandez-Caballero, Latorre, 2015)

Folklore and colour superstition

Geographical differences in how colour is perceived

Queen Victoria was one of the first people to wear white as a wedding gown

Queen Victoria wore black as a statement of mourning for her husband from the day he died until the day that she died.

Wes Anderson

Wes Anderson | Filmmaker and director



Wes Anderson Photography by Adam Broomberg

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Wes Anderson has used colour to help convey emotion to the viewer in most of his films.

As a director, Wes Anderson not only constructs his visual masterpieces with actors, dialogue, setting, cinematography, lighting, and costume, to create the impression that he aims to portray, he also uses colour. *"Colour is an identifier the visual cue that engages us drawing us in to feel a connexion with our environment and the things we love."* (Eiseman 2017 p6). He has also delved deeply into the psychological use of colour and how it speaks to the viewer nonverbally. *"Colour can influence the user's experiences, feelings, and psychological well-being."* (Liu 2018)

According to the blurb on the back of the DVD box of his film The Grand Budapest Hotel (2014), Anderson, not only co-writes the story with Hugo Guinness, but he also writes the screenplay, produces, and directs it.

Anderson uses colour to construct a visual experience, and to set his scenes with non-verbal communication.

In Perspex, (2019) Schmidt-Rees, says that Anderson is known for the use of colour. He also uses it *"to create visual cohesion and interest,"* and goes even further by using it to *"communicate concepts that are deeper than you think."* (Schmidt-Rees, 2019)

Separating the character Madam D, from the other characters by his clever use of shades of gold. Using gold also shows her status of importance as part of the story. Her golden costume tells us that she is a wealthy person and high up in her status.

Madam D



0:09:44



Portrait of Adele Bloch-Bauer by (1907) Gustav Klimt

Anderson's Madam D's costume has striking similarities in colour and pattern to Gustav Klimt's portrait of a wealthy banker's wife Adele Bloch-Bauer. Klimt used gold in this series of paintings of her. *Through his use of pattern and the mosaic qualities in his paintings, painted undulating patterns, floral embellishments and that ever-present touch of gold." (Ragsdale 2011)* Klimt's portraits of Adele Bloch-Bauer seem to show her importance and wealth in his use of gold.

In the transcripts of The Charlie Rose Show (Waltham 2006), a Charlie Rose interview with the new owner Ronald Lauder, of Klimt's portrait of Adele Bloch-Bauer, had found that Klimt had been enthused and inspired by Byzantine mosaics.

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"The Empress Theodora and Retinue" at the Basilica di San Vitale

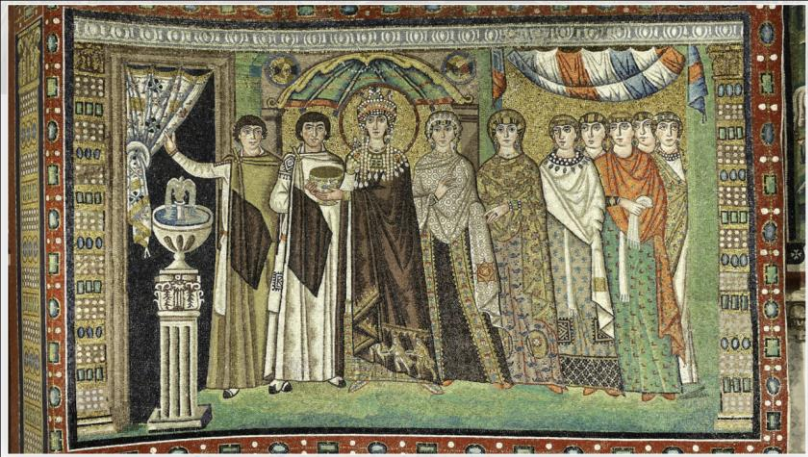


Image source [Basilica of San Vitale – Ravenna Mosaics](#)

["The Empress Theodora and Retinue" at the Basilica di San Vitale | Daily Dose of Art \(myddoa.com\)](#)

