

Inside Image

Spring 2007 Newsletter: **Volume 6 Issue 3**
The Colour Issue

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Daniela Mastragostino

PRESIDENT'S MESSAGE

THE HEALING PROPERTIES OF COLOUR

I was once given How to Heal with Colour by Ted Andrews, and it has been a source of comfort for me ever since. I am especially and naturally drawn to the "Colour Therapy with Air and Water" chapter: at times, my body suffers from an imbalance, resulting in difficulty breathing or high anxiety. When this occurs, I use a technique of mentally breathing-in specific colours to aide my healing process. Different colours have different healing properties and can be breathed in for an array of ailments:

Red – useful on cold Canadian days, generating warmth and energy in the system; helps rid colds and sinus trouble

Pink – excellent for skin conditions such as acne or rosacea; helps lessen feelings of loneliness

Orange – helps with the respiratory system – I notice a difference breathing

orange when my asthma flares up; orange is also said to awaken creativity

Yellow – can help ease problems with the digestive tract such as gas or bloating

Green – creates a greater sense of wealth and prosperity, and eases habitual nervousness

Blue – the colour of calm; another colour known for easing respiratory problems

Violet – excellent when detoxifying the body, and creates a stronger spiritual connection

So the next time your body is out of whack, try breathing in the appropriate colour and take note of the positive changes.

Happy breathing!

*All the best,
Daniela Mastragostino
AICI Chapter President-Canada*



Leah Morigan

EDITOR'S MESSAGE

Welcome to the expanded Inside Image spring 2007 colour edition!

I am absolutely thrilled that so many of you contributed to this newsletter – the more member articles that are submitted, the better the newsletter, so keep them coming. Due to the popularity of the colour theme, I think this edition is the best since my taking over *Inside Image* in 2004. Thanks to all of you, we have information on colour healing, wardrobe planning using colour, colour etiquette, colour personalities, and so much more.

After many hours and many pots of tea, I am happy to contribute my historical / anthropological / scientific article about human colouring – a multi-faceted subject that I find absolutely fascinating. Should any of you find interest in any of my research sources, please contact me and I will be more than happy to share my references with you.

With my compliments, happy reading!

*Leah Morigan
Editor, Inside Image*



Catherine Bell, AICI, CIP,
owner of Prime Impressions

CLEAR AS A BELL

COLOUR ME CULTURALLY CAREFUL!

I was once invited to a Chinese person's 60th birthday party, where I learned that an appropriate gift was a small **red** envelope containing money. In many Asian countries, such red envelopes are also given to children at the Chinese New Year for good fortune. However, **red** is not always a sign of good luck. **Red** is avoided in South Korea for gift-wrapping and in Mexico it is said to cast spells. In China and Hong Kong, **red** ink is used for notes to sever a relationship, and in South Korea, **red** ink is not to be used to sign contracts or write anyone's name unless they are deceased.

Colours symbolizing death vary from culture to culture: Cambodia, Malaysia, Taiwan, Vietnam, Hong Kong, and China, see **white** traditionally associated with funerals, whereas **black** is common at Christian funerals in Taiwan, Vietnam, Hong Kong, and China. In Mexico, **yellow** is connected to mourning, and in Brazil, **purple** signifies grief.

White flowers are common at funerals in China, Hong Kong, El Salvador, Guatemala, Japan, Malaysia, Nicaragua, and Norway. **Yellow** flowers have negative connotations for Mexicans, Iranians, and Peruvians, but express "I miss you" for Armenians – imagine the cross-cultural misunderstandings that could occur!

In Malaysia, **yellow** is reserved for royalty, and women avoid wearing yellow on formal occasions unless it is part of a print. Brazilians avoid wearing **yellow** and **green** together – the colours of their national flag. In Taiwan, China, and Hong Kong, a **green** hat indicates that a man's wife or girlfriend has been unfaithful.

On the positive side, **yellow** means prosperity and happiness in China; **red**, **purple**, **green**, and **blue** are favourable in Vietnam; and **green**, **red**, and **yellow** are lucky in India and Malaysia. Oh yes, in Mexico, **white** lifts those spells that may have been cast by **red**!

Note: these customs can change over time and vary regionally, so when working cross-culturally, check for any variations before you act.

Catherine Bell, AICI, CIP



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GET FRAMED FOR SPRING

Eyeglasses have become the must-have accessory: they define our faces, they express our mood, our unique identity, and affect the perception others have of us. 1,121 Canadians were recently polled to assess current social attitudes towards eyes and eye health. The results showed 36% of participants notice a person's eyes first.

