



Mary Garthe

FASHION AND CULTURE

FASHION AND

江苏工业学院图书馆
藏书章

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FASHION

AND

Close

Mary Garthe



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Acknowledgments

Like any project of this nature, this book is not specifically the work of a single person: it could only have attained its current level of polish with the enthusiasm and professionalism of my colleagues John Kane and Misha Lenn.

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—Mary Garthe

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Introduction

Most who undertake the interpretation of color rely solely on the very traditional equations between primary, secondary, and tertiary colors and their many hues. Color is infinitely more complex and challenging when the human element is factored in.

Color's voice speaks of cultural influences, as well as mood and emotional motivation, in a language particular to the person using it.

Human response to history and to the environment is the heart of the decision-making process. Personal associations explain the world's many and varied perceptions of color. The endless combinations of who, what, where, why, when, and how become a colorful celebration of diversity and individuality simultaneously.

The nature of fashion presents additional issues that must be

addressed, allowing for even greater possibilities. This is at the very core of an art form—fashion—that redefines and recreates itself every season. The selection of color for fashion involves three areas: prediction, application and description.

The first, **prediction**, means forecasting: the study of color trends, past and present. It may also include the environment in which the color will be applied and an understanding of the target consumer.

Application is the means of communicating a message. If a bright, sunny yellow is the color of choice, a decision must then be made: will it be used as the foundation for a garment or as an accent? Both choices give the color great importance, but each relays a uniquely different message.

Description. What's in a name? Red may be called cherry, tomato, brick, barn, claret, crimson, scarlet, ruby, or rose. This is true of any of the fundamental colors. Every designer approaches color from their own perspective, and each design and fabrication evokes a different response. They can't all be just plain red, what would be the fun of that?

Mavericks don't follow trends, they create new ones through the innovative nature of their rebellion. A designer may choose a color and then apply it in ways contrary to popular expectations. Today's international marketplace allows for haute couture, deconstruction, reconstruc-

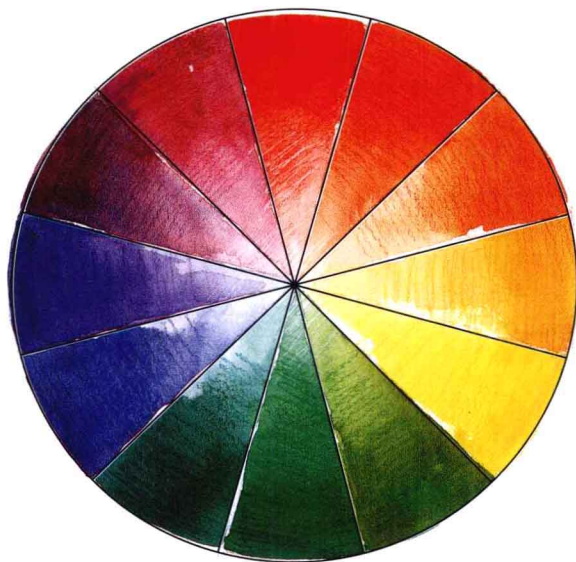
tion, and mass-produced basics—to mention only a few. The size and scope of any faction of the fashion industry may vary, but the availability of choice is the key. Some of the most successful statements are those made from a personal point of view. When someone finds a color story that best illustrates the image they are trying to project, it becomes their safety net. With that security in place, they are then free to experiment with passing fads.

The points touched upon in this book are a sampling of the rich supply of inspiration and raw materials the world landscape provides. The fashion world is now influenced from many directions. The future lies in establishing a strong, basic appreciation for color theory, then applying it to the adventure of understanding and interpreting color each time.

Fashion and Color can be used as a starting point for investigating the many possible applications of color in fashion. In these pages, color combinations, effective color messages, and creative uses of color are all explored within the context of culture, historical reference, environmental factors, emotional assignments to color, and, most importantly, a strong regard for style.

Jay Calderin
Publisher/Editor-In-Chief
Maverick Magazine

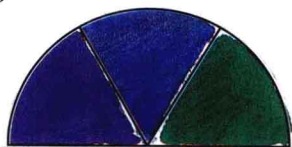
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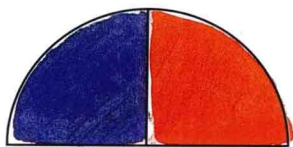
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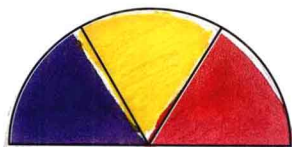
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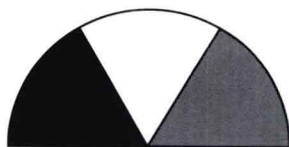
Analogous



complementary



split-complementary



Achromatic

The Color Wheel

Sir Isaac Newton designed the first color circle. This became the color wheel; the map that we use today to predict a color's appearance. A color's hue and intensity can be determined according to its coordinates on the wheel, thus the wheel acts as a color ordering system that helps us mix or match colors.

