

**USING COLOURS AND STYLES TO EXPRESS  
SPECIFIC EMOTION**

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**A PROJECT RESEARCH WRITTEN IN THE DEPARTMENT OF FINE  
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## **DECLARATION**

I hereby declare that this work is based on personal research executed by me ADESUWA FAVOUR AGUANOMWAN in the Department of Fine and Applied Arts, Faculty of Environmental Sciences, University of Benin, under the supervision of Dr. (Mrs.) Lovina Ebele Onwuakpa.

## **DEDICATION**

This work is dedicated to God and my family, for their unwavering support and belief in my creative journey, and to all artists who seek to give form to the invisible landscapes of human feeling.

## **ACKNOWLEDGEMENT**

I would like to sincerely thank Dr. Mrs. Lovina Ebele Onwuakpa (Associate Professor), my project supervisor, for all of her help, wise criticism, and unwavering support during the course of this study. I also want to express my gratitude to Dr ken and also my parents and my siblings Osarodion, Emma, Isioma, Oghosa and Osarugue for their financial and emotional support that made this study was a success. Thank you to my friend Charisa, also my roommate and my course mate for your encouraging words and helpful criticism.

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## **ABSTRACT**

In *Using Colours and Style to Express Specific Emotions*, the research explores how fashion designers can utilize colour and style to create specific emotions in fashion design. The research is based on colour psychology theories and embodied cognition, expanding from a theoretical understanding towards a practice-led approach where a framework for fashion design was established. In using a practice-led approach, the research project ended with the creation of a four-piece fashion collection for women encapsulating the basic emotions of mankind: anger, fear, surprise, and grief. The research project explores how specific colours, fabrics, and shapes can be used to convey specific emotions from an abstract point in fashion design to more concrete clothing. The ability to apply these concepts in practice shows how abstract psychology emotions can be successfully communicated in a way where colour and fashion can be combined with a specific intention to create more emotional garments in fashion design.

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Background of the Study**

Fashion acts as a medium of expression that involves clothing, accessories, hair, makeup, and footwear. It denotes the way in which people like to represent themselves through the use of colour, pattern, style, and form. Fashion, as a world industry, plays an important part in society, affecting and being affected by cultural, social, as well as economic changes. Although, not all people actively participate in or show interest in fashion. Essentially, fashion is concerned with what is worn, as well as how it is worn, acting as a means of communication, identification, as well as social belonging. Lagerfeld (2012) explained that fashion is a language that translates reality through clothing, clearly stating its communicative nature. Fashion can be defined as a social practice in which taste is determined by groups according to their social contexts. Additionally, the Rome Business School found that fashion is an indication of societal values, technological improvements, as well as globalization, all of which continuously evolve social dynamics regarding clothing and styles. Kaiser (2012) added that fashion is a cultural phenomenon that determines and is determined by gender, race, class, as well as identity.

Clothing, the main media through which fashion is exhibited, can be defined as attire or accessories made from material like animal skin, fabrics, plastic, or any other synthetic material, among others, that are donned for the sake of protecting oneself from

the environment and for the sake of decency. Besides the utilitarian aspects, clothing has a certain ideological role and plays a pivotal role in the formation of first impressions, as people are often judged on the basis of their clothing. Kaiser (2012) asserted the important role of clothing as a means through which people create their identity and communicate in their daily lives. Entwistle (2000) defined clothing as a situated body practice wherein the wearer interacts with their identity and the environment, treating clothing as the point at which the wearer's body meets the environment or the social surroundings. Higgins & Eicher (1992) explained an important point that clothing is a subset of the encompassing term 'dress' that includes all modifications and accessories to the wearer's body like tattoos, cosmetics, and body piercing. This wider understanding implies that clothing goes beyond the realm of clothing and encompasses different aspects of bodily display. Warner (2020) argued that clothing acts as a type of performative practice that enables the construction, negotiation, and mediation of identity through media and the strategic use of colour.