This spring brings vivid, “popping” eyewear colours that will bring the eyes even more attention! Metal frames are creating a punch with spectacular combinations of lime green and deep purples, orange and eggplant, teal and copper.

There is a vast array of multi-coloured plastic frames including checkerboard patterns, flowered inlays, and swirls of chocolate and vanilla. The frame fronts have clean cut shapes with intricate design details and contrasting colours on wide temples.

The “bling” thing is more refined for 2007 with discreet accents of crystals on the temples and front edges of the frames.

Have fun with the choices you have in eyewear. It will not only influence the way you see, but also the way others see you!

*Wendy Buchanan
Perceptions Eyewear Inc.*



COLOUR ILLUMINATED

Colour is a huge part of our lives; it is as innate to us as breathing. But did you know that colour is also a form of energy, and that in the right colours, we can increase our energy and use colour as a healing modality? Colour has been used to heal since ancient times as far back as 360 B.C. If we can acknowledge the healing properties of invisible colour rays such as infra red or ultra violet, why not the ones we can see?

Colour plays an enormous role in how we express ourselves and has a profound affect on our mood and behavior. Although our sense of smell was our most important form of physical understanding, sight was our most essential means of survival in prehistoric times.

In our observations, colour registers first, and is the primary basis for all our experiences.

Angela Wright, founder of Colour Affects explains,

“When light strikes the human eye, the wavelengths do so in different ways, influencing our perceptions. In the retina, they are converted into electrical impulses that pass to the hypothalamus, the part of the brain governing our hormones and our endocrine system. Although we are unaware of it, our eyes and our bodies are constantly adapting to these wavelengths of light”.

Colour is light, the source of life; our unconscious response to light is a fundamental component of our survival. Light consists of seven colour energies: red, orange, yellow, green, blue, indigo and violet. Each colour corresponds to different areas of our body and influences us differently emotionally, physically, mentally, and spiritually. By learning how color psychology influences us, we can successfully use color to help boost our energy when required. Colour is a wonderful gift in our world that has the remarkable power to help us lead a more balanced life.

*Aurea Crotty
Coutura Consulting*

THE MOODS OF COLOUR

Colour is one of the easiest ways to show our personal style and our flair for fashion, but we don't often think of how colours affect our moods and energy levels; just as symbols hold meanings for us, so do moods created by colours.

There are many theories on the meanings of colour and how colour affects our lives. Understanding the positive and negative aspects of a colour can help identify energy we may lack. Consider the possible associations for seven colours from the visible spectrum as shown in the chart at right.

Many colour therapists agree that we naturally choose colours for their required energy, and opt for other colours for energy that we already possess. For example, I have the positive personality attributes associated red, but oddly shy away from that colour when purchasing clothes. I love red, but find that too much of it creates the negative red aspects within me.

The next time you shop for yourself or clients, consider the energy lacking and the natural energy existing – there is far more to colour than what we see. Everyone has a rainbow inside – create positive energy with colour and live your life to the fullest!

*Savka Jaurasi,
VP Programs*



Colour	Positive keyword associated	Negative keyword associated
Red	Energetic, enthusiastic, motivated, spontaneous, courageous, assertive	Insensitive, aggressive, impatient, domineering, self-centered
Orange	Exuberant, sensual, gregarious, good-humored, playful, athletic	Overindulgent, lazy, dependent, unkind, superficial
Yellow	Rational, clear-thinking, broadminded, detached, sociable	Critical, argumentative, opinionated, evasive, restless
Green	Open, grounded, sympathetic, compassionate, generous, relaxed	Envious, mean, bitter, inflexible, jaded
Blue	Introspective, contemplative, serene, tactful, sincere, faithful	Tongue-tied, manipulative, disloyal, withdrawn, cold
Indigo	Psychic, deep, visionary, wise, inspired	Fearful, arrogant, deluded, isolated, over idealistic
Violet	Spiritual, noble, dignified, inspired, humble	Fanatical, perfectionist, self-destructive, alienated

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YOUR INNER SEASONAL PERSONALITY

As an image consultant for over 18 years, I have noticed personality similarities of people within the same seasonal colour palette. Over the years, it has become obvious that there is truth to this concept. Perhaps you will see yourself in the following synopsis:

Spring Inner Season

When we think of spring colours we think of new life, and the personality of a spring person personifies youth, energy and fun! Here are some of their common traits:

- Very sensitive feelings
- Smiles easily, friendly, hospitable
- Bubbly, unpredictable, brings fun and adventure
- Not usually the serious type
- Natural beauty, wholesome appeal
- Loves children and pets

Summer Inner Season

Summer women in particular tend to be your best girlfriend because they are good listeners and have an even temperament. Could you be a summer? Are you a fashion conservative and not quick to try new fashion trends?