Lauder goes on to tell Rose that *"In 1903, Klimt went to Ravenna, and there he saw the Byzantine mosaics."* (LAUDER 2006 *The Charlie Rose Show*). He may have noted how the use of gold in the mosaics could be a symbolic use of colour to indicate wealth and importance. One mosaic that Klimt was inspired by was of the Empress Theodora, who was depicted surrounded with gold, which could be an indication of not only her wealth but of her importance. Klimt proceeded to start a series of portraits of Adele Bloch-Bauer using gold to show her importance. *"He came back, and in 1904 started this painting and very much made Adele Bloch- Bauer into his empress."* (LAUDER 2006 *The Charlie Rose Show*)

An even deeper symbolic connection to the image as being a symbol of wealth, is seen by the portrait being known at one point as, *"the highest price ever paid for a painting."* (Rubinstein, 1939) when it sold at auction for \$135 million. Therefore, Andersons's use of gold could show Madam D's wealth and status. It could also act to show Madam D as an important character in the story. *"Gold leaf adorned altarpieces in the Middle Ages and depicted religious figures, and the tradition carried on to the Renaissance."* (Bernard and Heardman 2018). The colour makes her stand out from everyone else, again highlighting her importance.



Anderson has used the colours of the surrounding landscape inside the interior of this set and scene. This gives a comforting feeling of home and blending into the environment. This evokes a feeling of belonging.

The grand Budapest Hotel DVD 0.03:41



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"Colour is an identifier the visual cue that engages us drawing us in to feel a connexion with our environment and the things we love." (Eiseman 2017 p6)

Perhaps the residents that are shown in these shades live there, as opposed to visiting, and the colour similarities indicate that these characters/residents have become part of the furniture. Red is often linked with a sense of warmth (He and Lv, 2021). Perhaps

Anderson used these red tones to convey a warm atmosphere to portray the characters as feeling comfortable and at home and therefore belonging.

"In our daily lives, information concerning temperature is often provided by means of colour cues, with red typically being associated with warm" (Ho, Van-Doorn, Kawabe, Watanabe, Spence 2014 p 1)

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0:04:49

According to HANNAH SCHMIDT-REES writing for Perspex, (2019) *"Using striking and harmonious colour palettes, Anderson uses colour to convey social structures, character development and the role of relationships."* In *Hotel Budapest* we see Anderson use this technique to great effect. telling the audience that there are groups of characters, I'm where they stand socially in a kind of hierarchy. Anderson's play with colour may

be one of the many things he will be remembered for in his film making.

Social structure in uniform colour image



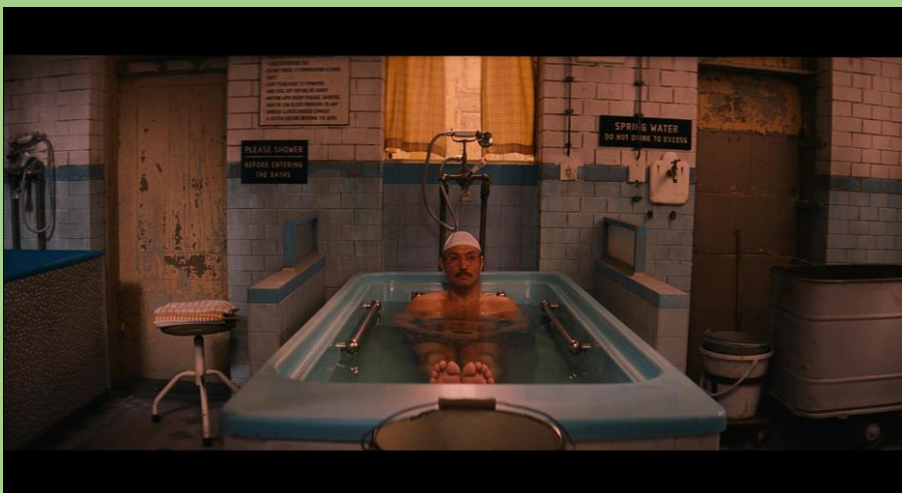
0:04:40

When the owner [insert image of hotel owner and remember to reference] of the hotel is introduced by the narrator, [who is the narrator. name of actor and character they play] we see that he is separated using dark purple in his jacket. He also wears a deeper tone of orange underneath. This

links him to the hotel by the use of both colours.
Later in the film we realise that the owner Image
of Owner Mr Moustafa

of the hotel was in fact the character Zero , played
by Tony Revolori,

Image of Zero and owner next to each other



<https://mvcdn.fancaps.net/1681090.jpg>

The communal bathing area scene has a dramatic
change in colour, leaving the audience in no doubt

of not only a time change but a feeling of coldness of atmosphere. Tiles of white, grey, and pale blue, the scene becomes very cold and looks uncomfortable.

