

Grammar Flash

Let's revise
together!



1 Personal pronouns and possessive adjectives/pronouns

Subject and object pronouns

SUBJECT	I	YOU	HE	SHE	IT	WE	YOU	THEY
OBJECT	ME	YOU	HIM	HER	IT	US	YOU	THEM

I pronomi personali soggetto



- ▶ precedono il verbo a cui si riferiscono (**Ex.** → *He works in an office*)
- ▶ sono sempre espressi, anche quando in italiano possono essere sottintesi (**Ex.** → *Where is dad? He is in the garden.*)

I pronomi personali complemento possono essere

- ▶ diretti, come complemento oggetto (**Ex.** → *Do you like raw fish? Yes, I love it*)
- ▶ indiretti quando seguono una preposizione (**Ex.** → *Tom is my best friend. I always study with him.*)

Possessive adjectives and pronouns

POSS. ADJ.	MY	YOUR	HIS	HER	ITS	OUR	YOUR	THEIR
POSS. PRON.	MINE	YOURS	HIS	HERS	ITS	OURS	YOURS	THEIRS

Gli aggettivi e pronomi possessivi



- ▶ gli aggettivi precedono il nome cui si riferiscono (**Ex.** → *Her suitcases are heavy*)
- ▶ il pronome possessivo evita la ripetizione del nome (**Ex.** → *Are these gloves yours or mine?*)
- ▶ quando ci sono aggettivi numerali o qualificativi, questi vengono posti dopo l'aggettivo possessivo (**Ex.** → *Their two new classmates are twins.*)

Remember

Gli aggettivi possessivi vanno messi in inglese davanti a parti del corpo e vestiti anche quando in italiano non sono usati.

Example

Take off your shoes: they are muddy!
The ball hit him on his head! It really hurt!

Something more

L'espressione *un mio amico* si può tradurre in inglese con *one of my friends = a friend of mine*. Allo stesso modo *un tuo amico* si rende con *one of your friends = a friend of yours* e così via facendo seguire - of - dal pronome possessivo adatto.

2 Imperative



L'**imperativo di seconda persona** si usa

- ▶ per dare ordini, consigli o avvertimenti (**Ex.** → *Pass me the scissors, please!; Watch out!*)
- ▶ per dare divieti (*Don't drop litter!*)
- ▶ per dare indicazioni stradali e istruzioni in generale, per descrivere il funzionamento di macchine, fornire ricette ecc. ... (**Ex.** → *Take the first turning on the left; Insert a coin in the slot.*)



Nella forma della **prima persona plurale** l'imperativo si usa per

- ▶ esprimere proposte o suggerimenti (**Ex.** → *Let's get started!; Let's not go to the theatre! Let's go to the cinema, instead!; Don't let's disturb him now: he's busy.*)



! Remember

L'**imperativo** può essere usato con un **pronome indefinito** quando ci si rivolge a un gruppo.

Example

Somebody answer me!; Nobody move!

→ Something more

I **verbi modali WILL YOU/WOULD YOU** possono essere usati come forma **imperativa cortese**.

Example

*Will you please open your books?
Clean the blackboard, would you?*

3 Present simple vs present continuous



Il **present simple** si usa

- ▶ per affermazioni di tipo generale (**Ex.** → *She hates Maths*)
- ▶ per fatti che sono sempre veri/leggi di natura (**Ex.** → *The sun rises in the East*)
- ▶ per azioni abituali e ricorrenti insieme ad avverbi di frequenza (always, usually, often, sometimes, rarely, seldom, hardly ever, never) o espressioni di tempo (every day, once a week, twice a month); (**Ex.** → *He usually watches TV in the evening; I go to the gym twice a week*)
- ▶ per orari prestabiliti anche con riferimento al futuro, per esempio negli orari o timetables (**Ex.** → *The film starts at 8.30 p.m.*).



Remember

Il **PRESENT SIMPLE** può essere usato per riportare la trama di un libro o di un film, nelle cronache sportive o in titoli di giornali o TG.