- Usually a morning person, analytical and organized
- Salt of the earth
- Loyal devoted friend
- Soft spoken, graceful

Autumn Inner Season

An autumn's personality matches the colours and textures of this season. They are earthy and practical with a lot of outward energy. As an autumn, I can attest to how true to form this is.

- Highly individual
- Open and enthusiastic, incurably optimistic
- Loyal and affectionate
- Subject to extremes of mood
- Independent and a good leader
- Lots of friends, but a private person
- Moves quickly and smiles easily

Winter Inner Season

Because there are more winters in the world than any other season, you may be able to relate to this! Your high contrast of colouring can make you appear aloof, with an air of sophistication.

- Ambitious, hardworking
- Strong leader who can delegate authority
- Rarely impulsive and retains control and composure in a crisis
- Can be compared to a diamond: sparkling, expensive, and sharp on the edges
- Don't ever betray a winter's confidence; they never forget!

Joan Bachmeier

Joan Bachmeier Consultations

MEMBERSHIP REPORT

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Shelley Williams,
VP Membership

THE FOUR DISTINCT PERSONALITY TYPES IN LIVING COLOUR!

Hippocrates was the first to note the four basic personality types, or temperaments, in people. More recently, most of us have heard of Myers Briggs and DISC personality tests, but the New Directions Colour Model helps us understand ourselves more deeply, helping with both personal and professional relationships. This unique and accurate method describes the personality via four colours.

When someone does not behave the way we would in a given situation, we may question their actions. Variations in attitude and actions trigger an all too human response in us, and asking someone to change their character is like asking the impossible. The NDC model shows us a new angle of our personality and what makes us the way we are:

A **Blue** personality is a people person and concerned about other

people's feelings. Blues are romantics and idealists; peace and harmony are very important to them. Blues are motivators and work well with others.

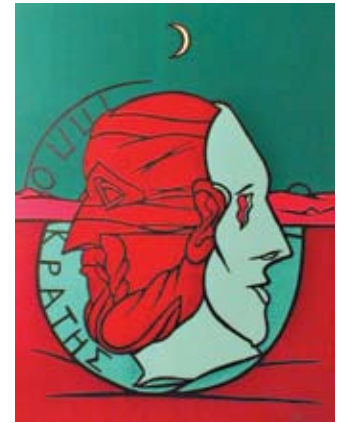
An **Orange** is the party type, fun-loving, and risk-takers, with a fly-by-the-seat-of-their-pants attitude. They are natural entertainers, good negotiators, and trouble shooters. Orange personalities are easily bored.

Golds make the best leaders and employees because they are very organized, neat, and focused. Their work and appearance is always impeccable, they are punctual and possess a great work ethic.

Green people are quite technical, intelligent, and can easily multi-task. Greens have emotional self control and are usually non-conformists.

Joan Bachmeier

Joan Bachmeier Consultations



MEMBER SPOTLIGHT

1. *Joan Bachmeier*: spoke about the importance of good dining etiquette January 12, 2007 for Windsor's CKLW AM 800 Radio.

2. *Joanne Blake*, AICI, CIP, and partner, Terry Pithers appeared as guest experts in the following *Edmonton Journal* Career Section (You're Hired – Clueless in the Career World) articles: Dec. 9th, 2006 – “Wear you at?”, discussing career dressing, office festivities in “Toeing the Party Line” on Dec. 16th, 2006, and “A Little Help from Your Friends – you can never be too rich, too thin or too young to network” on Feb. 24, 2007. Joanne also interviewed with “The Catholic Guy” about mixing and mingling, Dec. 15th, 2006 on Sirius Satellite Radio.

3. *Joanne Blake*, AICI, CIP & *Kimberly Law* AICI, CIP were quoted in the *Ottawa Citizen's* front page edition of the Conrad Black trial on March 20, 2007 titled: Black: ‘Public will be paying more attention’.

4. *Karen Brunger*, AICI, CIP, featured in *B Magazine* in “The Experiential

Colours of Spring”, and *Oxygen Magazine* in “You Inc. – Are you a package that is polished and put-together?”, both on March 1, 2007. Karen also appeared in the *National Post's* “I'm sorry, so sorry: The art of the corporate apology” March 10, 2007.