[insert close up of the window with reference]

The window above one of the baths, has curtains of orange. This is the only connection of colour we have to the previous scene. The orange curtains indicate warmth from the sun outside

[insert evidence of orange depicting warmth and how we associate the colour with warmth remember reference]

, which seems in stark juxtaposition to the rest of the room.

[sure I could use the colours from my Adobe colour catcher to reference the stark difference and juxtaposition remember to use reference – colour wheel would be better reference]

The choice of colours overall in this scene, indicates a completely different feeling of cold,

[here use evidence of the association of cold colours being blue et cetera and how some colours feel warm and colours feel cool]

compared to the warm feeling of the earthy colours used in the foyer.

Anderson has cleverly used these colours in a much different way to the way we normally see film and scenes, each scene feels like a painting or a piece of art.

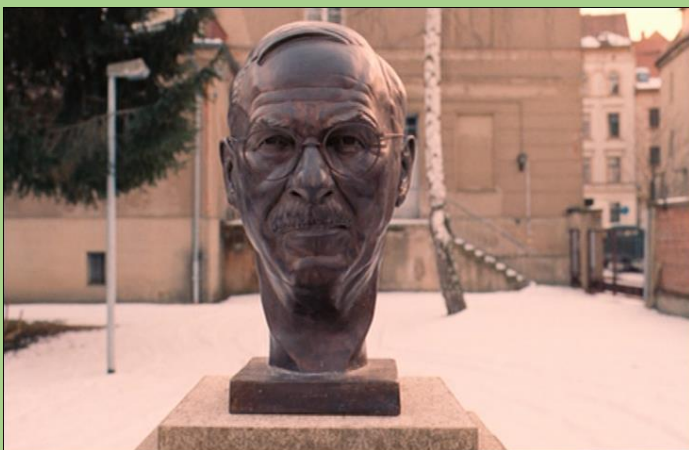
Talk about all the black and white stuff



0:01:05

The stark difference between black and white provides a good contrast to show the three men who are dressed in black and seem to be mourning someone and sitting in the graveyard. “Black is said to symbolise mourning in some cultures” (Kauppinen-Räsänen and Jauffret 2018 p 11).

the girl is dressed in colours that link her to the storyline of the hotel in the soft shades of beige.



0:01:31

In this image the writer has been memorialised in a statue. this represents that he is being honoured by the public for his work in telling the story of 0 grand Budapest hotel. the soft pastel colours give a feeling of quiet calm

until very reminiscent to the colours used in many of the scenes. the writer is still depicted in shades of brown anti shades are similar to the shades surrounding him.



0:01:41

In this image of the girl holding the book. black and white image of the owner could depict the fact that he is no longer alive. the soft pinks in the book cover are the same shades used when the hotel was at its peak. both of these show a phoned memory of both the owner and the hotel the keys depicted in the pattern could be a representation of belonging ownership, being part of and when they're on the book this key pattern could represent a way to unlock the story when read., ,



0:02:15 **Author with Orange** all over the room.

In the scene we see the writer as an older man looking back at the story that he is telling. he is in effect bringing the viewer into his own home. he's still wearing the same shades of oranges and sandy browns. The patterns and colours in the curtains could very well represent the patterns and colours in the clips and Madam D's outfit.



0:02:23

Authors home in 1985. Note that the same colours are used to depict home and he is even still having them painted on his walls in this scene.



