

Colour

Analysis



The Complete How-To Guide for Ease and Accuracy  
in Analyzing Personal WOW Colours

KAREN BRUNGER, BHEc, AICI CIP

# Colour Analysis

**Karen Brunger, BHEc, AICI CIP**



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# INTRODUCTION

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## FOREWORD

I hope you find the information in this book useful! For me, colour is the most important part of image – the impact is both visual and energetic. Thank you to all of my graduates and friends who let me use their photographs!

*Karen*

## KAREN BRUNGER, BHEc, AICI CIP

Karen is Founder and President of the International Image Institute Inc., and a recipient of the Award of Excellence. An international Past-President of the Association of Image Consultants International (AICI), she also served for four years as the international VP Education, and chaired numerous international committees. She is a founding member and a Past President of the Toronto Chapter of AICI.



A pioneer in the industry, Karen has facilitated the transformation of thousands through her holistic approach. Her systems and products are currently used in 80 countries, and she has presented on 5 continents. Karen has conducted workshops for over 100 organizations and various levels of government.

Karen is co-author of *Executive Image Power* and *Bushido Business*, has contributed to numerous other books, and has been a contributing writer for various magazines. She is a regular guest expert in the media with over 200 interviews.

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# COLOUR THEORY

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*"The purest and most thoughtful minds are those which love colour the most."*  
~ John Ruskin, English art critic

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Colour is all around us. Through colour we process our visual world, send and interpret messages, create and experience physiological states, and stimulate or respond to emotions.

## THE COLOUR INDUSTRY

### COLOUR PROFESSIONALS

Colour professionals work with colour to:

- ▶ Foresee and introduce new colours for fashion goods
- ▶ Define and name colours
- ▶ Coordinate colour schemes
- ▶ Predict the appearance of colour with different lighting
- ▶ Direct attention and guide traffic flow
- ▶ Create emotional states
- ▶ Create visual illusions

- ▶ Influence thinking
- ▶ Symbolize ideas

## COLOUR FORECASTING

Colour forecasting is an art and a science that works in advance of the season's fashion.

- ▶ Textile, fibre, and yarn industries typically work 2 years in advance of the season. They make colour swatch cards twice a year, in the fall/winter and spring/summer seasons.
- ▶ Colourists or stylists choose a theme and name the colours to fit that theme.
- ▶ Each season's colour scheme builds on the season before. For example a brown for fall/winter might change to camel for spring/summer.

*ACTIVITY 1: List some examples of colour themes, and name the colours accordingly.*

# THREE COLOUR THEORIES

Here are three colour theories.

## COLOUR IN LIGHT

Primaries are red, green, blue-violet.

- ▶ Red + green = yellow
- ▶ Green + blue-violet = turquoise
- ▶ Red + blue-violet = magenta



Light mixture is *additive*; when the primaries of light are mixed they produce white light

## COLOUR IN VISION

Primaries are red, yellow, green, blue.



Vision mixture is *media*; when the primaries are mixed they produce gray.

The Munsell colour wheel is based on colour in vision, which is how the colours *appear* in relation to each other. Munsell, however, added purple as a principal colour.

## COLOUR IN PIGMENT

Primaries are red, yellow, blue.

Pigment mixture is *subtractive*; when the primaries of pigment (paint, dye, or ink) are mixed they produce black or dark brown. The primaries commonly used for printing are clear yellow, magenta red, and cyan blue.



The traditional 12 colour circle is based on this theory.

# LIGHT

## THE LIGHT SPECTRUM

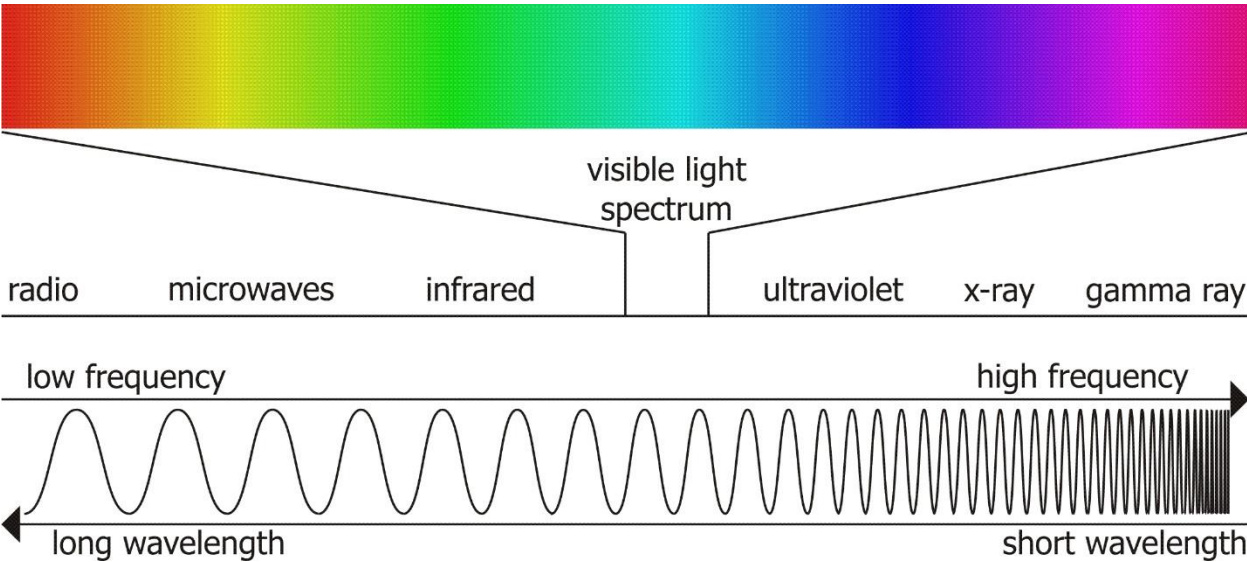
Sir Isaac Newton discovered that light is the source of colour.

Light travels in waves; variation in wavelength corresponds to different colours.



When a beam of light is diffused, a spectrum of the entire range of pure colours is formed. In the spectrum, the colours are arranged in order of wavelength. The longest wavelength is red, the shortest is violet.

Of the electromagnetic spectrum, our human eye is only able to see the visible light spectrum.



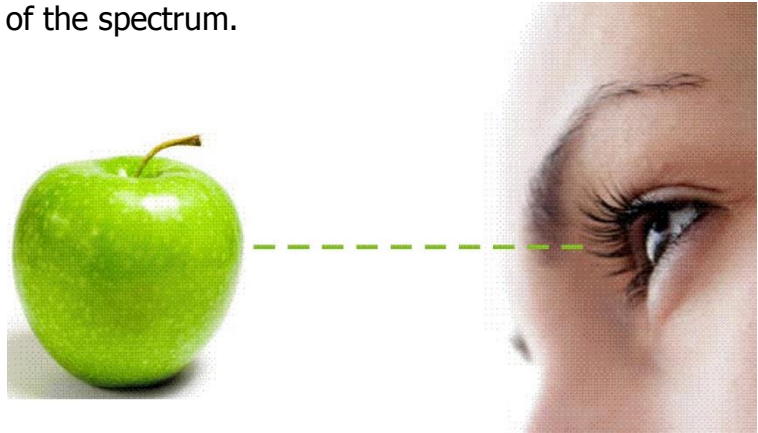
## HOW WE SEE COLOUR

White light contains all the colours of the spectrum.

As light hits an object the colours are either absorbed or reflected.

We see white when all the wavelengths are reflected.

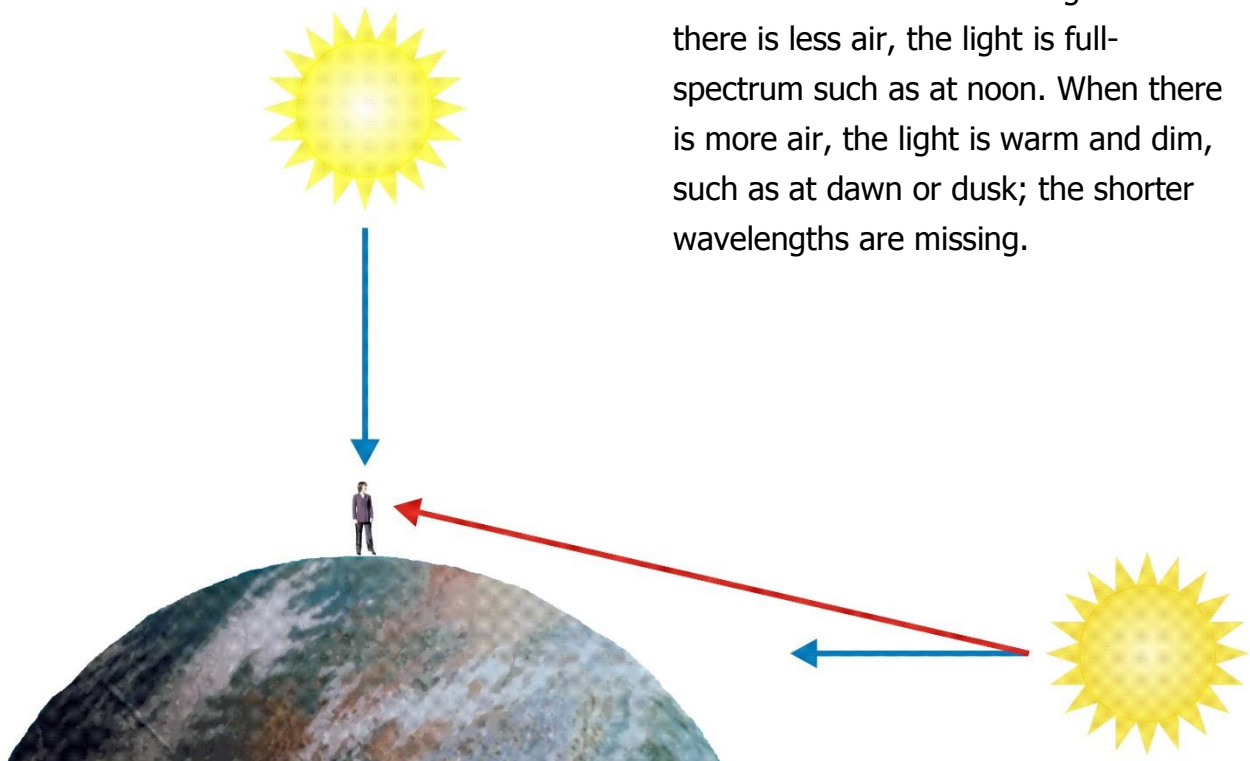
We see black when all the wavelengths are absorbed.



## SUNLIGHT

Daylight varies from morning to noon to evening.

Sun position and atmospheric conditions inhibit the transmission of light. When there is less air, the light is full-spectrum such as at noon. When there is more air, the light is warm and dim, such as at dawn or dusk; the shorter wavelengths are missing.



## SATURATED



When there is an excess of white light, colours appear lighter.

## DESATURATED



When there is less white light, colours appear darker.

## WARM LIGHT

In warm light, ultra-violet rays are screened out.

Used at low levels, it is good for appearance; used at high levels, it is visually and psychologically objectionable.

Incandescent bulbs (normal household bulbs) give a yellow cast; candlelight gives a soft, cozy, intimate atmosphere.



## COOL LIGHT

Rich in ultra-violet, cool light lacks red and infrared frequencies.

Fluorescent lights give 3 – 5 times more light than incandescent, and is used at high levels for work tasks. When used at low levels, cool light makes things look eerie and unnatural; it tends to be harsh and unflattering with a cool greenish or bluish cast.

## FULL-SPECTRUM LIGHTING

This is the lighting most appropriate for colour analysis. Here are qualities to look for:

- ▶ Temperature: 5000 – 5500 Kelvin
- ▶ Colour Rendering Index (CRI): 90+ (sunlight has a 100 CRI)

Brand names include Vita-Lite and GE Chroma 50, but other brands are available in most hardware or department stores.



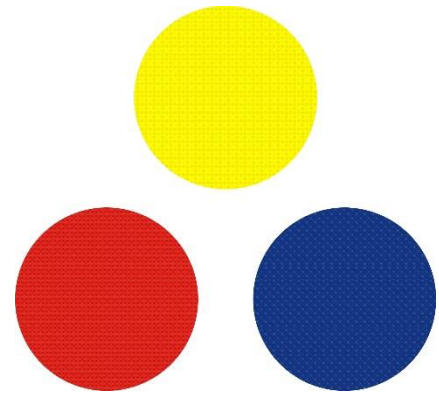
# 12 COLOUR WHEEL

Newton recognized a relationship between red and violet, and formed the first colour circle based on this relationship. The 6 colour-wheel was expanded to create the 12-colour wheel. When using pigments or paints, the 12-colour wheel is easiest to use.



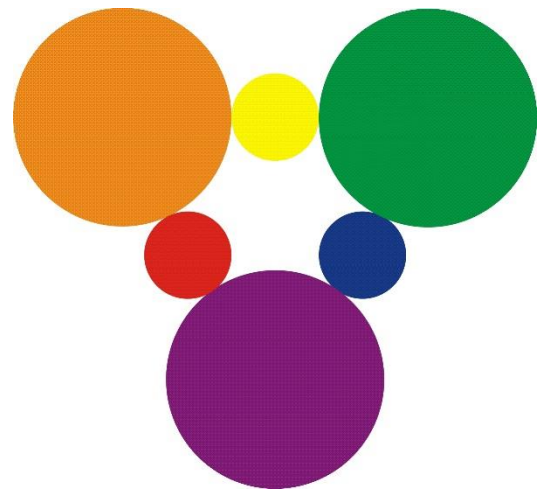
## PRIMARY COLOURS

- ▶ Original colours from which all other colours are derived.
- ▶ Start with red, yellow, and blue to make the colour wheel.



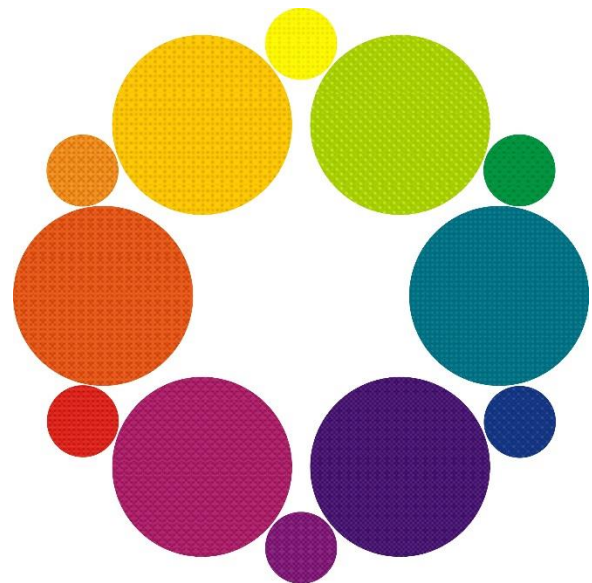
## SECONDARY COLOURS

- ▶ Created by mixing equal parts of two primary colours.
  - Red + yellow = orange
  - Yellow + blue = green
  - Blue + red = violet



## TERTIARY COLOURS

- ▶ Created by mixing equal parts of a primary and a secondary; the name of the primary goes first.



*ACTIVITY 2: Paint the colour wheel by mixing red, yellow and blue*

## 20 COLOUR WHEEL

The Munsell Colour Wheel is based on the colour in vision theory, which is how colours appear to us. Because it is not based on pigment, the best way to produce this colour wheel is with the use of Color-aid paper, which can be ordered from an art supply store. Purchase the Color-aid paper that has the full set of 314 colours. When you get the set, number them in order. Start with R<sub>w</sub>-hue as #1, and end with V-LP as #314.



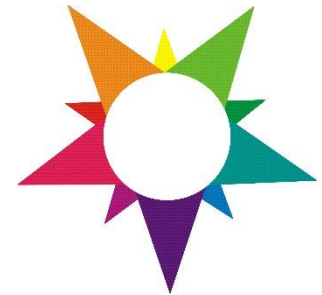
## PRINCIPAL COLOURS

- ▶ The 5 original colours from which all other colours are derived.



## INTERMEDIATE COLOURS

- ▶ The 5 colours between the 5 principal colours.



## SECONDARY COLOURS

- ▶ The 10 colours between the principal and intermediate colours.