5. *Karen Brunger*, *Leah Morrison*, and *Sharon Skaling* all interviewed for “Harper's image comes with a price” in the *Halifax Herald* on April 20, 2007.

6. *Aurea Crotty* on March 3 contributed several articles to the *Oakville Beaver's* “Great at Any Age” section, including “Good communication skills for life” for children, “Beauty is a state of being” for teens, “You're hired! Landing your dream job” for twenty-somethings, “Finding balance, taking time for you!” for people in their 60s, and “Uncovering the Fountain of Youth” for those in their 70s. Aurea also wrote “The importance of image” for the March issue of the *Oakville Lakeshore Woods Monthly*.

7. *Anne Sowden*, AICI CIP interviewed for CBC News at Six about the new City of Toronto, Live with Culture advertising campaign.

COLOUR TO PLAN YOUR WARDROBE

Colour choice is the key to successful wardrobe planning and purchasing. Every colour you wear should have a purpose, harmonize with your hair eyes and skin tone, and most of all, do something for YOU. When shopping for clothing or accessories, your purchases should always harmonize with your wardrobe. Neutrals are a good starting point in the wardrobe-building process:



- each season has its own neutrals such as whites, greys, navys, blacks, beiges, and browns
- choose neutrals to harmonize with hair, eyes and skin tone
- plan your wardrobe around your neutrals: neutrals and basics are timeless, never boring; they will take you any place, any time
- purchase coats, suits, shoes, handbags in your neutrals to start
- an all neutral-coloured outfit is very elegant

Choose one or two neutrals to start to plan your wardrobe, varying with the time of year – this will simplify the choice of accessories and help to ensure colour unity. Always keep your neutrals in mind when adding other basic and bright colours to your wardrobe.

USING NEUTRALS IN WARDROBE PLANNING

BLACK:

- good choice for city or dressy
- formal occasions, sophisticated, smart,
- best worn by Winters and some Autumns

BROWN:

- light to medium shades are more casual, natural and informal
- becomes sophisticated and dressy when in a very dark value
- replaces black for Autumns

NAVY:

- excellent choice for any season of the year
- much kinder than black, adapts to tailored classic attire for both young and old, very versatile and many shades to choose from
- always looks expensive

GREY:

- very adaptable basic colour particularly for coats, suits, and dresses
 - takes on different qualities in relation to colours used
 - it gives a conservative classic look
 - most becoming, elegant and chic when the shade is chosen to harmonize with grey hair or greying hair and blue eyes.
- choose greys suitable to your season

BEIGE:

- similar to grey in its variable character
- attractive for all types, depending on hue, value and intensity selected
- often used for the basic, classic coat

WHITE:

- any season can wear a true off-white, very versatile
- blue whites or chalk whites best worn on Winters – few other seasons can wear chalk white successfully unless worn away from the face, mixed into prints or when well tanned in the summertime

USE OF COLOUR TO PLAN YOUR WARDROBE

When wardrobe planning, we include basic **reds**, **blues**, and **greens** in medium to dark shades. Although not neutral, they will go most any place, anytime. Basic colours are becoming to your face, give you a lift, and add colour; good for suits, dresses, coats, blouses, sweaters, etc.

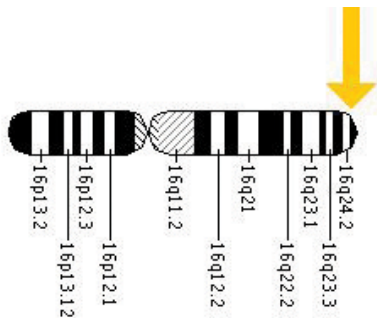
BENEFITS OF PLACING YOURSELF IN A COLOUR DISCIPLINE

- your wardrobe will have the same undertones and will therefore automatically mix and match
- you will save time and money
- reduces impulse buying
- minimizes figure flaws will make you look and feel younger and healthier
- increases your self-confidence when shopping
- influences how others respond to you

Carol Robichaud
FACC, AICI, CIP

THE COMPLEXITY OF HUMAN COLOURING

To understand the complexities of human colouring, one must understand **melanin**, the cell protein that provides colouring to humans, animals, and plants. In humans, melanin is found in skin, hair, and in the iris, and comes in two forms, determined by our genetic make up: pheomelanin (red) and eumelanin (dark brown to black). Melanin absorbs UV radiation from the sun and aids the body in **vitamin D** synthesis, giving people from sunny climes darker skin with higher amounts of melanin, protecting them from harmful UV rays, and preventing the destruction of essential B vitamin, **folate**. Folate is needed to synthesize and replicate DNA in dividing cells, and produce and maintain new cells. Lighter skin on the other hand, does not block UVA rays as effectively, leading to increased vitamin D absorption and the destruction of folate.