0:02:40

Note the use of grey to depict tyranny from his grandson, who shoots him with a play gun. The use of grey on the boy may remind the author of the war and tyranny that some of the characters had faced in the story, depicted in black and white film. *"Memories and buried emotions can produce what is termed as mnemonic association by reminding us of another time or place."* (Eiseman 2017 p6)



0:03:16 Still from Hotel Budapest DVD

Hotel in its high of fashion

The gentle use of pinks in this frame may bring emotions of



0:08:14 Still from Hotel Budapest DVD

Here's the scene is cleverly separated within its colour groups. Anderson has told the viewer previously off the people that stay there permanently who feel that they have blended in as part of the furniture by wearing the same colours. The writer's tie is almost an identical colour to the carpet. *"Brown is perceived as stable honest grounded and rooted"* (Eiseman 2017 p.52)

The long table on the stage seems to be set up as though it is a stage for the famous Last Supper. I wonder if this scene is meant to depict a kind of Last Supper between the characters. and then we have the owner in different colours but still that of the uniforms. even the thin red stripe that is on the uniform is mirrored in the red tie of the owner. the purple in the owner's jacket is very deep and opulent. [reference purple in iconic art and how purple is used](#)



0:09:09 Still from Hotel Budapest DVD



0:09:20 Still from Hotel Budapest DVD



0:10:23 Still from Hotel Budapest DVD

Madam Dee is too frightened to go back to her home she feels that this would be the last time she can visit the hotel. Anderson has used this deep saturated red to make the viewer sit up and take notice that this scene is showing Madame's Deep distress. she is very frightened. note how she is draped in deep red from a hat through her coat down to her gloves. sure red depicts danger. at the other end of the scale red depicting love and home can also be seen as she is in love with and feels protected and loved by him. the contrast of the uniforms compared to the other colours in this scene separates the characters and put them into categories.

Logan- Clark and Appleby (cited in O'Connor 2011 p. 231) red can be a colour of "courage, strength, and pioneering spirit" they also say that "It is the colour of anger, violence and brutality." (Logan-Clark and Appleby (cited in O'Connor 2011 p. 231)

According to Van Wagner (as cited in O’Conner 2009) Red can be seen as a is a violent colour. “Red is also considered an intense, or even angry, colour that creates feelings of excitement or intensity.” According to Van Wagner (as cited in O’Conner 2009 p. 231)



01:11:36 Still from Hotel Budapest DVD

Andy Warhol

Andy Warhol Marilyn Monroe diptych 1962. acrylic and silk screen ink on canvas two panels the Tate gallery London



Ref Image From Book

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According to (Bourdon 1989) Monroe's circumspect death took over the newsreels at the time. She was, and still is one of Hollywood's most famous icons. *"We might not really process famous faces as faces per se, but as 'icons' or famous still pictures of famous faces."* (Carbon 2008 p 1)

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[Search results | Tate](#)

Bourdon also tells us that, Warhol had met Marilyn and was an avid fan who followed her career. Warhol was interested in how her death sparked a sympathetic wave of suicides around the world.

According to Cottle (as cited in Hubert, 1999) "Not even the tabloid sex scandals and tell-all books could sully [Monroe's] image; she was proclaimed 'an icon of sexy saintliness' in a 1993 piece in *The New Republic*"

(Bourdon 1989) tells us that Warhol made his first paintings of Marilyn Monroe, soon after the actress died of a drug overdose on 5 August 1962. Warhol bought a publicity photo from her 1953 film *Niagara*, as the source image. Using this photo, he created a silkscreen version, from which he could recreate many repeats of the same image. He made a set of 50 prints of Monroe in "*black on an off-white ground*," (Bourdon 1989) on one canvas and then using another of the same size he repeated the process using colour. The use of two contrasting canvases for *Marilyn Diptych*, illustrates the contrast between the public life of the star, who at the time was one of the most famous women alive, and her private life. This was not necessarily Warhol's intention. "*He was ambivalent about the relationship, if any, between the two versions.*" (Bourdon 1989) It wasn't until the art collectors, Burton and Emily Tremaine visited Warhol's home, and pointed out the significance of the contrasting canvases did Warhol realise what he had done. They suggested that two canvases he had already made be presented as a diptych, to which Warhol responded, 'gee whiz yes'. He had been unaware of what people saw in the stark difference between the black and white and the colour and read them as a visual language. It was noticed that the use of overly bright colours he used, represented Marilyn stardom and vitality. Whereas the black and white version seemed to represent the sadness surrounding her death.