Colour is an extremely potent psychological and emotive driver in the world of fashion and design. Unlike their use as purely ornamental accessories, the role of colours proved to be much more significant as a potent tool of expression and communication of aesthetics. Concerning the fashion industry, the use of colour assumes a critical role in creating the personal identity, apart from the emotional attributes, that is derived from the clothes one wears, where every colour has its appropriate meaning. "Red is generally linked to passion, energy, and vitality, whereas blue is portrayed as an embodiment of

serenity, trust, and intelligence. Yellow is an indicator of joy, happiness, whereas its dark form, Black, is recognized as an indicator of elegance, superiority, as well as the 'Mystical/Sinister.' White is an indicator of purity, serenity, as well as the 'Minimalist' look." Colour, as a tool of influence and manipulation of the human eye and the psyche, resonates well with the concept of Colour Psychology, where the subject of inquiry lies in the ability of the colour itself to create specific emotive and physiological responses. In fashion trends, colour occupies a remarkably crucial place in the representation of personal identity and aesthetic ideology, as well as its emotional modifiers, that an individual possesses while wearing every single colour, with each having its own specific meaning related to it. "Red symbolizes passion, energy, and ecstasy; Blue symbolizes an expression of calmness, trust, and intellect. Yellow symbolizes happiness and joy, while the dark shade, Black, symbolizes Sophistication, Supremacy, and 'Mystical/Sinister,' while White symbolizes purity, calmness, and 'Minimalist' ideology." White portrays purity, calmness, and 'Minimalist' ideologies."

Style, on the other hand, is the way in which the elements of fashion, including clothing, accessories, and personal looks, are expressed. If the clothes worn are the vocabulary of fashion, then the grammar of this vocabulary is the way of styling. This not only comprises clothing but the deliberate use of silhouette, material, texture, pattern, and cut, and is the result of careful styling. Unlike fashion, styles are not the direct result of the ever-changing world of fashion but are the way of personal expression, and this is the essence of Coco Chanel's "fashion fades, only styles emerge." Personal style is an

example of non-verbal language, as it is a non-verbal code through which a person communicates his/her identity, values, personality, etc. without using verbal communication. It is determined by lifestyle, taste, body image, culture, etc. As per Bourdieu (1984), style is a reflection of habitus, in which an individual's personal habitus is determined by social culture. In clothing design, stylistic elements are the characteristic traits inherent in a particular article or a range, including silhouette, details, and fabrics. Silhouette refers to surrounding definition or terms describing the type, form, or construction of garments such as A-line, tailored, or oversized silhouette. Details can be described as elements such as sleeves, pleats, darts, trim, buttoning or zipping details, or necklines. Texture would indicate weight or movement.

The style component has an important role to play in situating as well as enhancing other elements of design, especially colour. The meaning of colour, in terms of emotion, could be varied depending upon how style is employed. For example, the colour red could be associated with aggression when depicted through distressed leather, authority through the structured wool suit, and passion through the silk gown. According to Entwistle (2000), the practice of wearing clothes is situated. This means that the wearing of clothes acquires meaning through context and composition. Therefore, style could be conceived as the practice of situating colour.

## **1.2 Statement of the Problem**

Fashion is a powerful form of communication that conveys feelings, personality, and attitude without using words. However, many designers and artists struggle to find the right Colours and styles combinations to elicit specific emotions in their work. This issue is primarily due to a lack of understanding of colour psychology and the emotional responses that different colours elicit. As a result, many fashion pieces fail to elicit the desired emotional response. This study aims to solve this problem by analysing the appropriate style and Colours combinations that might intentionally elicit desired feelings in fashion design, assisting designers in creating collections with meaningful emotional connections.

## **1.3 Aim and objectives of the study**

The aim of this study is to consider the combined role of colour and style in evoking specific emotions within women's fashion. The specific objectives are:

1. To examine the psychological impact of colour in fashion design.
2. Analyse how stylistic elements (silhouette, fabric, garment type) contribute to emotional expression.
3. Identify how specific combinations of colour and style evoke targeted emotions such as anger (Rage), Surprise, fear, or sadness (Grief).
4. To create a cohesive fashion collection for women that demonstrates the practical application of these findings.