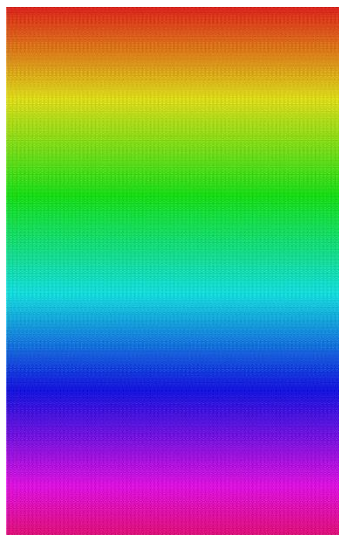


*ACTIVITY 3: Use Color-aid paper or other means to create the Munsell Colour Wheel.*

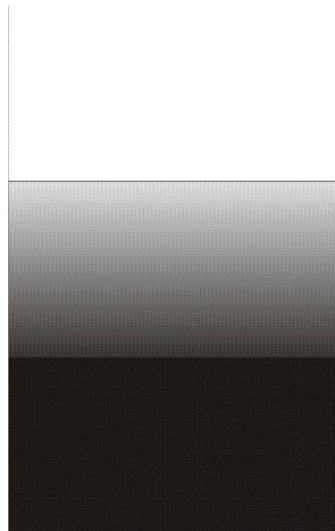
Because it is not based on pigment, the best way to produce this colour wheel is with the use of Color-aid paper, which can be ordered from an art supply store. Purchase the Color-aid paper that has the full set of 314 colours. When you get the set, number them in order. Start with R<sub>w</sub>-hue as #1, and end with V-LP as #314.

# COLOUR TERMINOLOGY

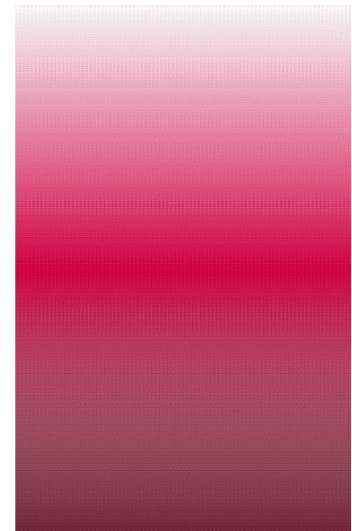
| TERM                 | DEFINITION  |
|----------------------|---|
| <b>Colour</b>        | The visual attribute of an object resulting from the light that's reflected       |
| <b>Hue</b>           | The property of a colour as it's perceived as ranging from red to yellow to blue. |
| <b>Palette</b>       | An arrangement of colours in systematic order                                     |
| <b>Harmony</b>       | The effect of combining two or more related colours                               |
| <b>Chromatic</b>     | Has some hue  |
| <b>Achromatic</b>    | Without hue – black, white, gray  |
| <b>Monochromatic</b> | Degrees of one hue  |



*Chromatic*



*Achromatic*

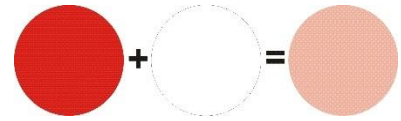


*Monochromatic*



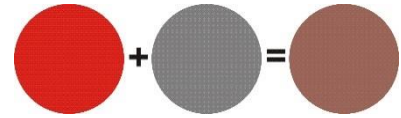
**Tint**

White added to a colour



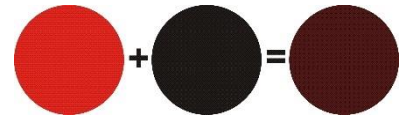
**Tone**

Gray added to a colour



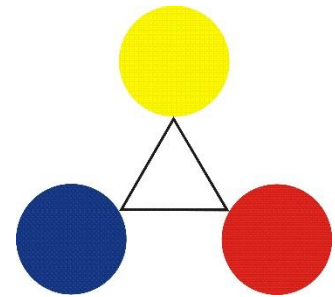
**Shade**

Black added to a colour



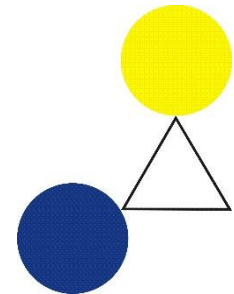
**Triad**

Three colours equidistant on the colour wheel



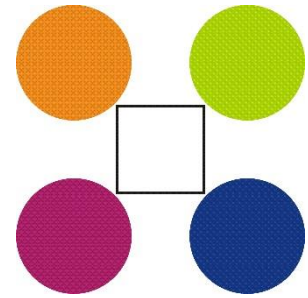
**Incomplete triad**

A triad with one colour missing



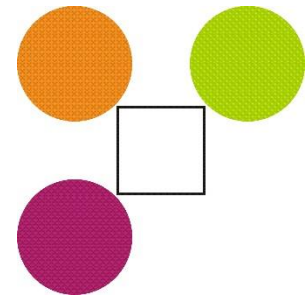
**Tetrad**

Four colours equidistant on the colour wheel



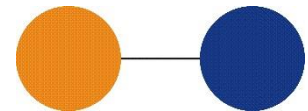
**Incomplete tetrad**

A tetrad with one colour missing



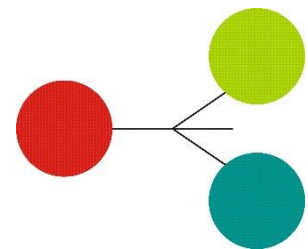
**Complement**

Colours opposite on the colour wheel



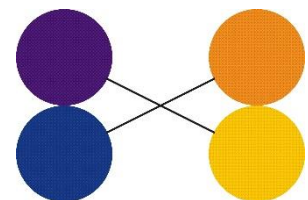
**Split-complement**

A colour plus the two colours adjacent to its complement



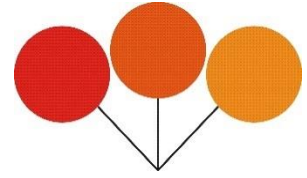
**Double complement**

Two colours adjacent, plus their complements



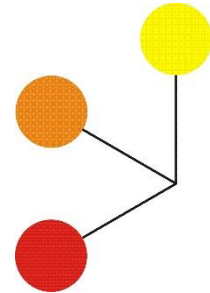
**Analogous**

Colours adjacent on the colour wheel



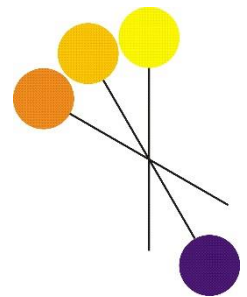
**Split-analogous**

Colours adjacent on the colour wheel, but one hue apart



**Analogous complement**

Analogous colours, plus the mid-complement



*ACTIVITY 4: Paint examples of each definition on pages 14 – 16.*



# DIMENSIONS OF COLOUR

## UNDERTONE | HUE

Undertone is the underlying quality of a colour; it can be classified as:

- ▶ Cool - blue-based
- ▶ Warm - yellow-based

Colours with more blue appear cooler and colours with more yellow appear warmer. Any colour can have a warm or cool undertone. If the undertone is imperceptible, it is considered neutral. Pure red contains neither blue nor yellow, and green contains equal parts of blue and yellow.

Overtone is the surface colour, for example:

- ▶ Brown has a *warm overtone*; the undertone could be cool or warm.
- ▶ Navy has a *cool overtone*; the undertone could be warm or cool.

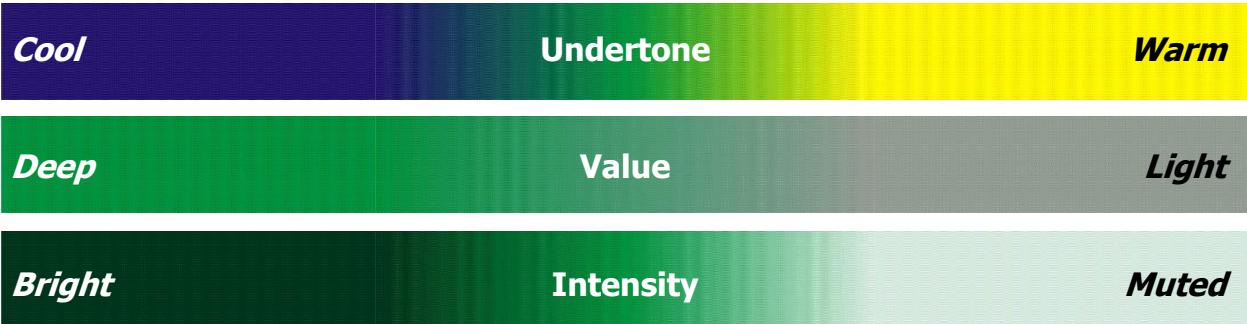
## VALUE

Value refers to lightness or darkness.

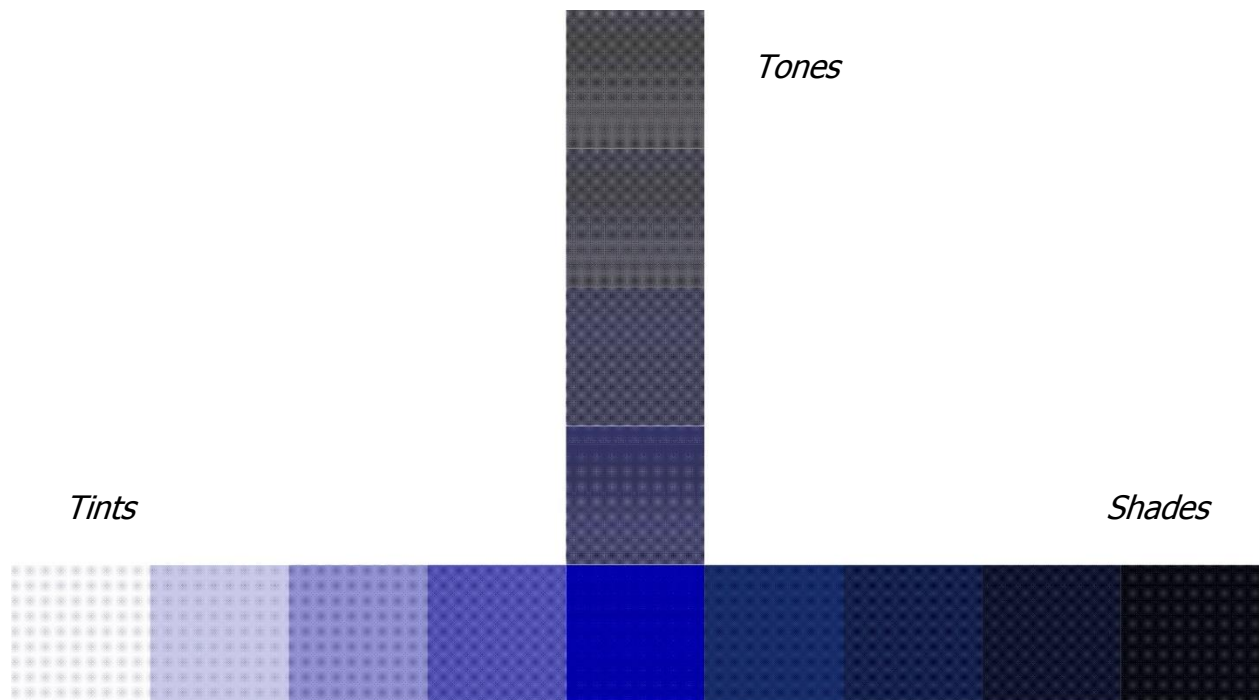
- ▶ Add white to lighten = *tint*.
- ▶ Add black to darken = *shade*.

## INTENSITY | CHROMA

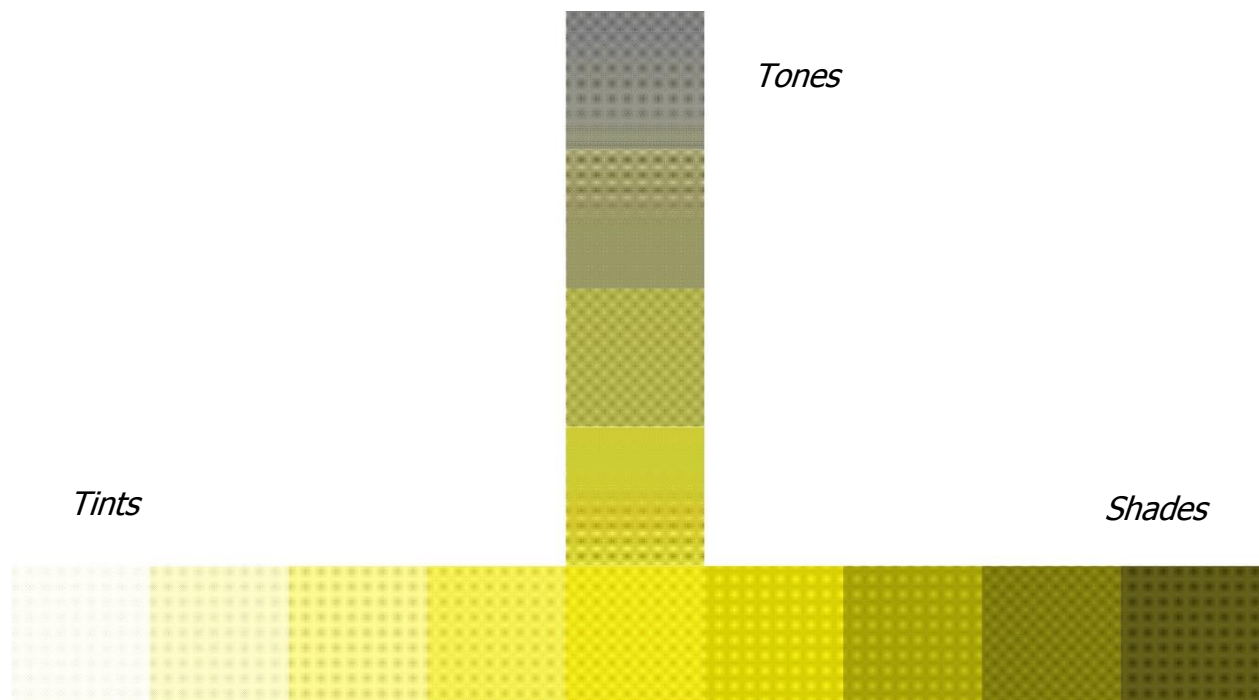
- ▶ Brightness or muteness on a scale of 1 to 9.
- ▶ Add gray to lower the intensity = *tone*.



