

Magic of colour in stress releasing

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ABSTRACT

People notice and enjoy colour more than they do any of the other elements of design. This may be the reason we find so many prejudices about particular colours and colour combinations. Try to eliminate such prejudice as far as possible, as they limit our ability to grow in understanding and appreciation of colour. There is no ugly colour it only seems ugly when improperly used. Also remember that any colour can be used with any other colour if it is used in the right value, intensity and amount.

Key Words : Colour, Stress, Magic

INTRODUCTION

Colour is magic. It is special ingredient that transform sad or a dull outfit into life worth living. Since mankind discovered colour has been used around the world to express feelings of joy and happiness, sorrow and grief, aggression and peace. There is no doubt that colour is an international language a real and positive source of happiness.

Stress is the condition in which the person's behaviour is affected directly as well as indirectly. A disturbance to physical and mental health, as occurs in stress, affect the quality and quantity of the person's achievement and thus affects one's self concept. This self concept and self confidence can be reformed to some extent with the help of some encouraging, enthusiastic, lively and bubbly colour schemes in working environment as well as in the costume. Colour is one of the element of art which plays an important role in stress releasing process. They are powerful in creating environmental moods in interior design and are also influential in dress.

Colour is basically two things:

An external occurrence and an internal sensation. Colour as external phenomenon is the range of visible light wavelength coming from a light source or reflecting surface. Colour as internal experience is the range of sensation resulting from visual perception and mental interpretation of wavelength that reach the eye.

The dimensions of colour :

All colours have three dimensions. These are sometimes known as their physical properties, as distinguished from their psychological qualities. There three physical properties can be controlled

and varied and are measured on charts or seals. They are referred to as HUE, VALUE and INTENSITY.

Hue is the name of the colour, such as red, yellow, blue. A normal hue is a colour of full intensity and normal value as it appears on the colour wheel.

Value is the lightness or darkness of a colour. Its normal value is the colour at full intensity as it appears on the colour wheel. A colour lighter than normal is called a tint, a colour darker than normal is known as a shade.

Intensity is the brightness or dullness of a colour. A dull colour may be referred to as soft, grayed or of low intensity. A bright colour is one of full intensity, normal or high intensity.

The psychological attributes of colour :

Colour profoundly affects our moods and temperaments in many dimensions, which the sensitive designer can use to inspire the whole mood of a garment and its wearer the entire colour spectrum has been created for the whole range of human emotions.

Colours also invoke feelings, along a range from active to passive stimulating to restful, tensioning to relaxing. Scientist Birren research findings indicates that colour does indeed affect heartbeat, respiration, brain activity and blood pressure. Warm light and bright colours generally seem more stimulating and cool, dull and dark colours are more relaxing.

The psychological effects of warm and cool hues seem to be used effectively by the coaches of the Notress Dame football team. The home team room was painted a bright red, which kept team members agitated or even angered. The visiting team room was painted a tranquil blue- green which had a calming effect on the team members. The success of this application of colour can be noted in the records set by Notre Dame football team.

Stress releasing through colour becomingness :

Becoming colours add clearness of glow to the skin and bring out the highlights of the hair. Unbecoming colours are those which either drain colour from the skin, leaving its sallow an unhealthy in appearance and also impose dress and strain on the person.

Points to kept in mind while choosing becoming colour:

1. Colour should be chosen so that the wearer remains the centre of interest, not dominated by any colour or colour combination.

a) Natural blends should avoid all vivid intensities because of the delicacy of their colouring. The only exceptions might be a light, clear red and a bright blue of medium value preferably in dull rather than shiny textures.

b) Those with drob neutralised colouring should avoid rich rust, gold, and bright, acid hues such as strong blue green or magenta , as well as bright yellow green. These are some of the most difficult colour for anyone to wear.

2. Avoid brighter intensities of hues similar to the hues present in your in own colouring.

a) Blondes should wear a yellow which is lighter or darker and always duller than their own hair.

b) A bright blue dress will dull the blue colour of the eye. Use instead a blue less vivid than the eye colour or a small accent of bright blue in a flower or neckline.

3. Colour may be more becoming in uneven, dull textures such as soft woollens, knits, breeds, corduroy and velveteens. Shiny, smooth textures make colours more difficult to wear.

4. Artificial lighting affects the choice of colours and therefore, different colours may be more flattering at night than in the daytime.
5. Keep to a basic colour for more expensive accessories and outer garments such as coats and suits.
6. A neutral colour in an inexpensive dress may make it appear to be better quality.

Relating colour harmonies to personal expression :

Colour harmonies may be created simply for the pleasure of working with colours or with a definite goal in mind. In costume selection the goal may be on of personal expressiveness.

A quiet reserved and dignified effect may be produced by using.

1. Low intensity hues
2. Shades
3. Close values (little value contrast)
4. Related colour harmonies
5. Dominantly cool harmonies.

An active, dynamic, gay effect is produced by using

1. Bright, normal colours
2. Tints or middle values of normal intensity
3. Strong contrasts of value
4. Contrasting colour harmonies
5. Dominantly warm colours.

Thus in all the effective use of colour *i.e.* right colour, at right time and at right place definitely release stress and increases work efficiency of individual as well as of the group.

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