Il **present continuous** si usa

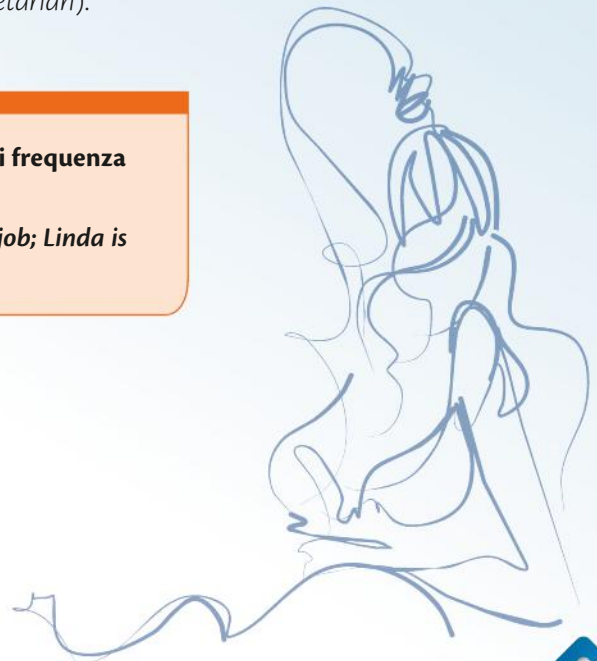
- ▶ per un'azione che si sta svolgendo in un determinato momento (**Ex.** → *It's raining now*)
- ▶ per descrivere un'azione/situazione temporanea (**Ex.** → *They are staying at a hotel these days*)
- ▶ per una azione futura programmata accompagnata da avverbi ed espressioni di tempo futuro (tomorrow, next week, in a few minutes...); (**Ex.** → *I'm leaving for Rome tonight*)
- ▶ per descrivere un andamento, lo svilupparsi di determinati fenomeni o situazioni (**Ex.** → *More and more people are becoming vegetarian*).



Something more

Il **PRESENT CONTINUOUS** associato ad avverbi di frequenza esprime irritazione per una azione che si ripete.

Example *My boss is always complaining about my job; Linda is always calling me late at night!*



4 Compounds of some/any/no



Some, any, no significano **qualche, alcuni/e, un po', del/dello/della/dei/degli/delle**.

- ▶ **Some** si usa in frasi affermative, o interrogative se si tratta di una offerta o richiesta.
- ▶ **Any** si usa in frasi interrogative, negative e interrogative-negative.
- ▶ **No** si usa solo nelle frasi negative col verbo alla forma affermativa.

FORMA AFFERMATIVA	FORMA INTERROGATIVA	FORMA NEGATIVA
There is some milk in the bottle.	Is there any milk in the bottle? Can I have some milk, please?	There isn't any milk in the bottle. There is no milk in the bottle.



I composti di **some, any, no** seguono le stesse regole nella forma affermativa, interrogativa e negativa.

- ▶ **Somebody/someone** significa **qualcuno** e si usa per le persone.
- ▶ **Something** significa **qualcosa** e si usa per le cose.
- ▶ **Somewhere** significa **da qualche parte** e si usa per i luoghi.

FORMA AFFERMATIVA	FORMA INTERROGATIVA	FORMA NEGATIVA
There is somebody/ someone in the garden.	Is there anybody/anyone in the garden?	There isn't anybody/anyone in the garden. There is nobody/no one in the garden.
I saw something strange.	Did you see anything strange?	I didn't see anything strange. I saw nothing strange.
I left my glasses somewhere and I can't find them.	Have you seen my glasses anywhere ?	I haven't seen your glasses anywhere . Sorry! I have seen your glasses nowhere . Sorry!

Remember

Le espressioni si traducono con

QUALCUN ALTRO
SOMEBODY ELSE

QUALCOS'ALTRO
SOMETHING ELSE

DA QUALCHE ALTRA PARTE
SOMEWHERE ELSE

Something more

I composti di **ANY** nelle frasi affermative significano **CHIUNQUE, QUALUNQUE, QUALSIASI**.

