

# ANSWER KEY TO ACCOMPANY:

## CHAPTER 1:

### WHAT IS COLOUR FORECASTING?

- 1 (p. 13) psychology, sociology, anthropology, marketing, art and design, history and critical analysis
- 2 (p. 13) firstly – the designer, product developer or retailer with whom the colour forecaster interacts directly and who is paying for the palette and consultation  
secondly – the consumer whose purchasing decisions will confirm whether or not the colour forecaster has done well
- 3 (p. 13) The goal of the colour forecaster is to enable the manufacturers, brands, and retailers to provide merchandise that will **appeal** to consumers and promote **profitable sales**.
- 4 (p. 18) it can alter our moods, the way we feel about ourselves, how others respond to us
- 5 (p. 18) in Eastern culture red is a celebratory colour worn by brides, but in the West it is associated with subversive sexual behaviour and danger
- 6 (p. 18) death, magic, secrecy, political or religious conservatism, simplicity, elegance and luxury
- 7 (p. 22) Through **observation** and **research**, the colour forecaster identifies the small and large changes in consumer lifestyles and preferences, and tracks current and emerging trends.
- 8 (p. 24 and p. 181) a group of similar customers within the whole marketplace e.g. executive women, weekend sport enthusiasts
- 9 (pp. 24-25 and p. 180) the distinct attributes that set a brand apart from its competition; it may include a signature use of colour
- 10 (p. 28 and p. 183) **c.** the supply chain

#### Discussion/essay questions

- 1 Discuss why you think colour forecasting is both an art and a science. What creative processes are required? How is science involved? (p. 16)
- 2 Briefly explain what is meant by 'societal changes' and how such changes might affect consumer colour preferences. Give some examples. (p. 20)

## CHAPTER 2:

### WHY AND HOW HAS COLOUR FORECASTING EVOLVED?

- 1 (p. 36) roots and tree bark, animal urine, plants such as madder, saffron, weld and woad, and insects such as lice and cochineal
- 2 (p. 36) indicated the wearer's cultural leanings, social hierarchy and economic status, deep, rich colours were preferred to better set off jewels and embroidery work
- 3 (p. 39) these inventions allowed silk and cotton fabrics to become more readily available and affordable, and the fabrics to be dyed in brighter colours than those achievable in everyday woollen fabrics
- 4 (p. 40) **b.** mauveine
- 5 (p. 42 and p. 181) the design and marketing system authorized by the French government to create exclusive designs and bespoke fashion for wealthy clients
- 6 (p. 44) Textile Color Card Association
- 7 (p. 44) rayon and nylon
- 8 (p. 44) **c.** British Colour Council
- 9 (p. 46) acrylic and polyester
- 10 (p. 46) Dacron, Orlon, Tactel, Coolmax and Lycra
- 11 (p. 48) led to the rise and success of independent trend and colour forecasting companies
- 12 (p. 52) **b.** ready-to-wear
- 13 (p. 54) important venues for gathering trend information as well as for sampling and ordering fabric
- 14 (p. 57) Pantone
- 15 (p. 60) **Consumer input** has become a key driver for product development in the twenty-first century.

#### Discussion/essay questions

- 1 Write a short essay on early textiles and the role trade played in the development and use of dyestuffs. (p. 36)
- 2 Explain the significance of Paris as a centre of fashion from the mid nineteenth to the early twentieth century. Why is Paris still influential today? (p. 42)
- 3 Consider the importance of the fashion press in colour forecasting. What role did early women's magazines play as fashion advisors? How did magazine editors once assist the fibre and fabric manufacturers? What role do fashion magazines play today in forecasting? (pp. 50-52)
- 4 Discuss the ways in which you think the Internet has altered colour forecasting and trend development in the twenty-first century. (p. 58)

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## CHAPTER 3:

### THE LANGUAGE OF COLOUR

- 1 (p. 67 and p. 180, p. 181, p. 183)  
hue – any of the pure spectral colours we know by their colour names: red, orange, yellow, green, blue, indigo, violet; produced by visible light of a single wavelength  
value – the relative lightness or darkness of a colour, determined by the amount of white it contains  
chroma – the measurement of the strength or purity of colour (absence of gray)  
colour temperature – defined as warm (red, orange and yellow) or cool (green, blue or violet)
- 2 (p. 67) a shade is a hue with the addition of black, while a tint is produced by the addition of white
- 3 (p. 67) The addition of **grey** to a hue creates a tone.
- 4 (p. 68) light source
- 5 (p. 68) **d.** metamerism
- 6 (p. 68, p. 72 and p. 182) the combination of a hue and the colour immediately to the right or left of its complement; the colours that appear together will be altered as if mixed with the complement of the other colour, creating a feeling of vibration or liveliness
- 7 (p. 70) red, green and blue
- 8 (p. 70) Two primaries of light can be mixed to form a **secondary colour of light**.
- 9 (pp. 70-71 and p. 180 and p. 183)  
additive colour theory – the combination of the three primary colours of light (red, green and blue) results in white light  
subtractive colour theory – as paint, pigment or ink is added to a white ground, light is subtracted or absorbed, and the results get darker, moving toward black
- 10 (p. 71) True
- 11 (p. 71) **d.** cyan, magenta and yellow
- 12 (p. 73 and p. 183) created by the mixture of one primary colour with one adjacent secondary colour on the wheel
- 13 (p. 74) **d.** alphanumeric
- 14 (p. 77) False, combines two or more colours that are shades, tints or tones of the same hue
- 15 (pp. 78-79)  
analogous colour scheme – combines two or more colours that are adjacent or close to one another on the colour wheel  
complementary colour scheme – colours are opposite each other on the colour wheel

split complementary scheme – uses a hue along with the two hues either side of its complementary colour  
triadic colour scheme – uses three colours equally spaced around the colour wheel  
tetradic colour scheme – may utilize double complementaries or double split complementaries

double split complementary – the hues on either side of two complementary colours can be linked by a rectangle or trapezoid