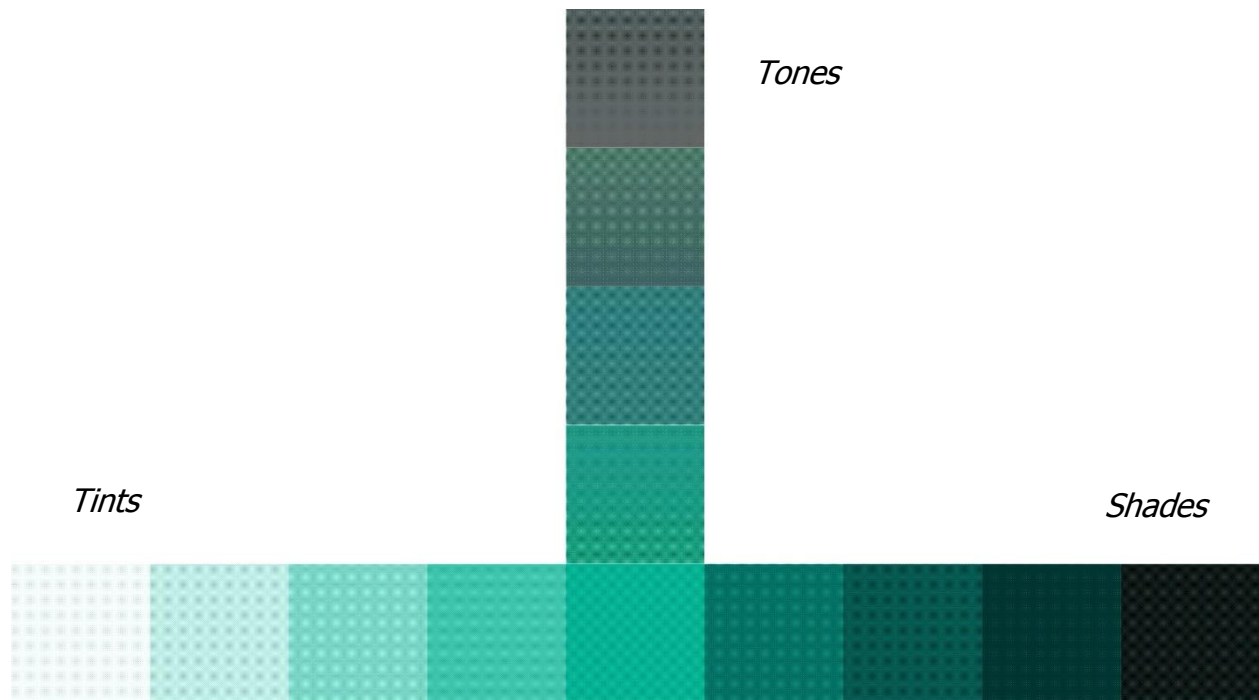
***Value-Intensity scale for blue***



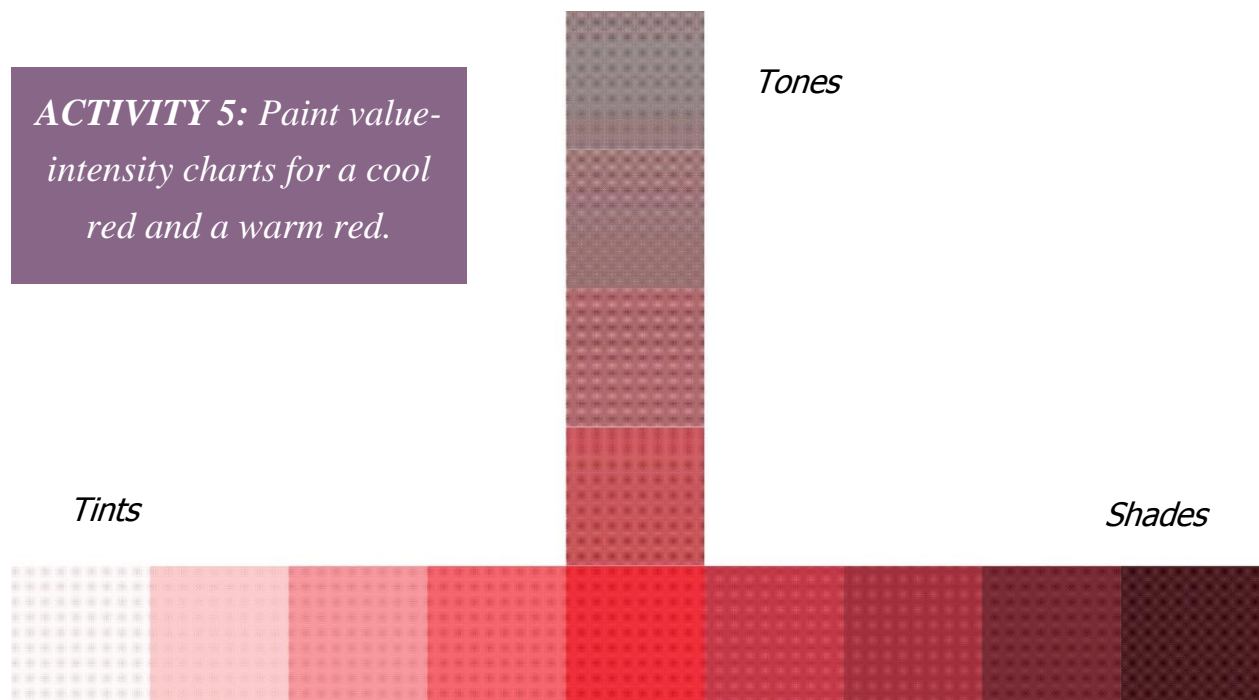
***Value-Intensity scale for yellow***



***Value-Intensity scale for green***



***Value-Intensity scale for red***



*ACTIVITY 5: Paint value-intensity charts for a cool red and a warm red.*

# COLOUR RELATIONSHIPS

---

| COLOUR        | HUE | TINT | tone | SHADE |
|---------------|-----|------|------|-------|
| Red           |     |      |      |       |
| Red-Orange    |     |      |      |       |
| Orange        |     |      |      |       |
| Yellow-Orange |     |      |      |       |
| Yellow        |     |      |      |       |
| Yellow-Green  |     |      |      |       |
| Green         |     |      |      |       |
| Blue-Green    |     |      |      |       |
| Blue          |     |      |      |       |
| Blue-Violet   |     |      |      |       |
| Violet        |     |      |      |       |
| Red-Violet    |     |      |      |       |

*ACTIVITY 6: Re-create this chart with paint.  
What personality or image is reflected in each dimension?*

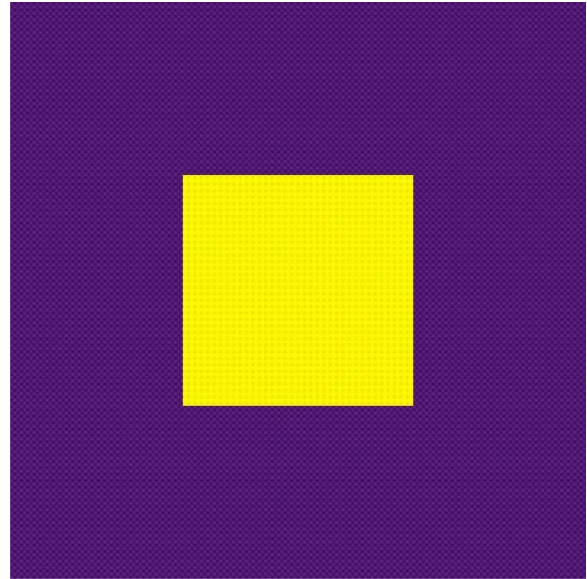
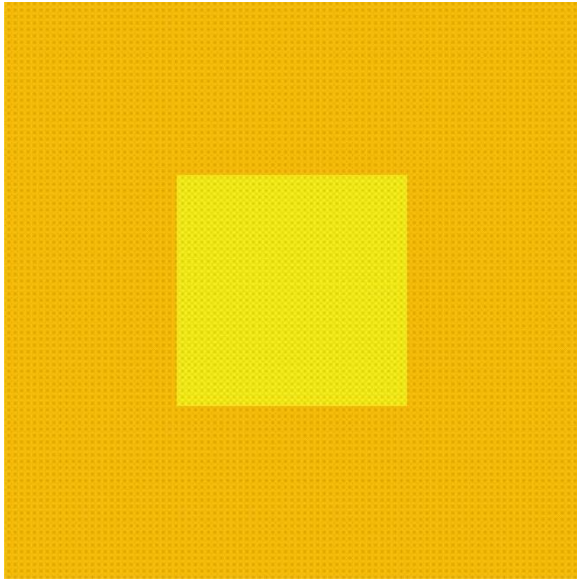
# SIMULTANEOUS CONTRAST

Colours next to each other tend to push each other apart, and their differences seem to be emphasized.

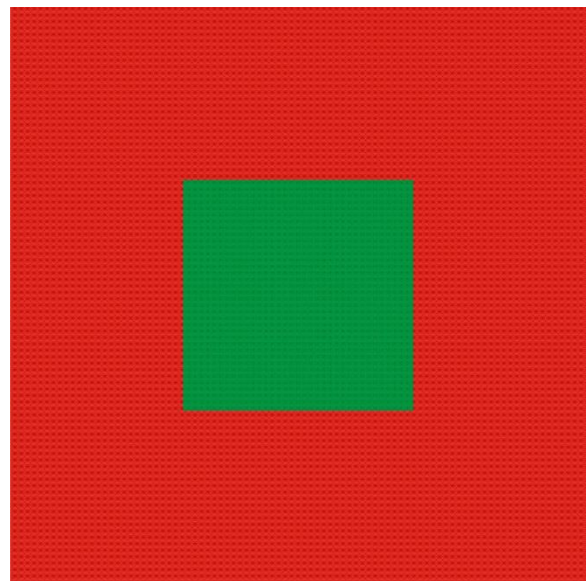
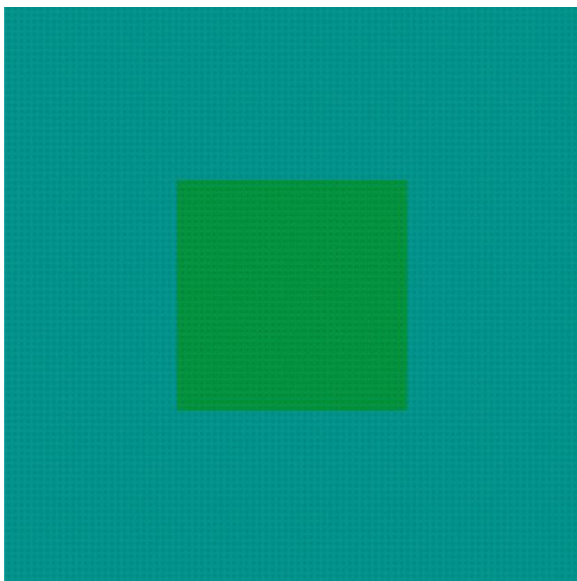
Check the examples on the next pages.

## HUE

Complementary colours (opposite on the colour wheel) placed next to each other appear more intense.



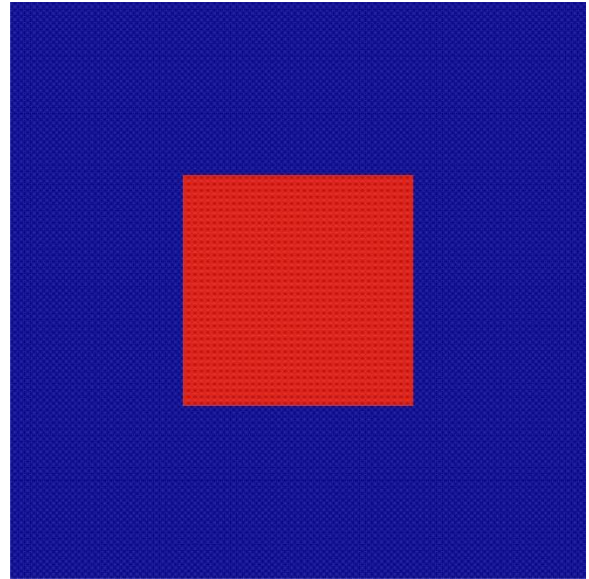
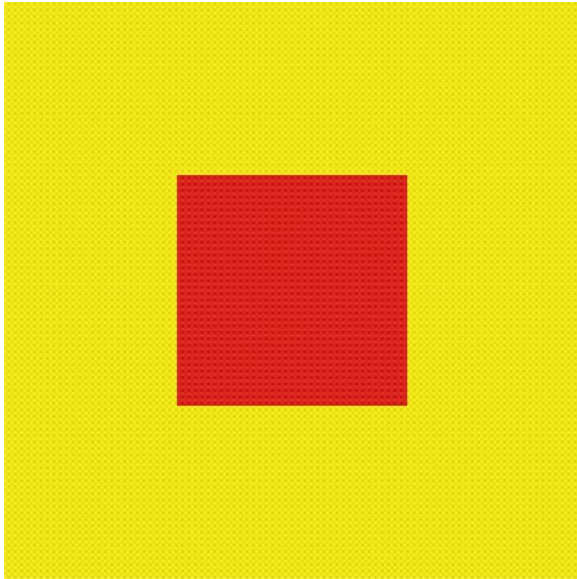
*Look at the inner square; notice it looks most intense on the square that's opposite on the colour wheel. Yellow and violet are complements; green and red are complements.*



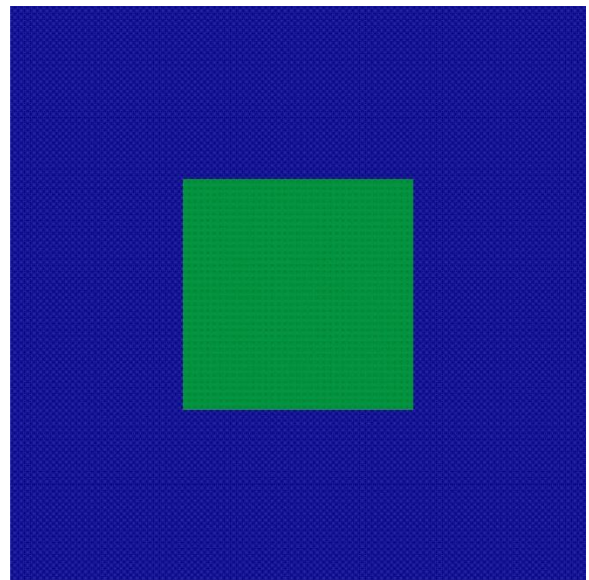
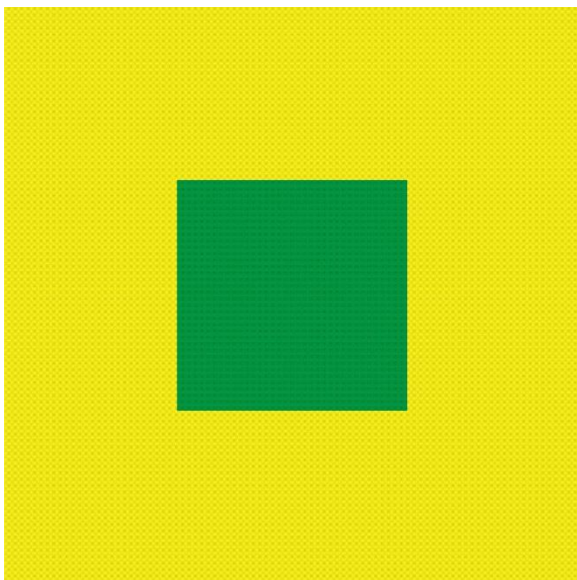


## UNDERTONE

Any colour placed next to a cool colour will appear warmer; placed next to a warm colour, it will appear cooler.

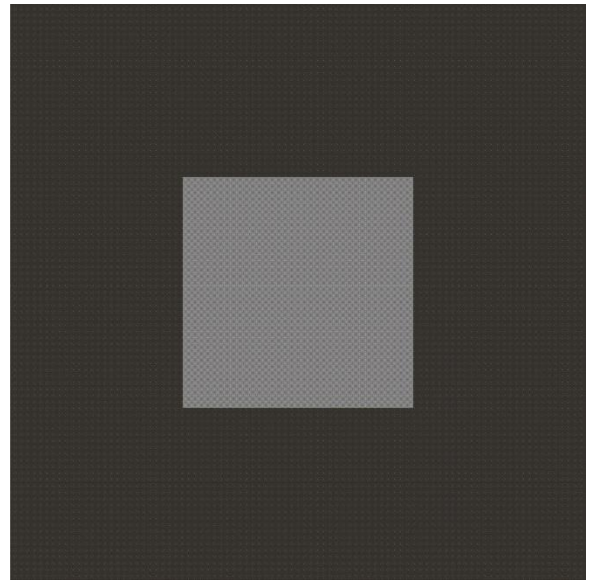
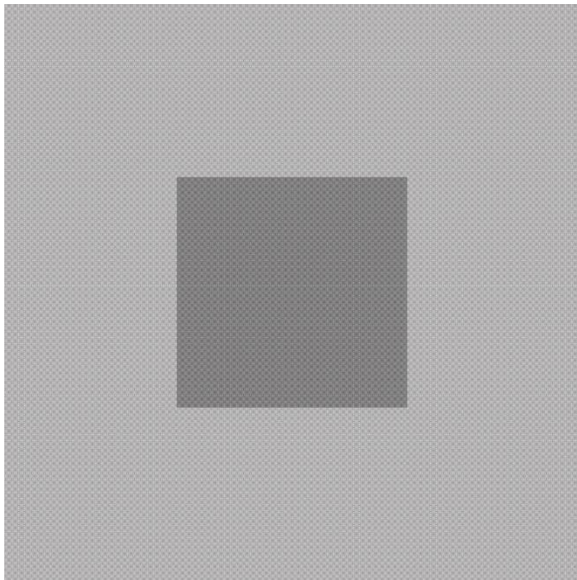


*Look at the inner square; notice it appears more blue on the yellow square, and more yellow on the blue square.*

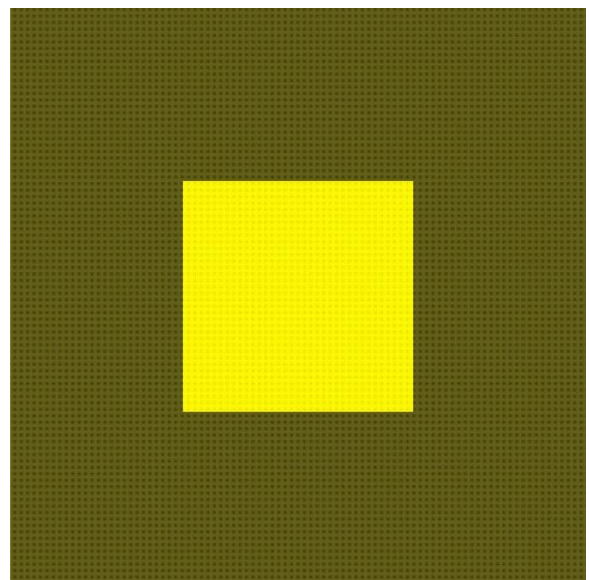
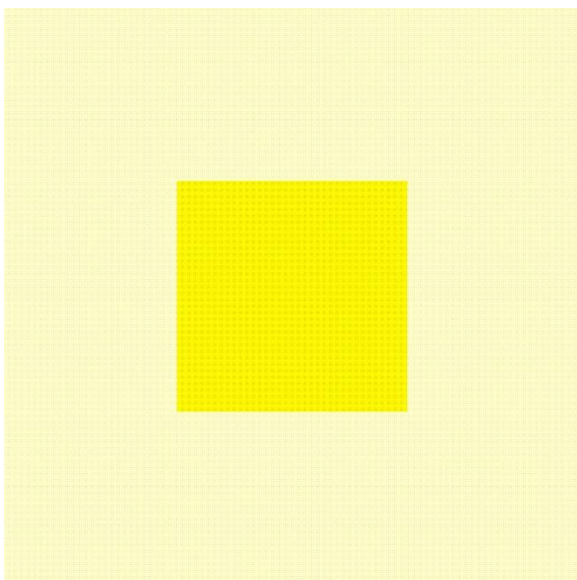


## VALUE

Any colour placed next to a light colour will appear darker; placed next to a dark colour, it will appear lighter.