Example

Call me any time, I'll be at home; Anybody can solve this puzzle. It's easy!

5 Comparatives and superlatives of adjectives

Comparatives

Comparativo di uguaglianza	As ... as	<i>Tom is as tall as his brother.</i>
	Not as/so ... as	<i>My car isn't as/so fast as his.</i>
Comparativo di minoranza	Less ... than	<i>This hotel is less expensive than that one.</i>
Comparativo di maggioranza	Aggettivo + -er + ... than	<i>Bridget is prettier than Annie.</i>
	More + aggettivo + ... than	<i>These shoes are more comfortable than those ones.</i>

Superlatives

Superlativo di maggioranza	The + aggettivo + -est	<i>The Nile is the longest river in the world.</i>
	The most + aggettivo + in/of	<i>Which is the most expensive car in the world?</i>
Superlativo di minoranza	The least + aggettivo	<i>Which is the least interesting book you've ever read?</i>

Remember

Alcuni superlativi irregolari:

Good → The best	(Who is the best footballer in the world?)
Bad → The worst	(This is the worst idea I've ever heard)
Old → The oldest/eldest	(My eldest sister is getting married soon)
Far → The farthest/furthest	(That's the farthest place I've ever been to).

Alcuni comparativi irregolari:

Good → Better	(Today the weather is better than yesterday)
Bad → Worse	(My test is worse than yours)
Old → Older/Elder	(My elder brother will turn 20 tomorrow)
Far → Farther/Further	(If you need further information, call later).

The LAST è l'ultimo in senso assoluto, the LATEST è il più recente.

Example

His latest film was a flop; I missed the last bus.

Something more

Ricorda l'espressione: LAST BUT NOT LEAST (Ultimo, ma non meno importante!).

6 Past simple vs past continuous



Il **past simple** si usa

- ▶ per azioni concluse nel passato, spesso con avverbi ed espressioni di tempo determinato (*yesterday, last week, a month ago, when I was, ...*). Le espressioni di tempo sono collocate all'inizio o alla fine della frase (**Ex.** → *They went to Egypt last summer*)
- ▶ per chiedere e dire - quando / come / dove / perché - è avvenuto qualcosa (**Ex.** → *When did it happen? It happened late last night*)
- ▶ per due o più azioni concluse nel passato in successione (**Ex.** → *Susan woke up at 7.00, got out of bed and had a shower*)
- ▶ per azioni abituali nel passato (**Ex.** → *We often saw his cat sleeping on the window sill*).



Il **past continuous** si usa

- ▶ per azioni che si stavano svolgendo allorché si verifica un'altra azione che interrompe o interferisce con quella già in corso (**Ex.** → *Ken was running in the park when he twisted his ankle; I cut my finger while/as I was chopping an onion*)
- ▶ per due o più azioni che si svolgevano contemporaneamente nel passato (**Ex.** → *As/while my brother was listening to the radio I was surfing the net*)
- ▶ per azioni in svolgimento nel passato non concluse (**Ex.** → *What were you doing last night around midnight? I was sleeping*).

! Remember

When the children arrived we were having dinner

(*I bambini arrivano mentre l'azione è in corso*).

When the children arrived we had dinner (*in questo caso gli eventi sono in sequenza*).

➡ Something more

Per esprimere azioni o situazioni abituali nel passato che sono cambiate o scomparse nel presente si usa la forma **USED TO + forma base del verbo**.