#### **1.4 Scope of the Study**

This study is restricted to styles and Colours psychology and its emotional impacts specifically in the context of female fashion design. It investigates how specific colour combinations might be utilized carefully in women's apparel to elicit desired emotions such as sadness, fear, surprise and anger (Rage). The study is limited to female fashion and does not cover male fashion, children's apparel, interior design, or other adjacent topics. Both theoretical frameworks and practical applications are investigated, resulting in a fashion collection made for women based on the study's conclusions.

#### **1.5 Significance of the Study**

The significance of this study lies in its ability to close the distance between the meaning of style in fashion design and colour theory. It offers a comprehensive framework for fashion designers, students, and enthusiasts to create clothing with a deliberate emotional impact. Designers can produce more meaningful, impactful, and successful fashion collections by comprehending the beneficial power of colour and style. Additionally, the study adds to the expanding subject of fashion psychology and offers a useful resource for further investigation into the emotional aspect of clothing.

## CHAPTER TWO

### RELATED LITERATURE REVIEW

This chapter examines the research on the crucial connection between emotional expressiveness, colour psychology, and fashion. It goes beyond examining these components separately to investigate their synergistic interactions. It specifically looks into how colour combinations are used to elicit particular emotional reactions through particular clothing designs, styles, and materials. The structure of the review is as follows:

2.1 Fashion as Emotional Expression

2.2 The Psychological Impact of Colours

2.3 The Significance of Style: Silhouette, Fabric, and Meaning

2.4 The Combined Emotional Impact of Colour and Style

#### **2.1 Fashion as Emotional Expression**

Fashion has long been recognized as a form of self-expression, allowing people to express aspects of their personality, mood, and feelings. Personal moods, social contexts, and cultural origins can all influence clothing choices (Kaiser, 1997). According to Crane (2000), fashion is a nonverbal communication tool that allows users to express confidence, happiness, grief, and even disobedience.

The relationship between fashion and emotions is also mirrored in the notion of “enclothed cognition,” coined by Hajo Adam and Adam Galinsky (2012), which

proposes that a person's clothing can influence their psychological processes and behaviour. Structured clothing, such as formal suits, can boost feelings of authority and confidence, whereas soft, flowing materials can create a sensation of relaxation and ease.

Furthermore, the significance of fashion in emotional expression is intertwined to cultural and socioeconomic factors. Different cultures attribute distinct meanings to different clothing styles, impacting how people perceive and express themselves via their clothing. For example, in many cultures, wearing black implies loss and grief, yet in others it reflects sophistication and strength. Similarly, traditional clothes frequently carry strong emotional and symbolic meaning, symbolizing heritage, social standing, or personal identity.

Fashion can also be used as a therapeutic technique, helping people cope with their emotions and mental health. According to research, participating in fashion-related activities such as outfit styling or shopping might improve mood and self-esteem (Wilson, 2010). The concept of "dopamine dressing" in which people wear bright, flamboyant apparel to improve their spirits shows how fashion decisions may be used to actively evoke good emotions.

Expressive Furthermore, fashion trends often emerge in response to collective emotional states. For instance, during economic downturns, minimalist and neutral-toned fashion tends to dominate as people seek stability and security, whereas periods of social liberation often bring about bold and styles. The rise of "comfort fashion," characterized

by oversized silhouettes and soft fabrics, gained popularity during global crises as people prioritized emotional well-being and physical ease.

Thus, fashion is not merely about aesthetics; it plays a crucial role in emotional regulation, self-perception, and social interaction. Understanding the emotional impact of fashion allows designers and consumers to make mindful clothing choices that align with their psychological and emotional needs.

Although fashion is a powerful medium for expressing emotions, style is not the only way to do this. A core emotional tone is established by the cut, fabric, and form of a garment; for instance, a flowing maxi dress communicates relaxation, whereas a rigid jacket expresses authority. However, this original emotional message is amplified, modified, or even subverted by the way colour is used to these artistic decisions. The following sections will explore how these style foundations interact with colour psychology and above all colour combinations to produce a sophisticated and intentional emotional language in clothing.