Round Marilyn, 1962 (gold paint and synthetic polymer silkscreened on canvas), Warhol, Andy (1928-87) / Private Collection / © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London

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Photo © Christie's Images / Bridgeman Images

He goes on to say that Warhol created a single and larger than before, commemorative image of Marilyn by using golds.

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According to (Py-Lieberman, 1999) Warhol connected the word describing Marilyn as an icon and so proceeded to create a gold image of her on canvas using a screen-print method. "The actress is transformed from a Hollywood idol into a Renaissance saint, in a tondo treatment once reserved mainly for the Madonna." (Py-Lieberman, 1999, p. 157)

According to Bourdon (1989) Warhol used gold to reference their importance and to evoke feelings of awe. A kind of hierarchy of colour. We saw this in Wes Andersons use of gold

to his visual colour memory of icons being represented in churches in golds. "With its gold background, the portrait is reminiscent of Byzantine religious icons." (Py-Lieberman, 1999,p. 157)

Thus John Coplans has described Warhol as having no "metaphorical or symbolic edge. His work is literal throughout" (52); to Carter Ratcliff, "Warhol dedicates his art to the only beauty specific to our time—the allure of the transient, the disposable, the 'merely' glamorous Warhol teaches us.. .to see the late twentieth century—all of it—as astonishingly rich in its flirtation with nothingness

Commented [KMB(11): How to Ref? Burgard 1988. Talking about John Coplan who is describing Warhol

Other Artist ? Who? Probably don't need one
but use Bridget Riley if I need more words

Conclusion

Conclusion

What can SP designers learn from all this?

How can they use colour?

How can they affect viewers emotions

Conveying status/hierarchy

Storytelling

Separating/delineating (separating into groups)

Geographical ---- If I go that way in my dissitation

In conclusion

An understanding of colour theory is vital to success as a Surface Pattern Designer/Maker. Having such knowledge together with an understanding of how colours work together in complementary ways, and harmonious ways, provides a solid foundation to decision making before they set out to design a new piece, or to change colour combinations in existing designs. Knowing complementary colours is key to understanding how to grey out a colour. For instance, if a blue shade needs to be greyed out, a touch of the opposite colour will be what is needed. A good level of understanding is key. They could also learn a lot from an understanding of how colour can affect people's emotions. It is also beneficial to know how colours are perceived in different geographical areas. For instance, "black is said to symbolise mourning in some cultures, whereas white conveys the same meaning in other cultures." (Kauppinen-Räsänen and Jauffret 2018 p 11)

According to Dingena (as cited in Kauppinen-Räsänen and Jauffret 2018) In some countries black is used as a mourning colour and in others white is used as a colour in which to mourn.

Seeing how gold has been used by both Anderson and Warhol, surface pattern designers could also use gold as a colour to convey wealth and status because of its association historically. The use of gold foil could be an extension of this.

So, the implication for marketing managers is that they should be aware of the perceived importance of colors and their interpretation in a particular geographic area. (Singh 2006 p1)

as the wrong color choice can have negative impact on the image of the product and the company. (Singh 2006 p1)

Some feel that human responses to colors are stable, therefore applicable to everyone, whereas others disagree, asserting that responses and preferences to colors vary across culture, gender, and, age, among others. (Singh 2006 p1)

“Colors and trend

With the passage of time, people change preferences for colors. Like fashion pundits predict fashion trends, color consultants predict and set color trends by taking into account the idiosyncrasies of various segments of the population.

They develop short- and long-term color forecasts so marketing managers could match the trend and adjust color of their products. maximizing the likelihood that their products will be preferred based on the color

Indeed, manufacturers may benefit from the prediction of color experts when choosing a color for their products' packaging.

(Singh 2006 p1)

QUOTES that I could use at the end

“So, prudent use of colors can contribute not only to differentiating products from competitors, but also to influencing moods and feelings - positively or negatively - and therefore, to attitude towards certain products.” (Singh 2006 p1)

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The Charlie Rose Show : Transcripts; Waltham : n/a. Waltham (Sep 5, 2006)

Publisher Waltham

The Charlie Rose Show : Transcripts, 2006-09-05

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