Example

*I used to watch cartoons when I was a kid, but now I don't;
There used to be a cinema here, but now it has closed down.*

7 Present perfect



Il **present perfect** si usa:

- ▶ per indicare azioni avvenute in un tempo indeterminato del passato, spesso accompagnate da avverbi di frequenza o espressioni di tempo indeterminato - *ever, never, just, already, yet, so far, recently, lately, it's the first/second/third time, ...* (Ex. → *I haven't worked out a solution to the problem yet; Granny hasn't been well lately*)
- ▶ per indicare azioni avvenute in un tempo indeterminato del passato il cui effetto perdura nel presente (Ex. → *My brother has broken his leg playing football (the leg is still broken – la gamba è ancora rotta); What have you done to your hair?*)
- ▶ per indicare azioni avvenute in un periodo di tempo non del tutto trascorso, accompagnate da forme avverbiali come *this week, this month, this year, ...* (Ex. → *We have dined out twice this week; It hasn't rained much this year*)
- ▶ con *for* e *since* nella Duration Form - forma di durata (Ex. → *How long have you known Susan? Since we were in primary school; I have had this car for nearly ten years.*)

Remember

BEEN vs GONE

Linda has been to London significa che Linda è andata e tornata, ovvero che è stata a Londra.

Linda has gone to London significa che Linda è andata a Londra ma non è ancora tornata.

Something more

Uso il PRESENT PERFECT per chiedere se una azione è avvenuta o meno.

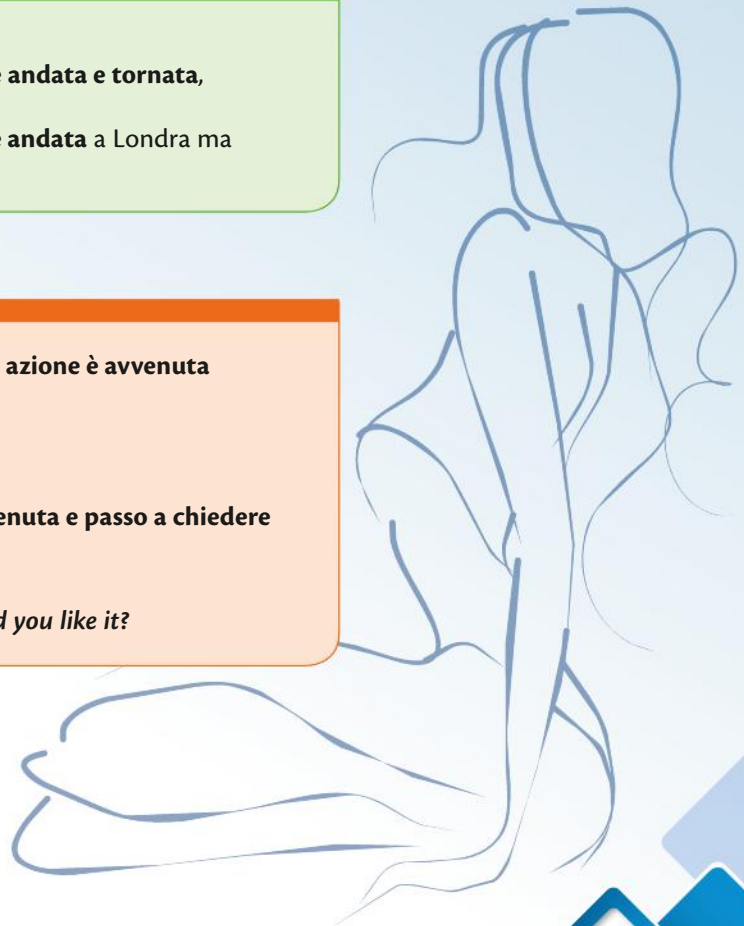
Example

Have you ever seen a rainbow? Yes, I have.

Quando però ho accertato che l'azione è avvenuta e passo a chiedere i dettagli uso il PAST SIMPLE.

Example

Where did you see it? When did you see it? Did you like it?



8 Future tenses



Il **present continuous** con valore di futuro si usa per gli *arrangements*, ovvero azioni programmate, impegni (Ex. → *I'm seeing the dentist tomorrow at 5 p.m.*).