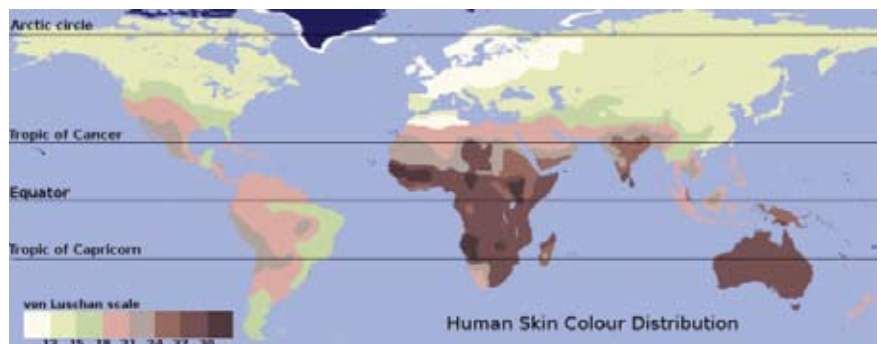


The differences in human colouring spark several theories. Molecular researcher, Dr. Rosalind Harding, argues that light skin is a direct result of random mutations of the **MC1R** gene, or melanocortin 1 receptor, the pituitary gland hormone stimulant producing melanin that makes skin black. Harding suggests that if there are variations in the workings of this gene, the amino acid sequence will produce lighter or darker skin, or pheomelanin instead of eumelanin.



Another argument deals with **human evolution, human migration**, and the role of **vitamin D**. Like chimpanzees, early humans in Africa had light skin under their hairy bodies. Once the humans moved from rain forest to the East African savannah, sun exposure increased and dark African skin developed to block out the sun and protect the body's folate reserves. When people migrated north, light skin reappeared to absorb vitamin D.

Biochemist W. Farnsworth Loomis suggested in the 1960s that skin colour is determined by the body's need for vitamin D, and from their recent studies, researchers Jablonski & Chaplin found a "high correlation between skin tone of indigenous peoples and the average annual UV radiation available for skin exposure where these people live", as shown in the human skin colour distribution map below, based on global ultraviolet measurements and published skin colour data in indigenous populations from more than 50 countries.



**THE TABLE BELOW
SHOWS THE
BREAKDOWN OF OUR
TEN SPECIFIC PAlettes:**

Palette	% of Total
spring	8.22%
summer	8.22%
autumn	9.60%
winter	13.70%
spring-summer	6.84%
spring-autumn	8.22%
spring-winter	0%
summer-autumn	17.80%
summer-winter	9.60%
autumn-winter	17.80%
	100.00%

Jablonski suggests that the earth's surface could be divided into **vitamin D zones**: 1. the tropics, where humans synthesize vitamin D all year, 2. the subtropics and temperate region providing sufficient UVB radiation for at least eleven months annually, and 3. the circumpolar regions north and south of about 45 degrees latitude, with UVB lacking the entire year.

In *The Paleo-Etiology of Human Skin Tone*, Frank W. Sweet asks why Europeans became pink, when Mongols and Inuits at the same or higher latitudes remained brown, and why did Mayas and Incas fail to become as dark brown as Africans or Melanesians of the same latitude? Again, melanin's adaptive role and the decreased UV rays operate here, giving a light brown or beige complexion, "common to everyone above the 55th parallel except Europeans". Sweet also notes that the advent of farming gave Europeans a unique white skin because their diet became uniquely cereal-based and so deficient in vitamin D. Further, the Inuit retained their eumelanin because their meat-based diet, rich in vitamin D. Other theories revolve around the amount of time humans have spent in the new world, and whether there has been sufficient time for genetic adaptations.

Data collected for this study of human colouring refers to 73 palettes from AICI Toronto / Canada members and from my personal clients. Of these, 52% of respondents are cool-skinned, 33% have warm undertones, and the undertones of 15% are unknown. Home seasons did not differ from Jablonski's theories of vitamin D zones: springs hail from Northern Europe and the UK, summers from Eastern Europe, UK, France, and

Norway, autumns from Eastern and Northern Europe, France, and Italy, and winters from Italy, UK, Germany, China, India, Africa, and SE Asia.