## **2.2 The Psychological Impact of Colours**

Colours have a significant impact on human psychology, influencing emotions, behaviors, and perceptions (Elliot & Maier, 2014). Colours are typically classified based on their emotional impact.

Warm colors (red, orange, and yellow) are connected with vitality, enthusiasm, excitement, and warmth (Kusno, 2017). Red, for example, is generally associated with power, love, and urgency, while yellow can evoke happiness and optimism.

Cool hues (blue, green, and purple) are known for their relaxing and soothing qualities, associated with trust, peace, and reflection (Akers, 2006). Blue is often connected with stability and professionalism, whereas green represents nature, restoration, and balance.

Neutral colors (black, white, grey, and beige) can represent refinement, simplicity, or formality, depending on their context and mix with other colours (Morton, 2010). Black is widely seen as stylish and authoritative, whereas white denotes purity and cleanliness.

Colour-related emotional responses are influenced by both psychology and culture. For example, whereas red represents success and prosperity in Chinese culture, it is connected with danger or caution in Western cultures. Similarly, white is used for mourning in some Asian civilizations, yet it represents weddings and new beginnings in Western customs. In fashion, colours are carefully employed to express messages and create emotions. According to studies, consumers form subconscious judgements about things and individuals within 90 seconds of their initial interaction, with colour accounting for up to 90% of this assessment (Singh, 2006). Brands and designers use this information to develop collections that provoke specific feelings, such as using pastel

tones to represent softness and romanticism or bold primary colours to convey strength and confidence.

Colour psychology also influences personal style and mood enhancement. The notion of chromotherapy, often known as colour therapy, argues that exposure to specific colours might have an impact on mental well-being. For example, blue lighting has been shown to lower tension, while yellow and orange tones can boost creativity and vitality. Fashion fans frequently choose colours depending on their psychological demands, such as choosing dark shades for refinement or bright hues for an instant mood boost.

Furthermore, gender and personality variables influence colour preferences. According to research, extroverts like bright, lively colours like red and yellow, whereas introverts prefer cold, muted tones like blue and grey (Valdez and Mehrabian, 1994). This inclination reinforces the link between hue choices and emotional states.

### **2.3 The Significance of Style: Silhouette, Fabric, and Meaning**

While colour provides an emotional tone, style defines the context and narrative. Style encompasses the tangible elements of a garment that give it form and character. Silhouette refers to the overall shape and outline of a garment. It is a primary conveyor of meaning. For example:

- Structured, sharp silhouettes (e.g., tailored blazers, A-line coats) are frequently associated with authority, power, and formality (Crane, 2000).

- Soft, flowing silhouettes (e.g., maxi dresses, wide-leg trousers) often evoke feelings of freedom, romance, and tranquillity.
- Fitted, body-conscious silhouettes can communicate confidence, sensuality, and vulnerability.
- Oversized, voluminous silhouettes may suggest comfort, protection, or a modern avant-garde sensibility. Fabric and Texture engage the senses on a tactile level, deeply influencing emotional perception.
- Luxurious textures like silk and velvet are associated with elegance, sensuality, and indulgence.
- Stiff, heavy fabrics like leather or denim can convey durability, rebellion, and strength. · Soft, pliable fabrics like jersey and cashmere evoke comfort, warmth, and approachability.

The theory of “enclothed cognition” (Adam & Galinsky, 2012) is crucial here. It demonstrates that the symbolic meaning of a garment’s style directly influences the wearer’s psychological state. Wearing a doctor’s white coat, for example, increased attentiveness in participants, but only if they believed it was a doctor’s coat and not a painter. This proves that the style of the garment itself carries psychological weight.