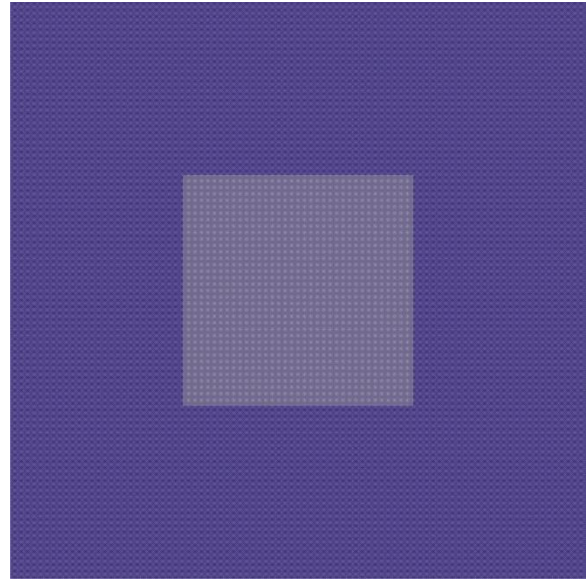
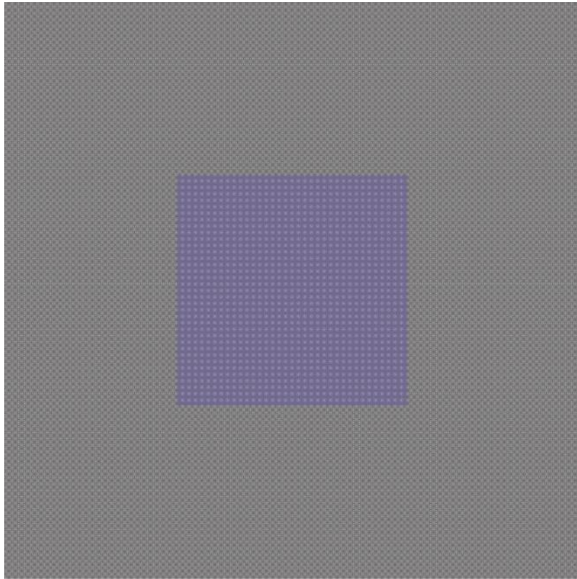
*Look at the inner square; notice it appears darker on the light square and lighter on the dark square.*



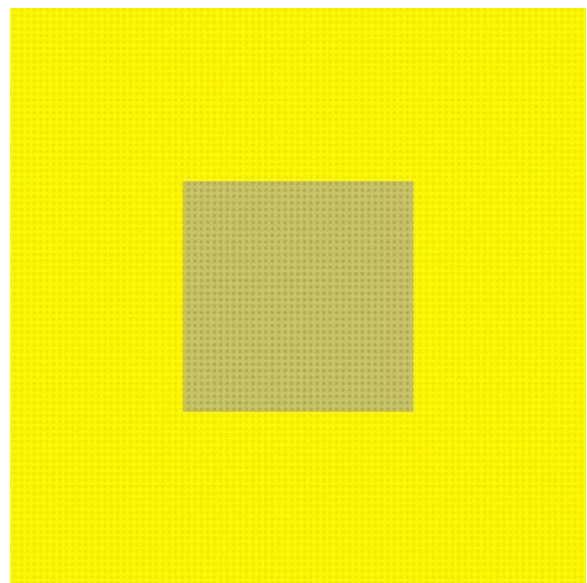
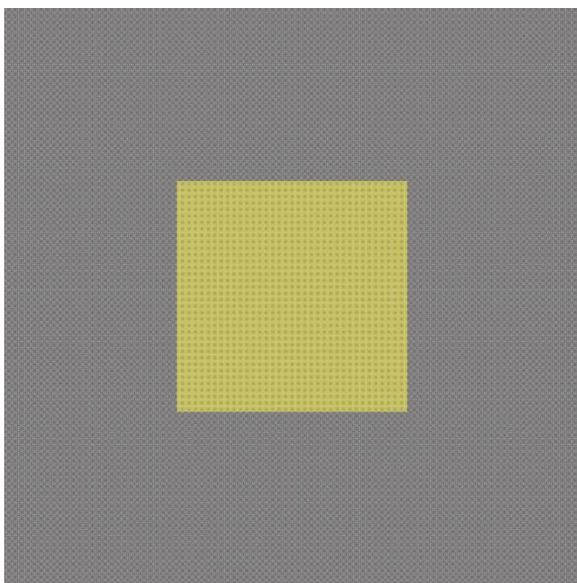


## INTENSITY

Any colour placed next to a muted colour will appear brighter; placed next to a bright colour, it will appear more muted.

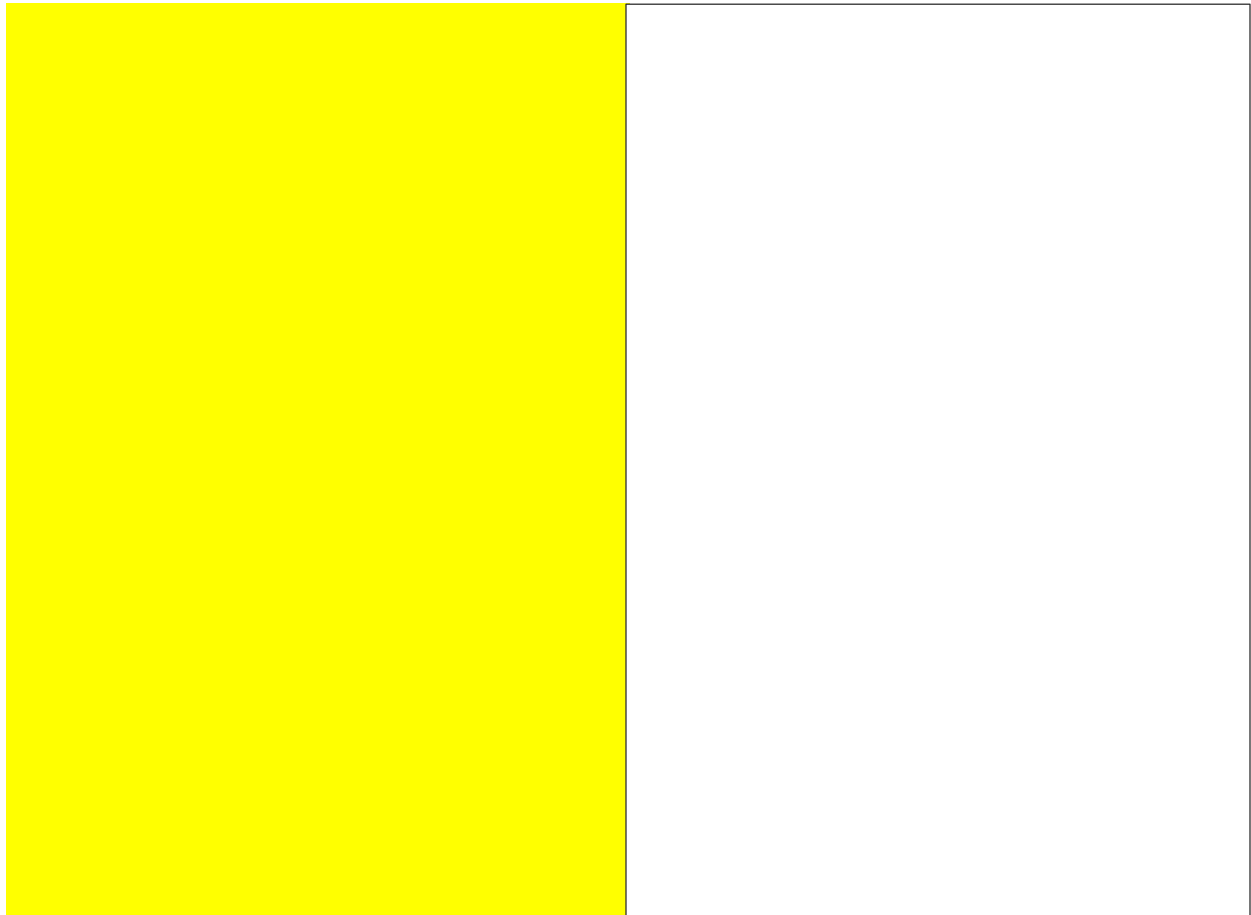


*Look at the inner square; notice it appears brighter on the muted square and more muted on the bright square.*



# SUCCESSIVE CONTRAST

When the eye focuses on one colour, it adapts by seeing an after-image of the opposite colour. The after-image can then become superimposed either over the actual colour, lessening the impact of the original colour. Any neutral colour around the bright colour may also take on some of the complementary colour.



*ACTIVITY 7: Stare at the bright yellow above until your eyes glaze over. Now look at the white box next to it. What do you notice? Your eye will create the exact opposite of the yellow colour and superimpose it on the white.*

# COLOUR IN TEXTURE

The degree of texture can influence the apparent colour of an object. Shiny surfaces, which are more reflective, can appear to be more intense. Rough surfaces, which are more absorbent, can appear more muted.

## **OPACITY**

Impervious to light; light cannot pass through.

## **TRANSLUCENCY**

Light is diffused; colours are soft (e.g. looking through a veil).

## **TRANSPARENCY**

Light passes through (e.g. a window).

## **IRIDESCENCE**

Light is diffracted, giving a rainbow effect (e.g. the inside of a seashell).

## **LUMINOSITY**

Mistiness; often achieved by using vivid pure colours against a soft gray background.

## **LUSTRE**


Brilliance; often achieved by using bright colours on a dark background, or through the use of glazes.




# COLOUR FAMILIES

A colour family is a palette of colours with a common theme or story.

## ACID COLOURS

Sharp, biting, jarring, cold, and “chemical” colours, which can be neon, fluorescent, or day-glo.




|   |               |   |
|---|---------------|---|
|    | Carmine       | Crimson obtained from cochineal, a red dye prepared from dried female cochineal insects.    |
|   | Orange        | The colour of the orange peel.  |
|  | Chrome yellow | “Traffic light yellow” composed of chromates (chromic acid salts) of lead, barium, or zinc. |
|  | Lemon         | The colour of the lemon peel.   |
|  | Chartreuse    | A clear light green with a yellow tinge (from the liqueur).                                 |
|  | Lime          | The colour of the lime peel.  |
|  | Turquoise     | Bluish green or greenish blue.  |

|   |             |  |
|---|-------------|--|
|  | Cyan        | Bluish green to greenish blue colour; used in colour printing.                                     |
|  | Ultramarine | A deep blue colour or pigment consisting of powdered lapis lazuli.                                 |
|  | Magenta     | A purplish red colour named after a town in Italy where fuchsine (fuchsia) was discovered in 1860. |




## EARTH COLOURS

Iron-oxide pigments dug from the ground, based on red, yellow, or green.




### Red Family

|   |                              |  |
|---|------------------------------|--|
|  | Terra Cotta<br>Brick Red     | The colour of burnt clay which contains iron oxide.      |
|  | Burnt Sienna<br>Oxide Red    | Reddish brown. The colour of ferric oxide.               |
|  | Burnt Umber<br>Vandyke Brown | A medium to dark brown colour obtained by heating umber. |

## Yellow Family

|   |                              |                                       |
|---|------------------------------|---------------------------------------|
|  | Yellow Ochre<br>Oxide Yellow | Earth colour with ferric oxide.       |
|  | Raw Sienna                   | Earth colour with iron and manganese. |
|  | Mustard                      | Dark yellow.                          |

## Green Family

|   |             |  |
|---|-------------|--|
|    | Terra Verte | "Green earth"; a hydrated oxide of iron.           |
|   | Olive       | A dark tone of warm yellow which appears greenish. |
|  | Raw Umber   | The colour of earth from the region of Umbria.     |

*ACTIVITY 8: What other colour families come to mind?  
What colour families are in fashion now?  
Create a colour family; display and name the colours.*

# COLOUR RESPONSE

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## RESPONSE TO DIMENSIONS

The dimension of colour affects us physiologically, emotionally, psychologically and psycho-socially.

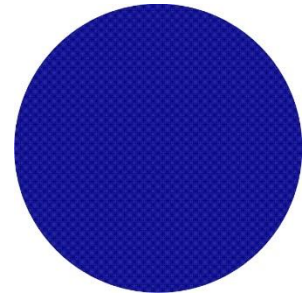
### COOL

Physiologically: Lowers blood pressure, respiratory rate, pulse rate, brain waves, perspiration, muscular tension, body temperature, and all appetites.

Emotionally: Calms; perception of time passing slows down.

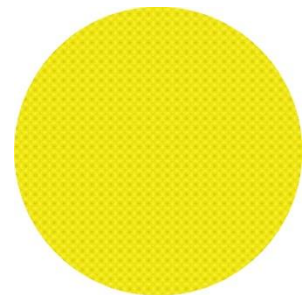
Psychologically: Cools an area, making it appear receding and detached.

Psycho-Socially: People appear professional and aloof.



### WARM

Physiologically: Raises blood pressure, respiratory rate, pulse rate, brain waves, perspiration, muscular tension, body temperature, and all appetites.



Emotionally: Stimulates; perception of time passing speeds up. Yellow can produce anxiety.

Psychologically: Warms an area, making it appear advancing and inviting.

Psycho-Socially: People appear approachable and friendly.

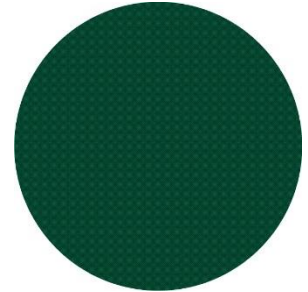
## **DARK**

Physiologically: Absorbs light and heat; makes an area warmer.

Emotionally: Calm, restful.

Psychologically: Closes in an area, making it appear cozy, intimate, and warm; objects appear smaller and heavier.

Psycho-socially: People appear sophisticated, strong, mature, practical, elegant, authoritative.



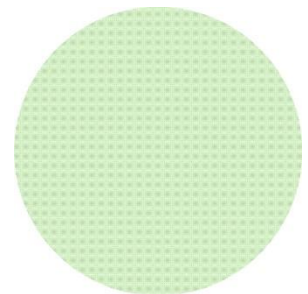
## **LIGHT**

Physiologically: Reflects light and heat, makes an area feel cooler.

Emotionally: Stimulates, activates.

Psychologically: Opens up an area; makes it appear airy, fresh, and cool; objects appear larger and lighter.

Psycho-socially: People appear light-hearted, delicate, youthful, frivolous, sweet.