- 16 (pp. 80-81 and p. 181 and p. 183)  
colorimeter – an instrument used to mathematically measure the colours of light in terms of hue, luminance (value) and purity (chroma)  
spectrophotometer – an instrument for the measurement of colour via spectral analysis of the wavelength transmitted by an object without human interpretation
- 17 (p. 81) a colour management system for textiles based on the Munsell colour system

#### Discussion/essay question

- 1 Write a brief outline of early colour theory and the evolution of the colour wheel from Isaac Newton to Josef Albers. Why are colour theory and colour wheels important today for colour forecasters, designers, manufacturers and retailers? (pp. 72-77)

## CHAPTER 4:

### UNDERSTANDING COLOUR CYCLES

- 1 (p. 88 and p. 181 and p. 183)  
fad – a quick flash of popularity that may bubble-up from the street and be adopted by a particular market segment  
trend – more enduring than a fad, resulting from myriad cultural, social, political and economic influences, lasting over one or more seasons  
colour cycle – broad, long-term trend implying repetition in consumer preferences
- 2 (p. 90) because production costs are low and many garments are inexpensive and easy to produce
- 3 (p. 92 and p. 180) idea that consumers adopt the mode of dress worn by the upper classes in order to imply status, while style changes are driven by the upper classes in order to differentiate themselves from the masses

# ANSWER KEY TO ACCOMPANY:

- 4 (p. 95)  
innovators – those creative types who move against the general fashion flow and help to drive newness  
early adopters – those consumers with a strong drive for differentiation  
early majority – those with more interest in being part of the tribe  
late majority – those with little sense of innovation or differentiation  
laggards – the very last to adopt a new innovation
- 5 (p. 96) at the beginning of the curve new colour directions and applications are introduced and test-marketed, hopefully to be accepted by the early adopters; product developers and retail buyers then adopt the colour for their products and the colour is picked up by the early majority; as the colour reaches the mass market and is adopted by the late majority the bell curve peaks and begins to fall; now the colour is moved to the mark down racks and discounters and is considered post-peak; gradually the colour or colour family will disappear, to be replaced by a new colour cycle

## Discussion/essay question

- 1 Discuss the importance of the Aesthetics (Arts and Crafts) movement in England instigated by William Morris from the 1860s. What did the movement react against and what did it advocate? Research further some of Morris' colours, prints, tapestries and embroidery patterns and consider why they re-emerge periodically as design influences for fashion and interiors. (p. 100)

## CHAPTER 5:

### COLOUR FORECASTING TOOLS AND METHODOLOGIES

- 1 (p. 111 and p. 183) the spirit of the times; the general thought or feeling characteristic of a particular time, reflecting cultural, social, political and economic trends can be tracked through the use of observation and networks
- 2 (p. 116) reading, scanning or engaging with the world around us in a tactile and hands-on way
- 3 (p. 118) because hard data measures a trend at its peak i.e. only reflects a current trend while the forecaster is working two years ahead
- 4 (p. 118 and p. 181) a collaborative process employing the designer's sensibilities and methods to match people's needs with what is technically feasible and a viable business strategy; includes 'divergence', where choices are created, followed by 'convergence' where decisions are made

## CHAPTER 6:

### COLOUR APPLICATION

- 1 (p. 142) Specifying the number of colours and percentage of each colour within a range is known as **retail assortments**.
- 2 (p. 142 and p. 182) a brand that is sold only within its own chain of stores, catalogues and websites; retail brands generally control the design, manufacturing and logistics of their own product e.g. Next, Zara, Mango, Topshop/Topman, Whistles, Jigsaw, Reiss, Banana Republic, Abercrombie & Fitch, J. Crew, Chico's, American Apparel
- 3 (p. 146) **b.** retail classification
- 4 (p. 146) when the colour is past-peak and the consumer has a closet full of garments in that colour
- 5 (p. 148) False, the higher the price point the more sophisticated the colourway
- 6 (p. 150) **Visual merchandising** is the way product is displayed in store.
- 7 (p. 152) because cool colours appear to have less weight and tend to reduce the size of an object, in comparison with the warmer hues
- 8 (p. 154) because certain dyestuffs and saturation levels result in unsafe effluents

## CHAPTER 7:

### INTUITION AND INSPIRATION IN COLOUR FORECASTING

- 1 (p. 163 and p. 181)  
inspiration – random exterior stimulation that helps drive the creative process, resulting in new ideas  
intuition – an interior insight or perception that is independent of any rules or reasoning process, based on instinct or gut feeling; the 'inner voice'
- 2 (p. 169) celebrities e.g. models such as Kate Moss and Agyness Deyn; political wives such as Michelle Obama and Carla Bruni; actresses such as Sarah Jessica Parker, the Olsen twins, and Emma Watson; and royalty such as Queen Rania of Jordan and Princess Letizia of Asturias
- 3 (p. 177 and p. 182)  
right-brain thinking – relies on intuition and inspiration  
left-brain thinking – uses logic, analysis and accuracy