## **2.4 The Combined Emotional Impact of Colour and Style**

The most powerful emotional statements in fashion are made when colour and style act in concert. The following combinations illustrate this synergy:

- Red in a Tailored Suit (Complementary Colour + Structured Style): The colour red evokes passion and energy. When combined with the structured, authoritative style of a suit, the emotion is refined into one of power, confidence, and decisive action. The same red in a flowing silk dress would instead evoke dramatic romance and sensuality.
- Blue in a Knitted Sweater (Analogous Colour + Soft Texture): The colour blue conveys calm and reliability. When rendered in the soft, textured style of a knitted sweater, the emotion becomes one of profound comfort, warmth, and tranquil security. This is different from a blue sequined gown, which would evoke cool elegance and glamour.
- Black in Architectural Minimalism (Monochromatic + Sharp Silhouette): Black signifies sophistication and mystery. When paired with a minimalist, architecturally-inspired style featuring clean lines and sharp angles, it creates a feeling of modern, intellectual power and austere luxury. Conversely, black in a lace garment evokes romantic mystery and vintage glamour.

Understanding these interactions allows designers to function as emotional choreographers. A collection intended to evoke "joyful freedom" might use a bright, warm colour palette (yellow, coral) combined with lightweight fabrics and flowing, dynamic silhouettes. A collection aiming for "grounded serenity" would likely use earthy, cool Colours (sage green, clay) in soft, structured styles like wide-leg trousers and relaxed blazers.

## CHAPTER THREE

### RESEARCH METHODOLOGY

#### 3.1 Introduction

This chapter outlines the mixed-methods approach adopted for this study, which integrates theoretical research with practical design execution. The methodology is divided into two phases:

- A qualitative literature review
- A practical studio-based component for garment creation.

#### 3.2 Research Design

The research design used in this study is practice-based. This method works well for projects in which the fashion collection's creative output is a crucial component of the research investigation, acting as a source of fresh information as well as confirmation of the theoretical conclusions.

#### 3.3 Data Sources

Two separate phases of data collection were conducted:

- **Secondary Data Collection:** An extensive literature review was carried out. Reputable trade periodicals, pertinent books and e-books, and scholarly journals on colour theory and fashion psychology were among the sources.
- **Practical Design and Construction:** In this phase, the theoretical results were put into practice.

- Concept Development: Converting studies on particular emotions into design themes was one of its components.
- Colour Palette Selection: Using the literature review as a guide, carefully select colour schemes.
- Garment Construction: The collection's actual physical fabrication, which records the procedure.

### **3.4 Data Analysis Method**

- For the secondary data, thematic analysis was employed, classifying the literature into major themes including "Colour Psychology," "Cultural Context," and "Emotional Impact of Colour Harmonies."
- For the practical part, reflective practice was employed. To evaluate how successfully the theoretical colour selections translated into the intended emotional expression in the actual clothing, the design and manufacture process was regularly reviewed.

### **3.5 Tools and Materials for the Construction and Production of the Clothing**

Because of the nature of the project, great care was taken in choosing the right equipment and supplies to guarantee accuracy and high quality in the clothing's manufacture. The following equipment and supplies were utilized:

- Fabric
- Sewing Machine

- Sewing Thread
- Cloth Pressing Iron
- Wool
- Interfacing
- Measuring Tape
- Tailor's Chalk
- Sewing Needles
- Measuring Ruler
- Zipper
- Plastic Buttons
- Acrylic Paint
- Tweezers
- Pattern Paper
- Scissors

### **3.6 Concept Development**

The idea behind this study is to design a clothing line that offers the four basic human emotions of anger, fear, surprise, and grief concrete, wearable forms. Through the demonstration of a precise “formula” for employing colour and style to nonverbally communicate complex feelings, this initiative seeks to close the gap between fashion design and psychological expression. The untapped potential of fashion as a vehicle for

deeply emotional narrative that transcends aesthetics served as the impetus for this endeavour.

### **Design 1:**

**Anger** This design creates a wearable representation of extreme, blinding rage. The main metaphor, “blinded by rage,” is symbolized literally by a ribbon wrapped around the eyes. As if discoloured by rage itself, a base of white is splattered with red in this colour narrative of violent intrusion. The silhouettes contrast controlled construction with raw, exposed energy thanks to the translucent net used on the bust and the bottom of the pants. The group portrays a compelling story of a person whose inner turmoil forcefully spills out into their surroundings and whose eyesight is blurred by rage.