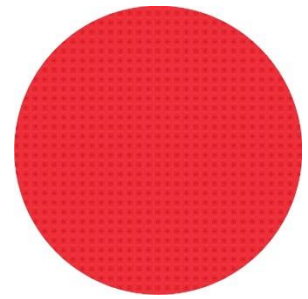
## **BRIGHT**

Physiologically: Stimulates; increases energy.

Emotionally: Stimulates; breaks down barriers; people exhibit less shyness and timidity.

Psychologically: Draws attention, makes an area appear larger and warmer.

Psycho-Socially: People appear active, fun, stimulating.



## **MUTED**

Physiologically: Relaxes the body.

Emotionally: Calms; decreases energy. A gray room can promote depression.

Psychologically: Removes attention; makes an area appear smaller and cooler.

Psycho-Socially: People appear elegant, practical, professional, calm, and refined.



# SYMBOLISM

Colours develop symbolism and associations, many of which are dependent on colour.

|           |   |
|-----------|---|
| Red       | Passion, love, valentines, health, blood          |
| Orange    | Common, health, fresh, hallowe'en, harvest        |
| Yellow    | Sunshine, happy, fire, fear                       |
| Green     | Environment, ecology, growth, wealth, peace, envy |
| Blue      | Emotions, deep, authority                         |
| Violet    | Royalty, spirituality, courage                    |
| Pink      | Youthful, fresh, sweet                            |
| Brown     | Earth, stable, practical                          |
| Gold      | Rich, luxurious                                   |
| Turquoise | Tropical, sea                                     |
| Navy      | Power, authority, professional, credible          |
| Indigo    | Mystery   |
| Black     | Magic, dramatic, sophisticated, evil              |
| Gray      | Sad, drab, elegant, introverted                   |
| Silver    | Cool, elegant, moon                               |
| White     | Clean, sterile, pure, elegant                     |

# PERSONALITY TYPING

Colour preferences are linked to personality.

|              |   |
|--------------|---|
| Blue         | Traditional, stable, sensitive, refined, tranquil, good-natured, conservative, calm, responsible.                           |
| Red          | Intense, passionate, craves attention, active, challenging, impulsive, dynamic, extroverted, positive, energetic, outgoing. |
| Green        | Dependable, practical, cautious, precise, balanced, logical, ambitious, stable, frank, restful.                             |
| Purple       | Artistic, mysterious, charming, dramatic, entertaining, aloof, creative, witty, temperamental.                              |
| Orange       | Bright, social, optimistic, wise, outgoing, fun, discriminating, good conversationalist, exciting, glowing.                 |
| Yellow       | Warm, cheerful, uninhibited, intellectual, inspired, spontaneous, philosophical, theoretical, creative.                     |
| Brown        | Loyal, helpful, empathetic, comfortable, down-to-earth, industrious, thrifty, practical, no-nonsense.                       |
| Gray   Beige | Controlled, calm, cool.   |
| White        | Sceptical, questioning.   |
| Black        | Good listener, interested in others.  |

# IMAGE

Colour in clothing can send messages.

|               |   |
|---------------|---|
| Red           | Passionate, noticeable, warm, romantic, sensual |
| Pink          | Feminine, delicate, nonaggressive               |
| Burgundy      | Rich, conservative, practical                   |
| Orange        | Happy, friendly, outgoing, vibrant, active      |
| Peach         | Elegant, light, feminine, sophisticated         |
| Brown         | Welcoming, relaxing, informal, practical        |
| Yellow        | When combined with black, it is a "warning"     |
| Cream         | Warm, neutral, rich                             |
| Beige   Taupe | Elegant, luxurious, rich, comfortable           |
| Green         | Comfortable, calm, neutral, inviting            |
| Blue          | Cool, aloof, formal, conservative               |
| Navy          | Powerful, authoritative                         |
| Violet        | Rich, exotic                                    |
| Lavender      | Delicate  |
| Black         | Sophisticated, mysterious, powerful, sexy       |
| Gray          | Elegant, professional, anonymous, noncommittal  |
| White         | Pure, virginal, elegant, dramatic               |

# HEALING

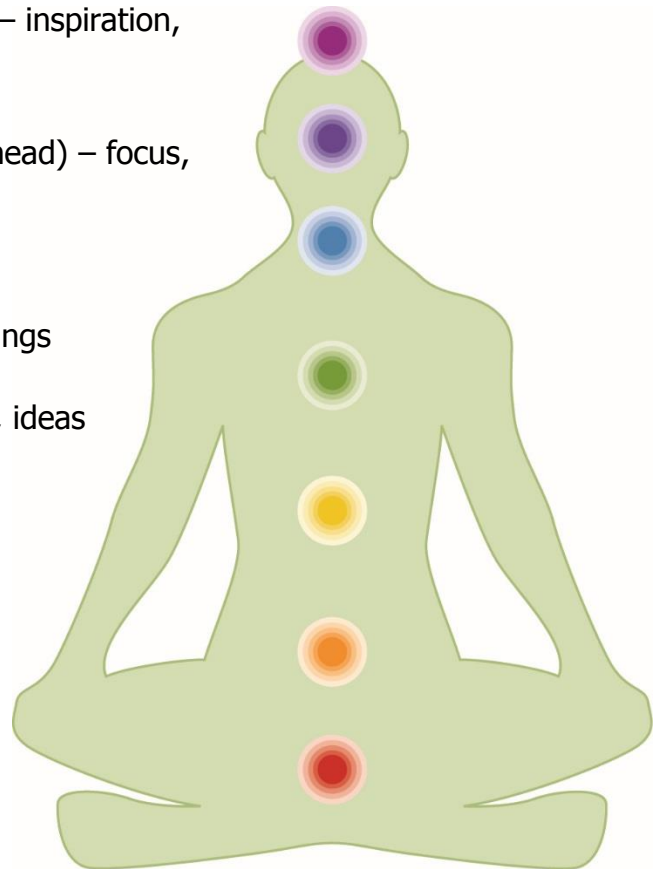
The human body transmits electromagnetic energy, commonly called an aura or corona, which can be measured with modern technology.

Shifts and changes in the aura can indicate and anticipate changes in physiological and psychological conditions. A healthy aura is brilliant and shimmering. Dull colours or missing colours show energetic disturbances.

Visible evidence exists of a flow of energy between people and their environment, which helps to explain thought transference and psychic healing.

Healers often use the colours based on the chakra system. The colours match those in the visible light spectrum.

- ✿ Violet: Crown chakra (top of head) – inspiration, spirituality
- ✿ Indigo: Brow chakra (center of forehead) – focus, intuition
- ✿ Blue: Ether chakra (throat) – communication, new beginnings
- ✿ Green: Air chakra (heart) – feelings, ideas
- ✿ Yellow: Fire chakra (solar plexus) – vitality, action
- ✿ Orange: Water chakra (pelvis) – sexuality, creativity
- ✿ Red: Earth chakra (coccyx) – grounded, nurturing



# COLOUR ANALYSIS

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As an image consultant, I consider colour to be the most important element in having my clients appear their very best. Colour can help us appear healthier, more alive, personally powerful, and in harmony with ourselves. Conversely, colour can make us appear jaundiced, anemic, unhealthy, insipid, and jarring.

## **Beth's Story**

Beth was a participant in a colour analysis group session. Her colouring was so jarring, I could barely stand to look at her. She had bright red-blond hair, a cool soft rose skin colour, cloudy-blue eyes, stark black eye makeup, red-brown lipstick, and a bright turquoise top.

For hair and makeup advice she had gone to 'top' professionals – companies that were in the highest price range that promoted finding an individual's 'authentic' beauty.

There was nothing authentic about what I saw.

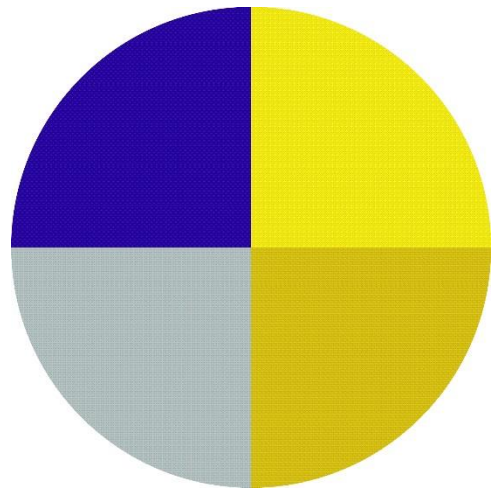
As it turned out, Beth was best in ash-blond hair, smoky makeup in cool tones, and harmonious clothing in cool colours, such as soft blue and heathery purple. With the right colours in hair, makeup and clothing, Beth was stunning. "I feel more in my power, and now when my friends see me, they actually say 'wow!'."

# HISTORY OF COLOUR ANALYSIS

The art of colour analysis continues to grow, but the following three people are most often credited with its inception.

## JOHANNES ITTEN

Itten (1888 – 1967) was an artist and teacher at the Bauhaus School in Germany. He noticed students' personal colour choices consistently complemented their natural colouring. He further noticed that he could divide the colour choices into four distinct groups, each one corresponding to the colours of a season in nature. He created a colour wheel based on yellow and blue, and then further divided these colours into bright and soft.



## ROBERT DORR

Dorr (1905 – 1980), an artist in the United States, noticed that people could look quite different depending on the colour they wore. He consulted with the medical community and found that people do have a layer under the skin that can be yellow or blue-based. He classified people into warm or cool by analyzing the skin's response to magenta or orange.

## SUZANNE CAYGILL

A pioneer in colour analysis, Caygill (1911 – 1994) published *Color: The Essence of You* in 1980. She developed the Seasonal System of Colour Analysis which is most often used today. She believed that colouring, body type and personality are related and influence each other.



# COLOUR ANALYSIS THEORIES

Here are some definitions for colour analysis.

## **COLOUR ANALYSIS**

The process of matching colours to an individual's skin tone, natural hair colouring, and eyes to achieve harmony.

## **SEASONAL ANALYSIS**

Categorizes people into the four seasonal palettes. Winter and Summer are cool; Winter is bright and Summer is muted. Spring and Autumn are warm; Spring is light and bright; Autumn is dark or muted.

## **DIMENSION | FLOW ANALYSIS**

Categorizes people by contrast: Cool to Warm; Dark to Light; Bright to Muted.

## **SEASONAL + FLOW ANALYSIS**

Uses the Seasonal system, plus the flow palettes between the seasons.

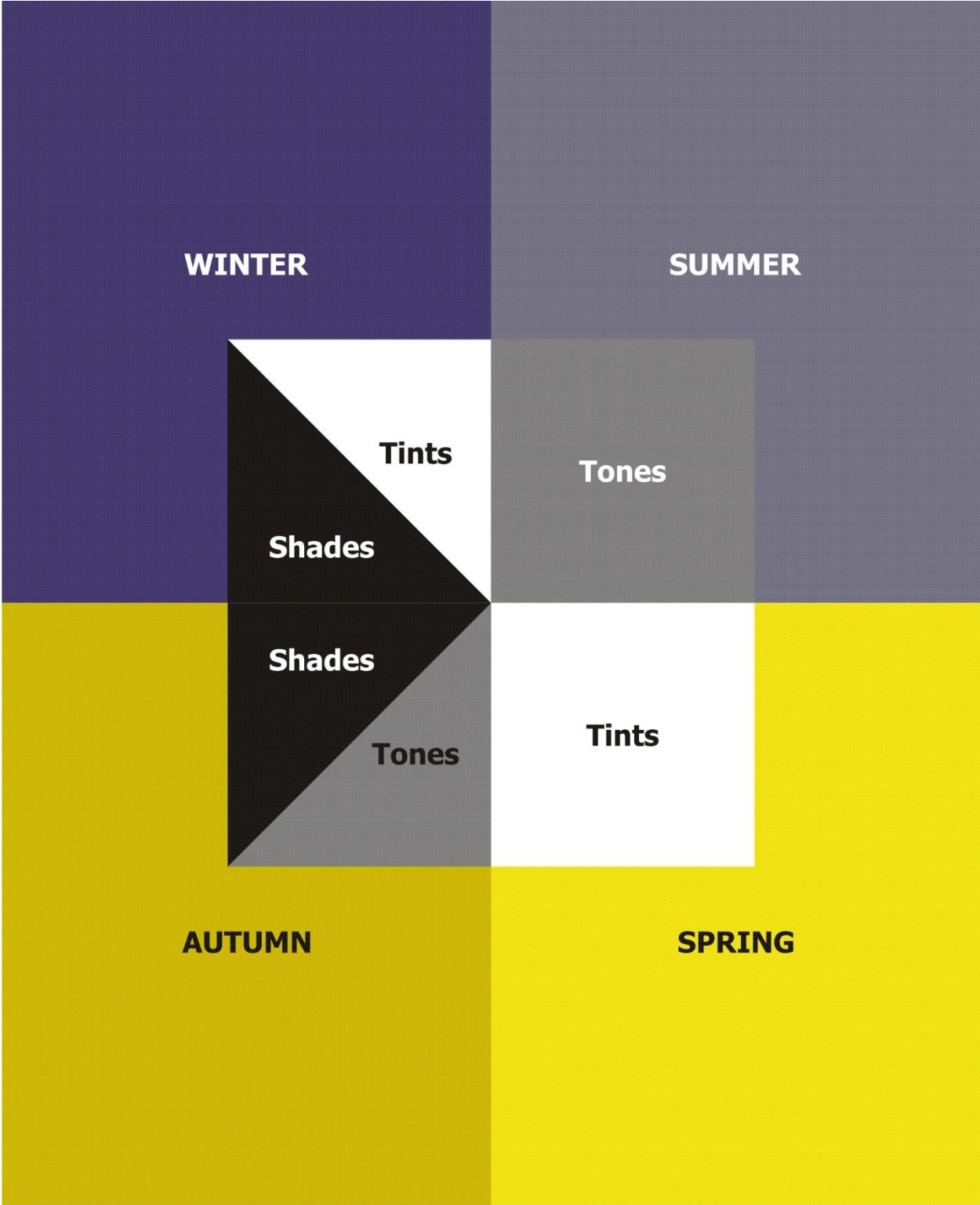
# SEASONAL DIMENSIONS



The next charts show the undertone, value, and intensity of the four seasonal palettes. The Autumn category has two palettes – shades (value) and tones (intensity).

|           | Winter        | Spring | Summer        | Autumn                  |
|-----------|---------------|--------|---------------|-------------------------|
| UNDERTONE | Cool          | Warm   | Cool          | Warm                    |
| VALUE     | Light to Dark | Light  | Light to Dark | Light to Dark<br>Muted  |
| INTENSITY | Bright        | Bright | Muted         | Bright to<br>Muted Dark |

# SEASONAL DIMENSION CHART





# COLOUR DIMENSIONS



# SEASONAL PALETTES



Notice that the colour names are indicative of the season.

| WINTER          | SPRING       | SUMMER         | AUTUMN       |
|-----------------|--------------|----------------|--------------|
| Ice white       | Ivory        | Soft white     | Eggshell     |
| Ice gray        | Cream        | Stone          | Oyster white |
| True gray       | Honey        | Nickel         | Mushroom     |
| Dark gray       | Camel        | Granite        | Sand         |
| Charcoal        | Butterscotch | Graphite       | Oatmeal      |
| Black           | Caramel      | Smoky taupe    | Pecan        |
| Black brown     | Golden tan   | Rose brown     | Spice        |
| Clear taupe     | Paprika      | Rose beige     | Cocoa        |
| Stone beige     | Cinnamon     | Rose taupe     | Espresso     |
| Black burgundy  | Nutmeg       | Taupe          | Coffee       |
| Bright burgundy | Clove        | Charcoal taupe | Mahogany     |
| Cherry red      | Pearl gray   | Old wine       | Rust         |
| True red        | Dove gray    | Soft wine      | Copper       |
| Cerise          | Poppy red    | Soft burgundy  | Brick        |
| Magenta         | Coral red    | Mauve          | Tomato       |
| Fuchsia         | Coral        | Dusty rose     | Pimento      |
| Hot pink        | Coral pink   | Old rose       | Sienna       |
| True pink       | Coral peach  | Rose           | Burnt orange |
| Ice pink        | Peach pink   | Pink ash       | Shrimp       |
| Lemon yellow    | Warm pink    | Powder pink    | Salmon       |
| Ice yellow      | Pink pearl   | Raspberry      | Terra cotta  |
| Emerald         | Blush        | Watermelon     | Orange       |
| Blue-green      | Peach        | Strawberry     | Pumpkin      |
| Bottle green    | Apricot      | Cranberry      | Marigold     |
| Hunter green    | Cantaloupe   | Soft lemon     | Harvest gold |

|                  |                  |                 |                |
|------------------|------------------|-----------------|----------------|
| Pine green       | Daffodil         | Ocean green     | Umber          |
| Ice green        | Buttercup        | Soft turquoise  | Wheat          |
| Ice mint         | Primrose         | Sea foam        | Mustard        |
| Ice turquoise    | Sun yellow       | Ash green       | Bronze         |
| Vivid turquoise  | Banana           | Smoky green     | Curry          |
| Hot aqua         | Citrus           | Green haze      | Avocado        |
| Bright teal      | Apple green      | Slate green     | Moss           |
| Ice blue         | Lime green       | Soft aqua       | Olive          |
| Arctic true blue | Leaf green       | Wedgwood        | Loden green    |
| China blue       | Sprout green     | Powder blue     | Sage           |
| Peacock          | Mint             | Ash blue        | Khaki          |
| True blue        | Light turquoise  | Ocean blue      | Celery         |
| Electric blue    | Bright turquoise | Slate blue      | Deep forest    |
| Royal blue       | Robin's egg blue | French blue     | Jungle         |
| Midnight navy    | Aqua             | Steel blue      | Teal green     |
| Royal navy       | Cornflower blue  | Gray navy       | Teal turquoise |
| Indigo           | Hyacinth         | Blue smoke      | Teal aqua      |
| Royal purple     | Bluebell         | Blue plum       | Teal blue      |
| Vivid purple     | Clear navy       | Blueberry       | Teal navy      |
| True purple      | Periwinkle       | Soft periwinkle | Marine navy    |
| Bright violet    | Crocus           | Purple haze     | Aubergine      |
| Red-violet       | Iris             | Purple smoke    | Grape          |
| Ice violet       | Light violet     | Orchid          | Mulberry       |
| Ice purple       | Lilac            | Lavender        | Brown-burgundy |





*ACTIVITY 10: For each season, create a palette of at least 10 different colours, and name each appropriately.*



# SEASONAL DESCRIPTIONS

Each season has its own unique qualities and personality.