The twelve segments of the color wheel consist of primary, secondary, and tertiary hues and their specific tints and shades. Starting with red at the top, the primary hues of red, yellow, and blue form an equilateral triangle within the wheel. The three secondary hues, orange, violet, and green, stand between the primary hues and form another triangle. Finally, red orange, yellow orange, yellow green, blue green, blue violet, and red violet, all combinations of a primary and secondary hue, form the six tertiary hues. This arrangement gives visual order to the sequence of color balance and harmony.


Because the color wheel arranges color systematically, it is invaluable

to the designer seeking to develop a specific color scheme. For the purposes of this book, five color schemes are discussed: monochromatic, analogous, achromatic, complementary, and split-complementary.

Monochromatic schemes consist of any shade or tint of a single color. Analogous schemes incorporate any shade, tint or tone of colors that are adjacent to each other on the wheel. Achromatic schemes are considered colorless because they contain only blacks, whites, and grays. Complementary schemes combine shades or tones of a color and the hue found opposite on the color wheel, for example, yellow and violet. Split-complementary schemes combine a single color with the colors adjacent to its complement on the color wheel.

Whether you are building a wardrobe, designing a line of clothing, or simply choosing an ensemble, this valuable color guide will help identify color combinations that are harmonious and beautiful.

How to Use This Book



The colors we choose to surround ourselves with communicate much about our way of life, our culture, and our beliefs, perceptions, and inner feelings. To articulate this “visual message”, we add form and texture to the mix. And the voice of color speaks perhaps the loudest in individual clothing choices. A wardrobe that lacks a balance of color sends an incomplete message.

Color’s quiet impact comes from the fact that it is both decorative and evocative: blue is “cool,” red is “warm,” and light and dark refer not only to the amount of white or black a color contains, but also to moods those colors suggest.

This book introduces the language of color in terms of clothing. Getting dressed is an age old ritual, so why is it still so difficult? Why do so many of us have closets stuffed full of clothing, yet feel we have nothing to wear? By presenting visual

examples of how color combinations work, the pages that follow try to offer some practical answers.

Most of us already have favorite colors or favorite color combinations. We also tend to wear limited palettes—the same four or five hues over and over again. To encourage experimentation, each chapter in this book is an at-a-glance guide to “what works with what.” Chapters follow the sequence of the color wheel, while supporting photos and illustrations present variations on color messages. Some combinations are monochromatic, others cover a vivid spectrum. Color terms such as saturated, contrasting, accent, and tone-on-tone are defined with actual ensembles. All of the clothing is carefully selected for timeless silhouettes that avoid the ebb and flow of trendiness and high fashion. Some combinations show contrast, some have distinct cultural messages.

The range of each featured color is explored in sections that demonstrate how the same hue can move from day to evening wear. Finally, a sampling of fabric swatches reveals how texture influences and changes the message of color.

It is our hope that *Fashion and Color* will inspire you to add new hues to your wardrobe, to discover new shades of colors you once thought were unflattering, and to feel that trying on a new color doesn't have to be an alarming experience.

Fashion and color palette



RED



ORANGE



YELLOW



YELLOW-GREEN



GREEN



BLUE-GREEN



BLUE



VIOLET



PINK



NEUTRAL



BLACK



GRAY





Red



Red

*Simply wearing red is
an act of confidence that
commands attention.*

From bright RED to deep crimson to rose madder, red evokes strong images: It symbolizes the pulse of life, passion, elation, and energy. Red advances visually, a property that makes it seem closer to the viewer than another color the same distance away, and one that may account for red's seductive reputation. In Chinese culture, red (the symbol of active force), not white, is the counterpoint to black (the symbol of passive force). When worn alone, red is hot, passionate and powerful. When subdued by the addition black or white, as in burgundy or dark pink shades, red retains its impact, but takes on an air of mystery—as something veiled or just under the surface.



Saturated

Here, the shine of polished leather adds depth and boosts the intensity of saturated red, exalting the ordinary short boot to the realm of the unusual. Saturated red accessories can become the punctuation marks in an otherwise sober or serious outfit.



Analogous

Red becomes sporty in combination with violet and stripes. Because of the fundamental strength of red, it is easy to play other colors against it. Conversely, though red is always vigorous, it can almost work as a neutral, since it combines well with a surprising variety of colors.



Contrasting

Red and red orange are hot against the contrast of cool blue denim. The effect is youthful and energetic. Dark blues and greens as a backdrop to red are real cornerstones of fashion—turning up in everything from classic, tartan plaids to young, spirited designs for sportswear.

RED combines well with itself and with other warm colors: persimmon and ox blood, orange and lacquer red, etc. Since there are almost as many versions of red as there are colors to mix it with,



ENERGETIC Red with orange is strong and distinctive. This combination is often used in high fashion, but can also express good humor and fun.



SUBDUED Accessorizing magenta with brown subdues the red hues and adds sophistication: This pairing is especially effective when used with matte fabrics or tweeds.