### **Figures: 1**



The Front and Back View Illustration of Design 1 in Full Colour Scale

By Adesuwa Favour Aguanomwan

## Design 2: Fear

This design captures the sense of immobilizing fear and uncertainty. Murky, eerie colours like dirty Gray and muted navy blue are used to create a twisted, encompassing shape that hides the body's real outline. Textures are crucial; to evoke a feeling of discomfort, cold. The wearer feels both vulnerable and monitored because to design touches like high, collars and concealed, reflecting parts that imply being watched.

### Figures: 2



The Front and Back View Illustration of Design 2 in Full Colour Scale

By Adesuwa Favour Aguanomwan

### **Design 3: SURPRISE (Leaning towards Happiness)**

The moment of unexpected, joyous revelation is captured in this design. The idea is around an interactive and transformative garment. Grey sequins are used to create the exterior, which hides the piece's actual character behind a deceptively subdued, glittering shell. There's a rich, vivid purple lining inside, which is the surprise. The hidden purple is abruptly exposed when the garment is moved, opened, or turned inside out, producing a striking and pleasing contrast. This design embodies surprise as a joyful discovery by using the aspect of concealed beauty to evoke feelings of positive shock and astonishment.

#### **Figures: 3 &4**



The Front and Back View Illustration of Design 3 in Full Colour Scale

By Adesuwa Favour Aguanomwan



The Inner Design Front and Back View Illustration of Design 3 in Full Colour Scale

By Adesuwa Favour Aguanomwan

#### **Design 4: GRIEF**

The profound dichotomy of grief the heaviness of sadness and the brittle, vanishing remembrance of loss is conveyed by this design. The heavy, absorbing black crepe and wool, which symbolize the emptiness and weight of loss, are combined with white chiffon, which stands for a fading spirit or memory. The wearer's perspective of the world is obscured by a layer of transparent net covering their head, which serves as a veil of sorrow and symbolizes the confusion and loneliness of loss. A sensitive heart and a condition of raw, exposed emotional transparency are represented by the transparent net on the chest.

**Figures: 5**



The Front and Back View Illustration of Design 4in Full Colour Scale

By Adesuwa Favour Aguanomwan

## **CHAPTER FOUR**

### **VISUAL ANALYSIS AND DISCUSSION OF RESULTS**

#### **4.1 Analysis of Work**

This study shows how a design formula may be used practically to intentionally combine colour, fabric, and style to generate particular feelings. Each of the four main emotions Anger, Fear, Surprise, and Grief was represented by a different clothing style. The following is a discussion of the production process in detail.

#### **4.2 Construction and Production Process of the Wear's**

##### **Design 1: Anger**

The first design, "Anger," is a structured outfit made in a UK size 14 and consists of a shirt and pants. To convey blazing rage, the sculpture uses a stark contrast of black parts, transparent netting, and white fabric that has been aggressively sprayed with crimson paint. (Figure 1). The following are the different steps:

- The first step was to analyse the design specifications for "Anger." Sharp silhouettes and the incorporation of transforming elements, such as the blindfold, were the main themes of the sketches. The final design that most accurately captured the feeling of wrath was chosen.
- stage 2: This stage entailed locating the main materials and fabrics (netting, stiff white crepe). Prior to construction, the white foundation cloth was experimentally

painted and dyed red to create the "splashed" effect. Additionally, the blindfold's trademark ribbon was chosen.

**Figure: 6 & 7**



The Process of Splashing of Acrylic Colour on the Plain white Background Fabric

Photography: Augustine Reyner Oghenemaro



The Finished Product of acrylic Colour Splashing by Adesuwa Favour Aguanomwan

Photography: Augustine Reyner Oghenemaro

- Step 3: Drafts of the wide-leg pants and bustier top patterns were made. The netting was meticulously trimmed and sewn to the pants' hems and bust region. After that, the clothing was made, paying close attention to the creation of crisp, clear lines to preserve the forceful silhouette.