## QUALITIES

| Winter  | Spring  | Summer   | Autumn  |
|---|---|--|---|
|  |  |  |  |
| Intense   | Light   | Soft   | Soft or dark  |
| True  | Bright  | Muted  | Earthy  |
| Contrasting   | Clear   | Powdered   | Woodsy  |
| Icy to deep   | Crisp   | Misty  | Mossy   |
| Primary   | Fresh   | Harmonious   | Rich  |
| Vivid   | Vibrant   | Smoky  | Spicy   |
| Sharp   | Lively  | Dusty  | Tangy   |
| Stark   | Radiant   | Faded  | Spectacular   |

## PERSONALITY

| Winter        | Spring    | Summer   | Autumn    |
|---------------|-----------|----------|-----------|
| Striking      | Glowing   | Balanced | Natural   |
| Dramatic      | Vivacious | Elegant  | Strong    |
| Bold          | Cheerful  | Sincere  | Decisive  |
| Sophisticated | Friendly  | Refined  | Effective |
| Distinctive   | Youthful  | Peaceful | Mature    |

## EXAMPLES

| Winter           | Spring           | Summer           | Autumn         |
|------------------|------------------|------------------|----------------|
| Cher             | Cate Blanchett   | Angelina Jolie   | Emma Stone     |
| Lucy Liu         | Drew Barrymore   | Jennifer Aniston | Julia Roberts  |
| Salma Hayek      | Gwyneth Paltrow  | Jessica Biel     | Julianne Moore |
| Antonio Banderas | Daniel Craig     | Ben Affleck      | Hugh Jackman   |
| Pierce Brosnan   | Philip S Hoffman | Brad Pitt        | Jim Carrey     |
| Will Smith       | Ryan Gosling     | Mel Gibson       | John Goodman   |

# COLOURING CHARACTERISTICS

Each season has particular colouring characteristics; knowing these can help you do an accurate analysis. Although a person may artificially change any of these characteristics; the palette outcome will not be affected.

## UNDERTONE

Undertone is the underlying quality of the skin, and is a combination of 3 pigments:

- ▶ Haemoglobin - red; shows up as a blue undertone
- ▶ Carotene - yellow
- ▶ Melanin - brownish-black

The amounts of haemoglobin and carotene indicate how much coolness and how much warmth are in the undertone. The amount of melanin indicates value and intensity.

Although the overtone or surface hue of the skin can change, the undertone typically does not change. The undertone can be determined regardless of how the overtone has been changed.

## OVERTONE

Overtone is the colour that we see on the surface of the skin. It can be influenced by:

- ▶ Exposure to the elements
- ▶ Medication
- ▶ Sickness or disease
- ▶ Smoking
- ▶ Diet
- ▶ Ingesting alcohol
- ▶ Pregnancy

## COMPLEXION

| Winter             | Spring             | Summer                       | Autumn                           |
|--------------------|--------------------|------------------------------|----------------------------------|
| Clear & cool       | Clear & warm       | Muted                        | Earthy                           |
| Milky white        | Peaches `n cream   | Porcelain                    | Beige                            |
| Rose-beige         | Translucent        | Rose Ivory                   | Golden beige                     |
| Olive              | High cheek colour  | Light rose                   | Orange                           |
| Black              | Ivory              | Soft rose                    | Caramel                          |
|                    | Peachy pink        | Rose-beige                   | Golden brown                     |
|                    | Beige              |                              |                                  |
| Freckles not usual | Freckles not usual | Taupe freckles a possibility | Reddish-brown freckles are usual |

## HAIR

Hair has many variations in colour. Each person has about seven different colours in the hair which harmonize to create a predominant colour.

Although hair colour may change during a lifetime, natural changes harmonize with the skin and eyes. When colour is applied to the hair, if it is not in harmony with the natural undertone, value, and intensity, balance may be destroyed. The hair could be too ash, too red, too light, or too dark.

Hair colour universally follows values; here is a typical chart.



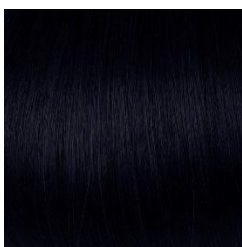
In addition, hair is classified by undertone or chroma; here are some typical classifications:

- ▶ R – red
- ▶ N - neutral
- ▶ A – ash
- ▶ G – gold
- ▶ V – violet

## Hair Colour for Each Season

This chart shows the range of hair colours for each season.

| Winter      | Spring            | Summer       | Autumn          |
|-------------|-------------------|--------------|-----------------|
| Black       | Strawberry blond  | Flaxen blond | Red             |
| Brown-black | Golden blond      | Ash blond    | Auburn          |
| Blue-gray   | Golden brown      | Taupe        | Copper          |
| Silver-gray | Warm black (rare) | Blue-gray    | Soft warm brown |
|             | Creamy white      | Silver-gray  | Red-brown       |
|             |                   |              | Dark brown      |
|             |                   |              | Golden gray     |



## Changing Hair Colour



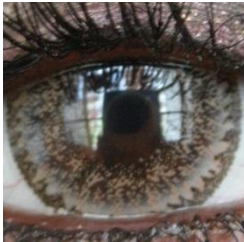
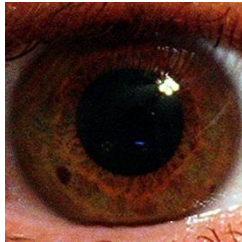




This chart gives information on changing hair colour.

| Season        | Adding Colour   | Turning Gray   |
|---------------|---|--|
| <b>Winter</b> | Dark, cool hair is the most difficult to colour. If the hair is lightened too much, the person may appear washed out. If the hair turns brassy, the person's skin may appear an unhealthy orange. | Silver hair can contrast with the natural depth of the hair, creating a striking, dramatic appearance. |
| <b>Spring</b> | Ash colours may cause the skin to appear pasty. Light springs could avoid colours that are too red or too dark.   | Light hair may fade to a creamy gray. Dark hair may be dulled by the gray.                             |
| <b>Summer</b> | Difficult to colour, as red always comes appears; this could create sallowness in the complexion. Straight ash can work, but colourists tend to be leery of using "green"!                        | Silver hair can act as a natural highlight, since the natural hair is already ash.                     |
| <b>Autumn</b> | Be careful going to light and bright. Look at the natural colouring for guidance. Otherwise, go for it!   | Red hair may fade to a golden gray. Brown hair may clash with the gray in a "salt and pepper" look.    |



## EYES

Any season can have any colour of eye it is the eye pattern and colours within the eye that can be indicative of a season.

| Winter  | Spring  | Summer   | Autumn  |
|---|---|--|---|
| Cool  | Warm  | Cool   | Warm  |
| Deep or Icy   | Clear   | Soft   | Woodsy  |
| Spokes  | Halo or marble  | Cloudy   | Speckles & starburst  |
|   |   |   |   |
|  |  |  |  |

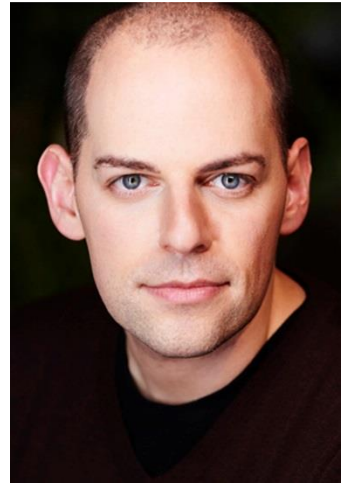
*ACTIVITY 9: For each season, find at least 3 photographs of people that are good representatives.*

# WINTER





# SPRING





# SUMMER





# AUTUMN



# ADVANCED COLOUR ANALYSIS

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Advanced colour analysis expands colour palettes beyond the four seasons. By being more specific, the resulting palette has more of a 'wow' impact.

## **Janet's Story**

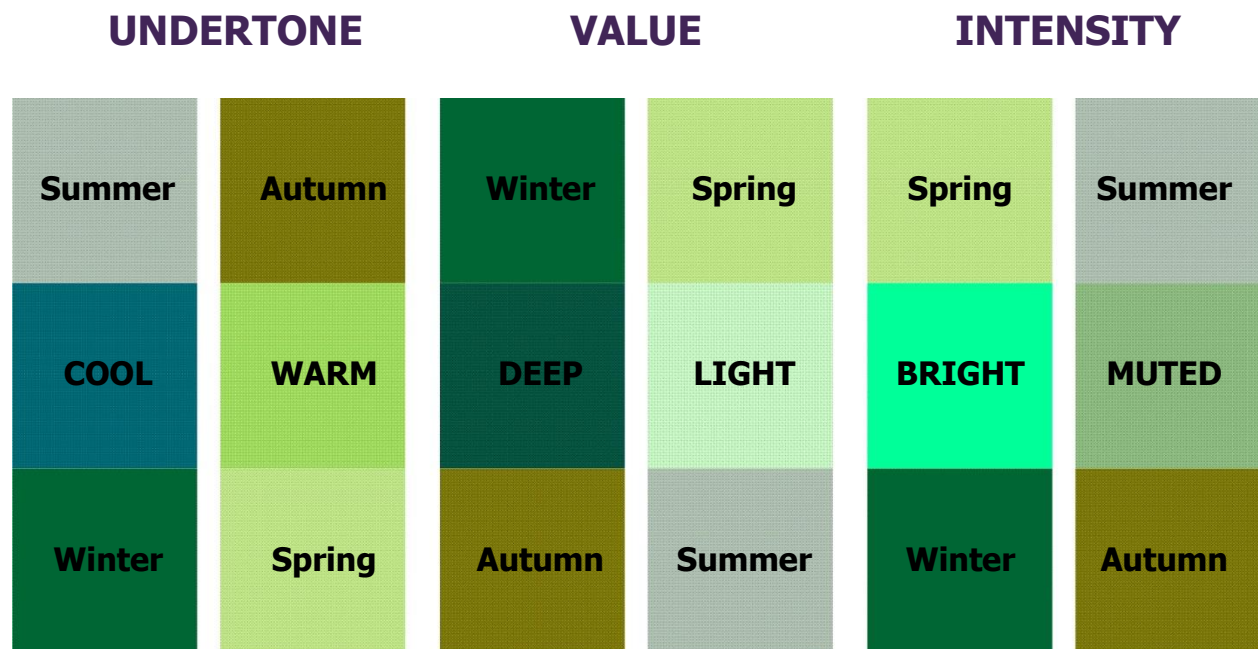
Janet was a very unhappy 'Summer'. She had been professionally colour analyzed, and although she followed the palette faithfully, she never really felt at home with the Summer colours. She was concerned that she had been incorrectly analyzed.

Janet came to my first Advanced Colour Analysis training. As it turned out, she *was* a Summer – just not a True Summer. When Janet wore the Summer colours that were less cool, but still rain-washed, she got the 'wow' factor.

Interestingly, our next client, Rachel, was an Autumn who looked best in colours that were less warm, but rain-washed. Janet and Rachel, although two different Seasons, actually looked best in the same colours – which happened to be the palette sitting between the Summer and Autumn.

# SEASONAL COMMONALITIES

As we have been seeing in all of the charts, every seasonal palette has something in common with every other seasonal palette. In this chart the middle row shows what the palettes on either side have in common.



# FLOW DIMENSIONS

Each season has something in common with each of the other seasons, depending on the undertone, value and intensity. Some colours belong in more than one palette. The flow palettes are the palettes *between* the seasonal palettes. Study the chart below to see how undertone, value and intensity relate to the four seasons. The six flow palettes are shown in the middle column.

|                  |                            |               |
|------------------|----------------------------|---------------|
| <b>UNDERTONE</b> | <b>COOL   blue-based</b>   | <b>Winter</b> |
|                  |                            | <b>Summer</b> |
|                  | <b>WARM   yellow-based</b> | <b>Spring</b> |
|                  |                            | <b>Autumn</b> |
| <b>VALUE</b>     | <b>DEEP   shades</b>       | <b>Autumn</b> |
|                  |                            | <b>Winter</b> |
|                  | <b>LIGHT   tints</b>       | <b>Spring</b> |
|                  |                            | <b>Summer</b> |
| <b>INTENSITY</b> | <b>BRIGHT   no tones</b>   | <b>Winter</b> |
|                  |                            | <b>Spring</b> |
|                  | <b>MUTED   tones</b>       | <b>Summer</b> |
|                  |                            | <b>Autumn</b> |

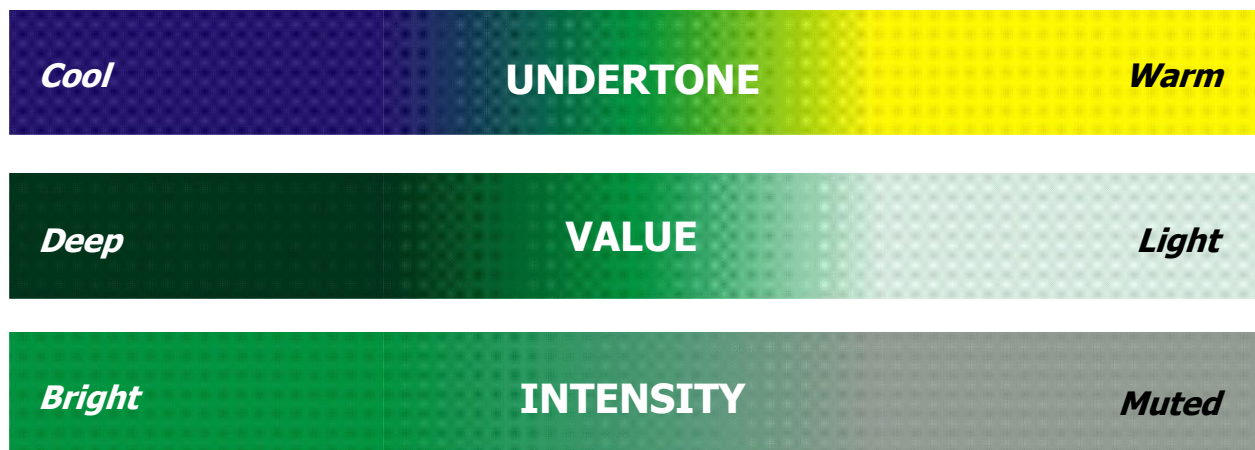


# FLOW COLOURING CHARACTERISTICS

As colours can flow between seasons, so can people. This means there are three further possibilities for fine-tuning the palette, with the fourth option being a “true” season and not flowing. The four seasonal palettes are now expanded into 16. The flow palette can be determined by the hue, value, and intensity of the overtone. The person has colouring characteristics that are similar to the flow palette. A person who is primarily:

- Cool could be Cool Winter or Cool Summer
- Warm could be Warm Spring or Warm Autumn
- Deep could be Deep Autumn or Deep Winter
- Light could be Light Summer or Light Spring
- Bright could be Bright Spring or Bright Winter
- Muted could be Muted Autumn or Muted Summer

Think of each of the undertone, value, and intensity scales as a continuum from one extreme to the other. Each person can be placed anywhere on the continuum on each of the three scales. They could be at either extreme, or somewhere in the middle.