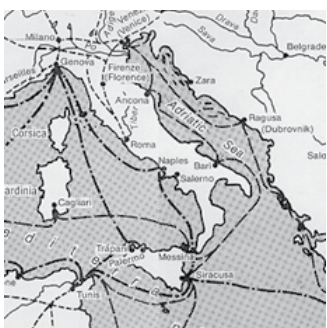
Winter-autumn (deep) and **summer-autumn** (soft) are by far the most common palettes amongst my clients and AICI members, each making up almost 18% of the ten possibilities. What is striking is that while summer-autumns originate from Europe (generally Eastern Europe), all winter-autumns originate from countries surrounded or partially surrounded by water (India, Portugal, UK, West Africa, Macedonia, and most prevalently, Jamaica, Italy, and Ireland), making them accessible by far-away and exotic influences.

I have worked with several **Jamaicans** and every one of them flowed to winter-autumn, the palette punctuating their already deep eyes, and giving just that much more saturation to their brown but distinctively greenish-toned skin. Jamaica's complicated history explains their complex colouring: the Spanish obliterated the original dwellers of Jamaica, the Arawak Indians (from S. America) in the late 16th century, and were themselves conquered by the invading English navy. Soon after, British colonists settled and massive slave trade



began, moving millions from NW Africa, Nigeria, and Congo throughout the Caribbean region. Years later, small groups of Germans arrived, 1838 to 1917 saw a massive Indian migration, and a large Chinese migration took place between 1860 and 1893, further complicating Jamaica's genetic pool.

Over the centuries, **Italy** has been imprinted by Franks, Normans, and swarthy-skinned Greeks, Arabs, and



Ottomans; due to its position on the Mediterranean, it has been influenced by trade routes to Northern Europe, Asia Minor, and North Africa. With a history so varied, it is not surprising that the palettes of survey respondents who originate from Italy (including Sicily and Malta), vary from winter (Sicily) to spring-summer (N. Italy). The Los Angeles Fashion Academy's True Colors six-category system, identifies AICI member, **Joanne Blake's** Sicilian palette as "Violet", which could be termed a winter with violet undertones. Joanne notes Northern or Southern Europeans, South Americans, dark-haired and light-skinned Scottish and Welsh, and the dark Irish share her colour characteristics.

Ireland's palettes are as varied as Italy's. For example, my Irish mother is blonde and blue-eyed (perhaps bred in by a genetic Viking influence), and her twin brother is dark-haired and dark-eyed. The so-called "**Black Irish**", considered to some as the aboriginal Irish, with jet-black hair and dark eyes, "contrasting with unusually white skin" (Ted Wansley: *Origins of the 'Black Irish'*). Many theories revolve around Black Irish origins: one Irish historian claims to have traced the Gaelic race to ancient Scythia (Persia), another relates the legend of the Black Irish descending from Spanish sailors, shipwrecked on



the northern and western coasts of Ireland, engendering a new inter-racial strain whose "dark hair and eyes and soft brown Southern skin testifies to its remote Spanish ancestry" (*The Myth of the Black Irish: Spanish Syntagonism and Pretheical Salvation*), and yet another suggests that early Celtic explorers "developed unusually white skin to absorb Ireland's scarce servings of solar radiation necessary for the production of vitamin D". In my experience, deep colour drapes on the dark Irish sharpen and intensify their eyes and keep true to their alabaster skin.

When colour analyzing a client, it is important to inquire about their ethnic heritage, as this gives us further insight into their true palette and enhances the accuracy of our analysis. As studies continue, we move closer to understanding human colouring, the human race, and the genetic map. In a groundbreaking, worldwide five-year DNA study, The National Geographic Society has unveiled the Genographic Project, in an effort "to understand the human journey", giving us what may be the most definitive answers yet to the riddles of humanity. To participate, please see www.nationalgeographic.com/genographic/participate.html.

Leah Morrigan
Editor, Inside Image

Recommended Colour Reading

Giselle Demers calls *Colour Psychology* by Angela Wright "very interesting and revealing – a must read for those who truly desire to understand the language of colour." Giselle also recommends *Colors For Your Every Mood: Discover Your True Decorating Colors* by Leatrice Eiseman

For a fascinating study of the origins of pigment, Leah Morrigan recommends *Colour: Travels Through the Paintbox* by Victoria Findlay. Expanding on colour healing, Savka Taurasi suggests *Secrets to Colour Healing* by Stephanie Norris

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 VP Memberships
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Editor

Leah Morrigan 416-960-8234

Creative Direction & Layout

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