**Figure: 9**



The Cutting of the Top

By Aguanomwan Adesuwa Favour

**Figure: 10**



The Cutting of the Trouser

By Augustine Reyner Oghenemaro

**Figures: 11**



The Finished Work

By Aguanomwan Adesuwa Favour

## **Design 2: Fear**

The second design, “Fear,” was made in a UK Size 14 and consists of a long, enveloping cape and structured denim trousers. This combination evokes a feeling of urban anxiety and unease by using a murky palette of dirty grey and grey-blue. A sense of loneliness and paranoia is evoked by the heavy, oversized cape, which hides the body and gives the impression that the wearer is being watched or hidden. The hard, unyielding form of the denim trousers contrasts with the flowing cloak, introducing an impression of being caged or restricted even while seeking to disguise oneself. All garment edges were precisely completed, which produces a sense of disturbing perfection and inescapability, as if the worry is not a fleeting state but a permanent, well-constructed trap. The following are the different steps:

- Step 1: Early drawings investigated the contrast between a stiff, structured bottom (the trousers) and a bulky, concealing garment (the cloak). The overwhelming flow of the cape contrasts dramatically with the rigid, limiting lines of the denim in the final design that was chosen. Refer to Figure 2.

**Figure: 12**



### Sourcing For Fabric

By Aguanomwan Adesuwa Favour

- Step 2: Texture and mood were the main considerations while purchasing fabrics. The cape was made of a murky grey wool blend that was thick and drapery. The rigid and unforgiving nature of a pair of navy blue, non-stretch denim pants led to their selection.

**Figure: 13**



Sewing the Cape

By Augustine Reyner Oghenemaro

**Figures: 14**



Sewing the Trouser

By Aguanomwan Adesuwa Favour

- Step 3: To optimize its encompassing effect, the cape was designed and built as a straightforward, large shape. To highlight how restricting they were, the denim pants were made with a precise, baggy leg fit. To create the desired look of a sophisticated yet incredibly unnerving costume, every seam and edge was expertly completed.

**Figures: 15**



The Finished Work

By Aguanomwan Adesuwa Favour

### **Design 3: Surprise**

Designed to produce a moment of happy revelation, the third design, “Surprise,” is a transformational bubu-style jumpsuit in a UK size 14. Grey sequins are painstakingly applied to the garment’s exterior, giving it a smooth, subdued, and surprisingly straightforward first impression. What’s surprising is that the whole inside of the torso and wide, flowing legs is lined with a rich, vivid purple crepe. The voluminous sleeves and legs capture air to flash the vibrant purple, creating a dramatic and pleasant contrast that represents the emotion of a positive, wondrous shock. When the wearer moves, this concealed interior is unexpectedly unveiled. Refer to Figure 3, 4 and 5. The following was the production process:

- Step 1: Adding a “reveal” mechanism to the traditional, voluminous bubu silhouette was the main goal of the conceptual sketching stage. The design was created to reveal the hidden purple crepe lining primarily through the movement and volume of the garment. The final design that optimized this dynamic impact was chosen. Refer to Figure 3.
- Step 2: It was crucial to source the materials. For the outside, a premium Gray sequin fabric was selected. For the lining, a smooth, richly coloured purple crepe was chosen because of its exceptional drape. To ensure a neat closure, a covert zipper was purchased.
- Step 3: A voluminous bubu jumpsuit pattern was drafted. First, the sequined exterior was built, paying close attention to the sequin orientation. In order to achieve the

desired emotional experience of surprise, the purple crepe was then put together as a finished, self-contained lining and fastened, making sure it would flow and show itself dramatically with the wearer's movement.

**Figure: 16**



Cutting Material

By Augustine Reyner Oghenemaro

**Figures: 17**



The Finished Work  
Outer Layer  
By Aguanomwan Adesuwa Favour

**Figures: 18**



The Finished Work  
Inner Layer  
By Aguanomwan Adesuwa Favour

#### **Design 4: GRIEF**

The fourth design, “Grief,” is a multi-layered ensemble in a UK Size 14 that explores the complex duality of sorrow. Panels of ethereal white chiffon are draped asymmetrically over a full-length dress made of heavy black wool crepe, symbolizing the substantial weight and void of loss; transparent netting is applied over the chest area, creating a visible “heart” that represents raw vulnerability; and a structured net overlay covering the head completes the story, acting as a visual metaphor for the confusion, loneliness, and blurred perception experienced in deep mourning (see Figure 6).