## COOL

The cool person has colouring characteristics of both winter and summer. The hair is dark cool brown. The skin is rose-beige. The eye pattern can contain both spokes and cloudiness.

The colours are midway between the winter and summer palettes; cool and medium intensity.



## WARM

The warm person has colouring characteristics of both spring and autumn. The hair is usually light reddish-brown. The skin is creamy-beige. This is the spring that may freckle. The eye pattern may contain both a halo and speckles.

The colours are midway between the spring and autumn palettes; warm, medium intensity, and medium value.

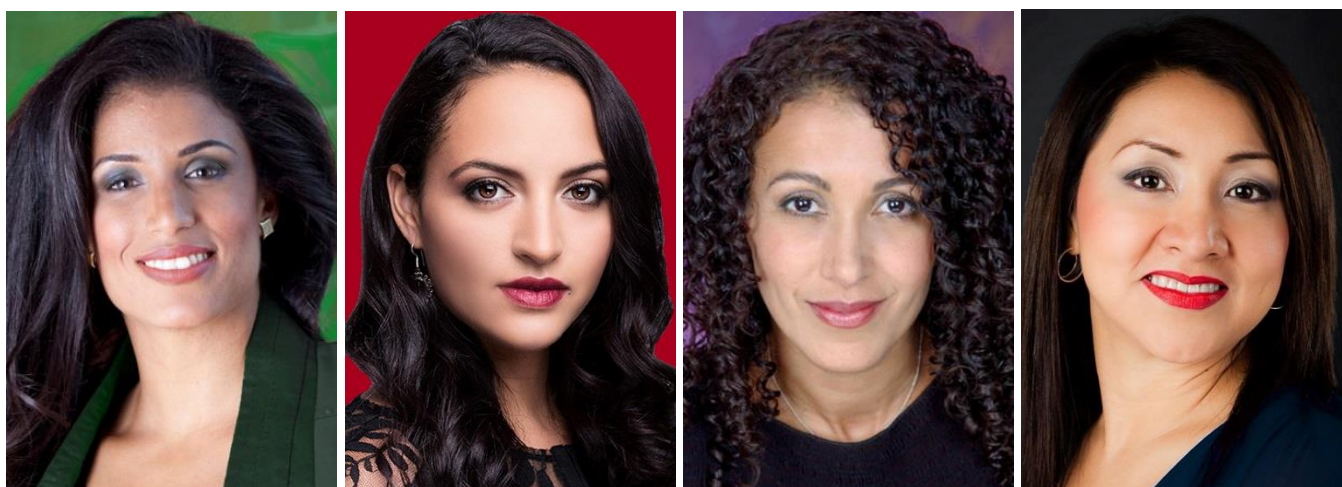




## DEEP

The deep person has colouring characteristics of both winter and autumn. The hair is typically dark brown. This is the winter who can handle some cool red in the hair, and who may have a tendency to freckle. The autumn may have a very dramatic look. The eye pattern can contain both spokes and speckles.

The colours are low in value, and neutral undertone - balanced between cool and warm.



## LIGHT

The light person has colouring characteristics of both spring and summer. The hair is typically blond, and may appear neither ashy nor golden. The eye pattern can contain both a halo and cloudiness.

The colours are high in value, and neutral undertone - balanced between cool and warm.



## BRIGHT

The bright person has colouring characteristics of both winter and spring. The hair may be black, and the skin very light, creating a high contrast look. The eye pattern can contain both spokes and a halo.

The colours are high intensity, and neutral undertone - balanced between cool and warm.





## MUTED

The muted person has colouring characteristics of both summer and autumn. The hair is typically light brown, and may appear to have neither taupe nor red. The eye pattern can contain both cloudiness and speckles.

The colours are low intensity, and neutral undertone - balanced between cool and warm.



*ACTIVITY 10: Find at least one person for each flow.*

# FLOW PALETTES

## UNDERTONE FLOWS

| Cool – <i>Winter / Summer</i> |                | Warm – <i>Spring / Autumn</i> |                |
|-------------------------------|----------------|-------------------------------|----------------|
| True gray                     | Magenta        | Light tan                     | Pimento        |
| Cold gray                     | Arctic pink    | Tan                           | Deep coral     |
| Charcoal                      | Aquamarine     | Golden tan                    | Coral peach    |
| Graphite                      | Ocean green    | Sable                         | Light orange   |
| Slate gray                    | Hunter green   | Sand                          | Squash         |
| Light gray                    | Ocean blue     | Oatmeal                       | Turnip         |
| Nickel                        | Steel blue     | Pecan                         | Wheat          |
| Stone                         | Royal navy     | Almond                        | Harvest gold   |
| Ice gray                      | Blue plum      | Light camel                   | Old gold       |
| Soft white                    | Royal purple   | Camel                         | Sunflower      |
| Clear taupe                   | Red violet     | Brown sugar                   | Lime           |
| Ice taupe                     | Purple magenta | Ginger                        | Chartreuse     |
| Burgundy                      | Arctic violet  | Cocoa                         | Grass green    |
| Cranberry                     | Arctic purple  | Clove                         | Teal turquoise |
| Deep raspberry                | Ice purple     | Nutmeg                        | Warm navy      |
| Raspberry                     | Purple frost   | Warm brown                    | Warm purple    |
| Strawberry                    | Lavender       | Light cinnamon                |                |
| Deep rose                     |                | Cinnamon                      |                |
| Shocking pink                 |                | Deep cinnamon                 |                |
| Light magenta                 |                | Paprika                       |                |



## VALUE FLOWS

| Dark – <i>Winter / Autumn</i> |                   | Light – <i>Spring / Summer</i> |              |
|-------------------------------|-------------------|--------------------------------|--------------|
| Dark chocolate                | Grass green       | Pearl gray                     | Soft blue    |
| Black brown                   | Jungle green      | Dove gray                      | Sky blue     |
| Charcoal brown                | Hot aquamarine    | Nickel                         | Denim blue   |
| Stone beige                   | Deep aquamarine   | Rose beige                     | Wedgwood     |
| Deep burgundy                 | Bright teal green | Watermelon                     | Cornflower   |
| Strong red                    | Deep teal green   | Coral                          | Hyacinth     |
| Orange fire                   | Deep teal blue    | Coral pink                     | Delphinium   |
| Deep forest                   | Deep navy         | Deep rose                      | Periwinkle   |
| Spruce green                  | Purple navy       | Warm rose                      | Ocean blue   |
| Pine green                    | Deep purple       | Peach pink                     | Clear navy   |
| Hunter green                  | Boysenberry       | Warm pink                      | Bright navy  |
| Fern                          | Aubergine         | Pink ash                       | Crocus       |
|                               |                   | Powder pink                    | Warm violet  |
|                               |                   | Soft lemon                     | Light violet |
|                               |                   | Aquamarine                     | Iris         |
|                               |                   | Pastel turquoise               | Amethyst     |
|                               |                   | Turquoise                      | Orchid       |
|                               |                   | Pastel aqua                    | Lavender     |
|                               |                   |                                | Lilac        |

*ACTIVITY 11: Create a palette of at least 5 colours for each flow, and name each appropriately.*

## INTENSITY FLOWS

| Bright – <i>Winter / Spring</i> |                  | Muted – <i>Summer / Autumn</i> |                     |
|---------------------------------|------------------|--------------------------------|---------------------|
| Warm black                      | Aquamarine       | Taupe brown                    | Soft teal green     |
| Brown black                     | Ice turquoise    | Smokey brown                   | Soft teal turquoise |
| Poppy red                       | Bright turquoise | Rose brown                     | Soft teal aqua      |
| Pink red                        | Bright aqua      | Rose taupe                     | Soft teal           |
| Electric pink                   | Peacock          | Rose beige                     | Soft teal blue      |
| Hot pink                        | Chinese blue     | Mushroom                       | Soft teal navy      |
| Shocking pink                   | Hyacinth         | Cafe au lait                   | Soft navy           |
| Light magenta                   | Ice blue         | Bittersweet red                | Grape               |
| Warm pink                       | Arctic blue      | Brown red                      | Red grape           |
| Arctic pink                     | Ice periwinkle   | Soft red                       | Old wine            |
| Ice pink                        | Clear navy       | Burnt rose                     | Brown burgundy      |
| Pink frost                      | Bright navy      | Shrimp                         | Soft burgundy       |
| Pink pearl                      | Clear violet     | Celery                         |                     |
| Ice lemon                       | Arctic violet    | Warm gray-green                |                     |
| Buttercup                       | Arctic purple    | Willow green                   |                     |
| Lemon yellow                    | Ice purple       | Smokey green                   |                     |
| Ice green                       | Purple frost     | Soft turquoise                 |                     |
| Ice mint                        | Lilac            | Aquamarine                     |                     |
| True green                      |                  | Slate green                    |                     |
| Emerald                         |                  | Soft teal green                |                     |

# THE COLOUR ANALYSIS PROCESS

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Colour analysis takes practice. The more you study the colours and assess the impact of colours on an individual's colouring, the easier it will become. If you have integrated the theory from the previous chapters on colour, then the process of colour analysis can be systematic and logical.

## COLOUR ANALYSIS OUTLINE

### **STEP 1: PREPARE**

1. Prepare the space with the mirror and full-spectrum lighting.
2. Introduce colour analysis and explain the process to the client.
3. Have the client remove:
  - ▶ makeup
  - ▶ tinted contact lenses
  - ▶ eye wear
  - ▶ earrings

4. Drape the client in a white cape. If the hair is tinted, cover it with a white scarf. You may wear a white lab coat or white top. You can ask:
  - "Have you added hair colour? If yes:
  - "What was your hair colour when you were a teenager?"
  
5. Visually assess the client's natural colouring: hair colour, eyebrow colour, eye pattern, skin tone.



## STEP 2: ASSESS UNDERTONE



Using Professional Undertone Indicators and Metallics, compare each cool colour with a corresponding warm. The neutral undertones are for back-up; I use them only if the difference between Cool and Warm is negligible. I find that after comparing the Neutral with the Cool and Warm, it can be easier to see if the person is slightly more Cool or slightly more Warm. Check <https://www.youtube.com/watch?v=A8tMcE-Z3z4> for how to drape.

| Cool     | Warm         | Neutral     |
|----------|--------------|-------------|
| Gray     | Brown        | Cool brown  |
| Pink     | Light orange | Warm pink   |
| Blue     | Green        | Turquoise   |
| White    | Cream        | Off-white   |
| Blue-red | Orange-red   | Neutral-red |
| Silver   | Gold         |             |

### STEP 3: ASSESS SEASON

Using the Seasonal Indicators and Metallics, compare:



**If Cool**

**If Warm**

| Winter        | Summer         | Autumn       | Spring      |
|---------------|----------------|--------------|-------------|
| Hot Pink      | Dusty Rose     | Orange       | Peach       |
| Black         | Taupe          | Brown        | Camel       |
| Royal Blue    | Gray-Blue      | Teal Blue    | Aqua        |
| Blue-Green    | Slate Green    | Olive        | Leaf        |
| Magenta       | Soft Plum      | Mustard      | Yellow      |
| Purple        | Purple Smoke   | Aubergine    | Lilac       |
| Cherry Red    | Strawberry     | Poppy        | Tomato      |
| Ice White     | Soft White     | Ecru         | Ivory       |
| Bright Silver | Antique Silver | Antique Gold | Bright Gold |

## STEP 4: ASSESS FLOW



The person is likely to be a flow if in either of the previous two steps the difference was negligible.

If the difference between Cool and Warm was minimal, then the person may have a Neutral undertone, and be a flow between a Cool season and a Warm season.

If the difference in the seasonal analysis was minimal, then the person may be a flow between those two seasons.

When you do the Flow analysis, you will likely only compare the most obvious flow/s with the true Season.

Using the Flow Indicators and the appropriate Seasonal Indicator, compare each flow colour with a comparable Seasonal colour (e.g. compare a Flow blue with the Seasonal blue).

Here are the Flow options for each Season.

| Winter      | Spring      | Summer      | Autumn      |
|-------------|-------------|-------------|-------------|
| True Winter | True Spring | True Summer | True Autumn |
| Cool        | Warm        | Cool        | Warm        |
| Deep        | Light       | Light       | Deep        |
| Bright      | Bright      | Muted       | Muted       |

## STEP 5: DEMONSTRATE RANGE OF COLOURS

Prior to this step you have the option of a makeup lesson or application using the client's best colours. If the client's hair has been coloured outside the palette, and you have hair samples, you could also have the client wear bangs in the palette that suits them.



From the Extender Drapes, choose the rings that are appropriate for the individual. If you are using drapes from our company, each seasonal palette is on its own ring. However, you will notice that some rings contain colours for more than one season, as many colours belong to more than one palette. As you demonstrate each colour on the client, identify the "Wow" colours.

## STEP 6: COMPLETE

1. Remove the cape and scarf.
2. Demonstrate the swatch wallet. Show how the book is a guideline only; the colours do not need to match exactly.
3. If the person is a 'flow', you can include an add-on card. A flow card can go into a seasonal wallet, or a seasonal card into a flow wallet.
4. Demonstrate appropriate hair and makeup colours, if this has not already been done.
5. Complete!





# HOW TO USE FLAGS

Colour flags are comprised of a series of fabric strips sewn together to create a palette. There are 10 palettes: four seasonal and six flow.

I use the flags for these purposes;

1. To do a quick analysis, if a complete analysis is inconvenient for the time and location.
2. To demonstrate colour in front of an audience.
3. To add visual appeal for marketing, such as for media interviews or at trade shows.
4. To assist in demonstrating a palette to a client during a complete colour analysis.
5. To get a 'sneak preview' of how a palette looks on a person prior to the consultation.
6. To anchor the palette for the client at the completion of the consultation.
7. To sell to the client as a more comprehensive aid than the swatch wallet.

You can click on this video for a demonstration on how to use the flags.



Compare these flags:

## STEP 1. UNDERTONE

**Cool**



**Warm**



## STEP 2. SEASON

**IF COOL:**

**Winter**



**Summer**



**IF WARM:**

**Autumn**



**Spring**



## STEP 3. FLOW

### IF WINTER:

**Winter**



**Cool**



**Deep**



**Bright**



### IF SUMMER:

**Summer**



**Cool**



**Light**



**Muted**



**IF AUTUMN:**

**Autumn**



**Warm**



**Deep**



**Muted**



**IF SPRING:**

**Spring**



**Warm**



**Light**



**Bright**



# HOW TO CROSS DRAPE

## INDICATOR DRAPES

### **Compare two sets**

It is easiest to compare two indicator drapes at a time. The set that you think is more positive goes on the bottom, and the set that you think is more negative goes on top. This allows you to end with the positive colour.

### **To use the first set**

When using the first set, hold the fabric or ring in your subordinate hand (left for most people) and place the individual fabric under the client's face so that the widest part goes across. Tuck the fabric into the cape on the opposite side to keep it secure.

### **To use the second set**

When using the second set, keep the fabric or ring in your dominant hand and place the individual fabric under the client's face so that the widest part goes across.

### **To remove the top fabric**

When removing the top fabric, move your dominant hand holding the ring or seam down and away. Avoid positioning your arm in front of the fabric, as this will interfere with making the comparison.

For a demonstration on how to use the drapes, please click on the video.



## **EXTENDER DRAPES**

With the ring in your left hand, position the entire set under the client's face. The neutrals are on top, followed by reds, yellows, greens, blues, and purples.

As you turn each fabric away from the client, position it in place behind the client's back (or you will have a great deal of folding!).

## **CARING FOR YOUR COLOUR ANALYSIS SUPPLIES**

Do not wash the colour analysis tools, as colours may change. Store fabrics out of direct sunlight to keep them from fading. Keep fabrics lying flat or folded when not in use, and store them in a dry place. If a fabric sample becomes ruined, it can be replaced.