- Step 1: The first conceptual drawings aimed to integrate the transforming net components while striking a balance between heavy and light pieces. The final design featured asymmetrical chiffon draping over a structural base dress, with the head veil and chest net precisely positioned. This last drawing is displayed in Figure 6.
- Step 2: Sourcing entailed choosing the basic materials, which included a stiff, translucent net for the veil and chest panel, a delicate white chiffon for the draped overlays, and a robust black wool crepe for the base dress.
- Step 3: To create the silhouette, the foundation dress was constructed first. After that, the white chiffon was meticulously draped and fastened to produce flowing, ethereal shapes that contrasted with the dark background. Ultimately, the netting was formed and fastened as a headpiece after first being a chest panel. Figure 6 displays the ensemble in its entirety.

**Figures: 19**



**The Finished Work**

**By Aguanomwan Adesuwa Favour**

## CHAPTER FIVE

### SUMMARY, RECOMMENDATIONS AND CONCLUSION

#### 5.1 Summary of Findings

The purpose of this study was to examine and illustrate a workable method for utilizing Colours and style in women's fashion to evoke particular feelings. The study's goal was effectively accomplished by the following significant findings:

- **Theoretical Basis Verified:** According to the literature review, colour psychology and the semantic significance of stylistic aspects (texture, cloth, and silhouette) are both effective and well-established means of expressing emotions. Given that clothing has a substantial impact on psychological states, the hypothesis of "enclothed cognition" was especially pertinent.
- **Formula Effectively Used:** The study's practical component effectively applied theory to real-world situations. A purposeful formula was used to transform four different emotions into wearing clothing:
  - **Sadness:** (White Wool/White Chiffon + Flowing Dress + Chest/Head Netting) = Deep Sorrow
  - **Anger:** (Splashed Red/White + Structured Top/Trousers + Transparent Net) = Blinding Fury
  - **Fear:** (Murky Grey/Blue + Oversized Cape + Rigid Denim) = Urban Anxiety
  - **Surprise:** (Grey Sequin Exterior + Purple Crepe Interior + Bubu Silhouette) = Happy Discovery

- **Collaboration Is Essential:** The research unequivocally showed that colour and style work best together to provide the most emotional impact rather than when used separately. The style in which a colour is portrayed fundamentally changes and specifies its meaning.

## 5.2 Recommendations

The following suggestions are put forth in light of the study's findings and limitations:

- **Advice for Fashion Designers:** Take a more deliberate and research-based approach to design. Designers should establish the collection's desired emotional message before beginning any sketches. Then, they should utilize a systematic framework to choose colours and styles that support that message.
- **For Fashion Education:** Core design programs should include foundational instruction on colour psychology and garment semantics. This will provide the upcoming generation of designers the tools they need to produce more psychologically impactful and meaningful work.
- **For Future Research:**
  - This study focused on four primal emotions. Future research could explore more complex or nuanced feelings, such as nostalgia, ambivalence, or serenity.
  - The scope was limited to women's wear. A similar study could be conducted focusing on menswear to compare and contrast emotional triggers across genders.

- Further research could involve audience perception studies, use surveys or focus groups to quantitatively measure if the emotional intent of the designs is successfully communicated to and perceived by viewers.

### **5.3 Conclusion**

To sum up, our study has effectively made the case that clothing may serve as a clear and potent medium for expressing emotions. By transcending intuition and developing a purposeful “fashion formula,” it offers a replicable blueprint for producing clothing with deep emotional intentionality. Primal Echoes, the resulting collection, is concrete evidence that colour and style are essential elements of a nonverbal conversation between the wearer, the garment, and the outside environment rather than just being purely aesthetic decisions. It is anticipated that this piece would encourage designers to view their work as the art of engineering human experience and emotion as well as the production of apparel.

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