Some edges may fray. If this is a concern, a fray check product may be purchased from a fabric store.



# WHAT TO LOOK FOR

- 1. Facial details** (lines, shadows, blemishes, scars, beardline, etc.)
  - emphasized
  - diminished
  
- 2. Skin colour**
  - unhealthy: greyish, anaemic, jaundiced
  - healthy: rosy or golden glow
  
- 3. Skin consistency**
  - patchy, uneven
  - smooth, even
  
- 4. Jaw line**
  - wider, dropped (double chin may appear)
  - narrower, lifted up
  
- 5. Eyes**
  - faded, dull, lacklustre
  - intense, bright, sparkling
  
- 6. Hair**
  - dull, faded, in discord with the colour
  - shiny and intense; in harmony with the colour
  
- 7. Focus**
  - down to jaw line; colour takes over
  - up to eyes; person more important than colour
  
- 8. Balance**
  - interrupted; person & colour disconnected
  - harmonious; person & colour are connected

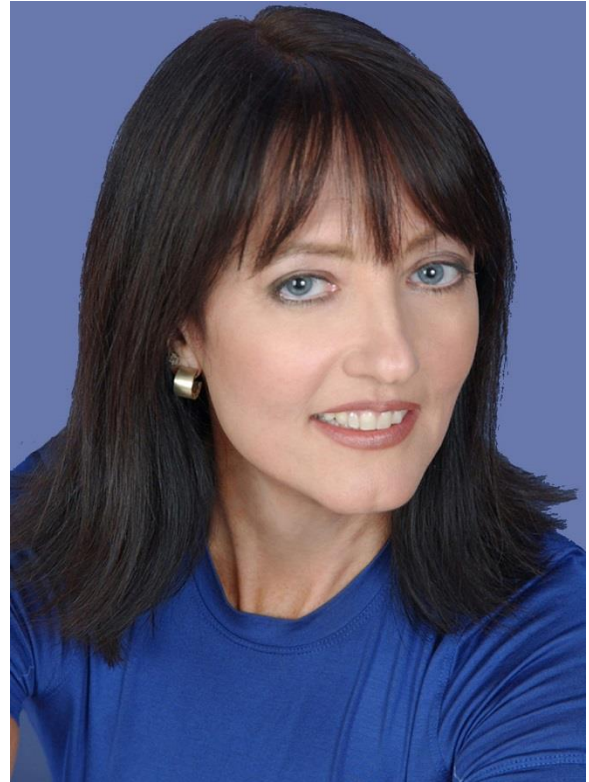
**WARM VS COOL**



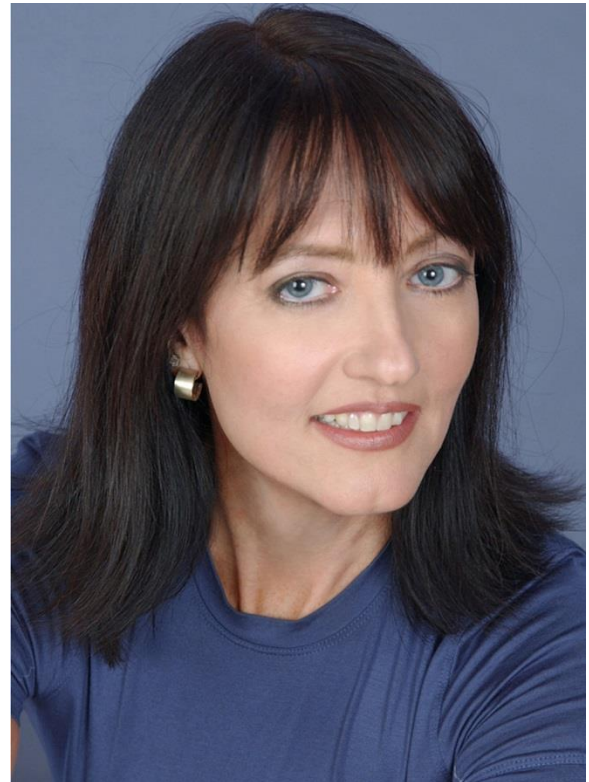
**SUMMER VS WINTER**



## WARM VS COOL



## WINTER VS SUMMER





**COOL VS WARM**



**AUTUMN VS SPRING**



## COOL VS WARM



## SPRING VS AUTUMN





# CLIENT COMMUNICATION

## HOW TO EXPLAIN THE PROCESS

### **This script is how I explain the process to a client.**

“We’re going to find your ‘wow’ colours. Your wow colours harmonize with you, and allow you to look your best, healthiest, and most powerful. To find your wow colours, we go through three steps. First, we determine if you are Warm, which is yellow-based, or Cool, which is blue-based.” [Show Cool and Warm flags or palettes.]

“Once we’ve established whether you’re Cool or Warm, we then determine what type of Cool, or what type of Warm. Here are the two Cool palettes – you can see that one is intense, and one is muted.” [Show Winter and Summer flags or palettes.] “Here are the two Warm palettes – you can see that one is earthy, and one is light and bright.” [Show Autumn and Spring flags or palettes.] “These four palettes have the names of the Seasons – Winter, Spring, Summer, Autumn.”

“Once we’ve determined your Season, we then assess the type of Season. Each Season has four possibilities. When we identify your final palette, we will demonstrate it on you so that you experience your wow colours.”

“You will receive a swatch wallet with your wow colours, and we’ll also go through the makeup and hair colours that are best for you.”

“The colours that we use for comparison are chosen because they are the easiest to see the difference. We’re not concerned if you would wear them or not – we ignore the colour and focus on how your colouring harmonizes or conflicts. At the end when we focus on your wow palette, we’ll pay attention to how you feel about the colours.”

“We also want to make sure we’re showing you the colours that you would naturally be drawn to. What kinds of colours do you usually wear? What kinds of colours do you usually avoid?”

“While we do the analysis, we may do comparisons with colours where both are negative, or where both seem positive. We always want to focus on which one is best – even if they both seem bad or they both seem good. As we go through the steps, the colours will be closer, and the differences less distinct.”

“To do an accurate analysis we need to work with your authentic colouring. For this reason we need to remove all outside colour interference. Makeup, jewellery, eyewear, and tinted contact lenses need to be removed. If your hair has been coloured, we will cover it with a white scarf; we will also cover your clothing with a white cape. I’m going to look closely at your eye pattern and skin texture, as this will help me with the analysis.”

“Do you have any questions?”

Note: As you move from one step to another, explain what you are doing and show the palettes that you’re comparing.

Here are some communication tips that may help you during the consultation.

1. Be pleasant and smiling; match your body language and tonality to your client.
2. Use a neutral, pleasant tonality. Be aware of speaking loudly or in a manner that could be viewed as confrontational.
3. Be aware of personal space. Approach gently; make sure you’re close to the person at head level, and not towering over.
4. Maintain a non-confrontational stance. Keep slightly sideways to your client as opposed to a direct “face off”.
5. Be inviting. Let the person know what you are seeing, and confirm that they are with you.  
  
*“I’m seeing that here your jaw line is lifted. What are you seeing?”*
6. Avoid “hard selling” the colours. When people feel they are being coerced they may stop listening.
7. Avoid rushing through the consultation. The client needs to know they are important.
8. When giving your analysis say “In my experience you are...”

# BACK-UP SYSTEMS

If during the analysis you are not able to make a determination with the colours used, you may use any of the following backup systems.

## DRAPES FOR UNDERTONE

If you are unable to determine undertone using the Undertone Indicators, cross-drape colours from the seasonal indicators. See *Step 3: Assess the Season* for the Seasonal colours to compare.

## DRAPES FOR SEASON

If you are unable to determine the season using the Seasonal Indicators, cross-drape the following colours from the extenders according to the person's undertone.

| COOL            |             | WARM         |             |
|-----------------|-------------|--------------|-------------|
| Winter          | Summer      | Spring       | Autumn      |
| Black           | Charcoal    | Golden-brown | Brown       |
| Ice white       | Stone gray  | Cream        | Deep cream  |
| Cherry red      | Cranberry   | Poppy red    | Brick red   |
| Hot pink        | Bright rose | Light orange | Soft orange |
| Intense magenta | Magenta     | Light gold   | Soft gold   |

|                  |            |                  |                 |
|------------------|------------|------------------|-----------------|
| Vivid blue-green | Blue-green | Light leaf green | Soft leaf green |
| Electric blue    | Ocean blue | Warm aqua        | Light teal      |
| Vivid purple     | Purple     | Light rust       | Rust            |

## DRAPES FOR FLOW

If you are unable to determine flow, cross-drape colours from the extenders according to the person's season. Here are some colours you can compare.

### WINTER

| True             | Deep        | Clear        | Cool             |
|------------------|-------------|--------------|------------------|
| Black            | Black-brown | Warm black   | Charcoal         |
| Ice white        | Stone beige | Ice gray     | Stone gray       |
| Cherry red       | Deep red    | Clear red    | Cranberry        |
| Hot pink         | Red-orange  | Bright pink  | Rose             |
| Magenta          | Lemon       | Clear yellow | Soft magenta     |
| Vivid blue-green | Pine green  | Emerald      | Light blue-green |
| Electric blue    | Vivid teal  | Bright blue  | Ocean blue       |
| Vivid Purple     | Deep purple | Violet       | Purple           |

## SPRING

| True       | Light         | Clear        | Warm         |
|------------|---------------|--------------|--------------|
| Camel      | Dove gray     | Warm black   | Golden brown |
| Cream      | Ivory white   | Ice gray     | Deep cream   |
| Coral red  | Watermelon    | Clear red    | Warm red     |
| Peach      | Shell pink    | Bright pink  | Light orange |
| Buttercup  | Pastel yellow | Clear yellow | Light gold   |
| Lime green | Pastel green  | Emerald      | Mango green  |
| Cornflower | Sky blue      | Bright blue  | Warm Aqua    |
| Crocus     | Periwinkle    | Violet       | Rust         |

## SUMMER

| True       | Light       | Soft        | Cool       |
|------------|-------------|-------------|------------|
| Taupe      | Dove gray   | Cocoa       | Charcoal   |
| Soft white | Ivory white | Rose-beige  | Stone gray |
| Strawberry | Watermelon  | Soft red    | Cranberry  |
| Dusty rose | Shell pink  | Rose salmon | Rose       |



|                |               |                |                  |
|----------------|---------------|----------------|------------------|
| Soft plum      | Pastel yellow | Muted yellow   | Soft magenta     |
| Slate green    | Pastel green  | Soft green     | Light blue-green |
| French blue    | Sky blue      | Soft teal blue | Ocean blue       |
| Soft blueberry | Periwinkle    | Soft grape     | Purple           |

## AUTUMN

| True      | Deep        | Soft           | Warm         |
|-----------|-------------|----------------|--------------|
| Brown     | Black-brown | Cocoa          | Golden brown |
| Eggshell  | Stone beige | Rose-beige     | Deep cream   |
| Brick red | Deep red    | Soft red       | Warm red     |
| Orange    | Red-orange  | Rose-salmon    | Light orange |
| Mustard   | Lemon       | Muted yellow   | Light gold   |
| Olive     | Pine green  | Soft green     | Mango green  |
| Teal blue | Vivid teal  | Soft teal blue | Warm aqua    |
| Aubergine | Deep purple | Soft grape     | Rust         |

## FLAGS

Option 1: Place flags to be compared, one on top of another, under the face. As each flag is removed and the one underneath revealed, check for effects.

Option 2: Place a flag across each shoulder to compare two palettes at the same time. On one side the face will appear to lift up; on the other it will become shadowed and appear to drop into the fabric.



## HANDS

Place a flag or drape across each shoulder, and have the person place a hand on each palette. One hand will harmonize, and one will appear disconnected.

## STRIPS

Strips are small photographs of the flags.

Option 1: Use as in option 1 for flags.

Option 2: Place a strip on each side of the face to compare two palettes at the same time.



## DIMENSION ASSESSORS

The dimension assessors are organized by undertone, value, and intensity, each one on a scale of 1 to 9.

### Undertone



### Value



### Intensity



If you use our Dimension Assessors, each strip is in 3 sections; start with the section that seems most different from the person, and move it along the side of the face, continuing with the second strip, and then the third. As you move the strips, look for the range that best harmonizes.

You may find the following chart useful even if you don't have the Dimension Assessors. For hair value, you can also refer to the chart on page 51.

| Palette       | Undertone | Value - Hair | Value - Skin | Intensity |
|---------------|-----------|--------------|--------------|-----------|
| <b>Winter</b> | -4 to -1  | 1 - 4        | 1 - 9        | 6 - 9     |
| <b>Spring</b> | +4 to +1  | 3 - 9        | 7 - 9        | 6 - 9     |
| <b>Summer</b> | -4 to -1  | 4 - 9        | 6 - 9        | 1 - 4     |
| <b>Autumn</b> | +4 to +1  | 2 - 6        | 1 - 8        | 1 - 9     |
| <b>Cool</b>   | -4 to -2  | 4            | 6 - 9        | 4 - 6     |
| <b>Warm</b>   | +4 to +2  | 3 - 6        | 7 - 8        | 6 - 9     |
| <b>Deep</b>   | +1 to -1  | 1 - 3        | 1 - 6        | 6 - 9     |
| <b>Light</b>  | +1 to -1  | 7 - 9        | 8 - 9        | 4 - 6     |
| <b>Bright</b> | +1 to -1  | 2 - 4        | 7 - 9        | 7 - 9     |
| <b>Muted</b>  | +1 to -1  | 4 - 6        | 6 - 7        | 1 - 3     |

## MAKEUP



Use makeup colours typical of the two palettes under debate. On each side of the face apply a different palette. The makeup colours can then be compared at the same time.

In the correct palette, the makeup will blend and appear natural. In the incorrect palette the makeup will sit on the surface of the face and appear unnatural.

## MAKEUP COLOUR ASSESSORS

Use transparencies of different makeup colours to determine which harmonizes best. Just place the transparency over the appropriate area of the face.





## MUSCLE CHECKING

If you're trained in muscle checking, you can use it to check for colours that best suit the person. The person being checked can have their eyes closed so that they do not see the colours being checked.

To muscle check for the best palette, first orient yourself and the person. Ask them to hold their arm parallel to the floor and press gently; if the arm drops ask them to hold it a little stronger until it stays parallel when you press. Tell them to keep that level of strength during the muscle checking process. Now say 'We are going to check for the palette that suits you the best. When it's the best palette, your arm will stay up in an ON response. When it's not the best palette your arm will drop in a OFF response. Show me an ON'. Press lightly, and the arm should stay parallel. 'Show we an OFF'. Press lightly and the arm should drop.

Now you are ready to muscle check the palettes!

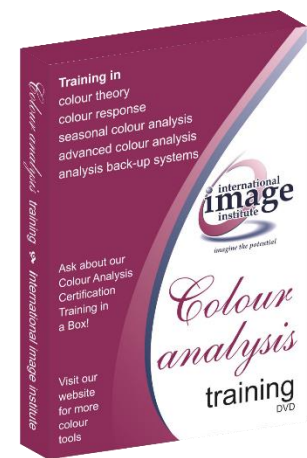
Have the person close their eyes, and drape a palette or flag on their shoulders. Ask them to hold their arm parallel to the floor. Press gently on the forearm. If the arm drops, the palette does not resonate with their personal colouring, and ide-energizes them. If the arm stays parallel, the palette resonates with their personal colouring, and amplifies their energy.



# COLOUR ANALYSIS TOOLS

Here is a checklist of colour analysis tools that we refer to in this book. All of the tools can be found in our webstore at [www.imageconsultantproducts.com](http://www.imageconsultantproducts.com).

- Mirror
- Full spectrum lighting
- Cape
- Scarf
- Metallics
- Undertone Indicators
- Seasonal indicators
- Flow indicators
- Extenders
- Swatch wallets
- Add-on cards
- Colour Strips
- Flags
- Dimension assessors
- Hair bangs
- Makeup
- Makeup Colour Assessors



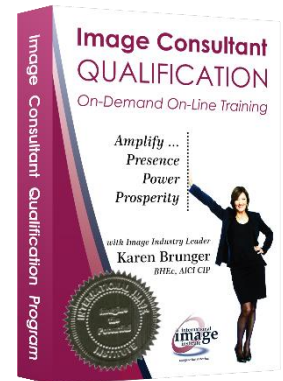
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# Colour Analysis

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