Il **going to** si usa

- ▶ per esprimere intenzioni e progetti (Ex. → *What are you going to do when you finish school?*)
- ▶ per esprimere decisioni premeditate (Ex. → *What colour are you going to paint the walls? I'm going to paint them pink*)
- ▶ per esprimere azioni che stanno per avvenire - *something about to happen* - (Ex. → *Watch out! We're going to crash!*).



Il **will future** si usa

- ▶ per esprimere speranza (*I hope*), dubbio (*perhaps*), promesse (*I promise, I swear*),
- ▶ nelle previsioni del tempo (*weather forecast*) e negli oroscopi (*horoscopes*),
- ▶ nelle previsioni personali (*I think, I believe, I suppose, I expect, I'm not/sure, I'm afraid*),
- ▶ per decisioni prese nel momento in cui si parla,
- ▶ per eventi futuri che non dipendono dalla volontà del soggetto.

! Remember

Un'altra forma usata per parlare di qualcosa che sta per succedere è **TO BE ABOUT TO**.

Example

Hurry up! The film is about to start!

➔ Something more

Il futuro di **CAN** si forma con **TO BE ABLE TO**.

Example

Will you be able to finish the work in time?

Il futuro di **MUST** si forma con **TO HAVE TO**.

Example

You will have to get up early tomorrow morning to catch your plane.

9 A lot of, many, much, a little, a few, little, few



- ▶ **A lot of, much, many** significano **molto/a, molti/e**.
- ▶ **A lot of** (o anche **lots of**) si usa in frasi affermative e può essere seguito da **countables** o **uncountables**.
- ▶ **Many** si usa in frasi interrogative e negative ed è seguito da **countables**.
- ▶ **Much** si usa in frasi interrogative e negative ed è seguito da **uncountables**.



- ▶ **A little, a few** significano **qualche, alcuni, un po'** ed equivalgono a **some**.
- ▶ **Little** e **few** (senza la A del primo esempio) significano **poco/pochi, non abbastanza**.
- ▶ **A little/little** è seguito da **uncountables**.
- ▶ **A few/few** è seguito da **countables**.

! Remember

STUDIARE MOLTO e LAVORARE MOLTO si traducono con WORK HARD e STUDY HARD.

Example

Sam has been working hard in order to get a promotion; You've got to study harder if you want to pass the test!

➔ Something more

PLENTY (of) significa PIÙ CHE A SUFFICIENZA, IN ABBONDANZA.

Example

Don't buy anything at the supermarket: we've got plenty of food in the fridge!

Altre espressioni equivalenti a PLENTY sono LOADS OF e HEAPS OF, anche usati in senso negativo.

Example

We have loads of exercises to do for Monday!



10 Modal verbs: can, could, to be able to, must, should, to have to



Can si usa

- ▶ per esprimere capacità/abilità, spesso tradotto in italiano con "sapere" (Ex. → *David can speak Japanese*)
- ▶ per chiedere e dare il permesso in situazioni informali (Ex. → *Can I use your mobile, please? Mine is dead*).

Could si usa

- ▶ per esprimere capacità/abilità abituale al passato (Ex. → *My brother could read when he was only 4*)
- ▶ per fare richieste e chiedere il permesso in modo formale (Ex. → *Could I speak to the manager, please?*).

To be able to si usa

- ▶ per sostituire CAN nei tempi verbali mancanti (Ex. → *Will you be able to work out a solution? Have you been able to guess the missing word?*).



Must si usa

- ▶ per esprimere ordine/comando di fare qualcosa (Ex. → *You must tidy up your bedroom!*)
- ▶ per esprimere una regola imposta da un'autorità esterna (Ex. → *You must switch off your mobiles during take off*)
- ▶ per esprimere obbligo morale (Ex. → *I must get mum a present! It's her birthday*).

Should è il condizionale di must e si usa

- ▶ per dare consigli e raccomandazioni (Ex. → *You should smoke less!*).

To have to esprime un dovere e si usa

- ▶ per sostituire **must** in tutti i tempi verbali (Ex. → *Sheila will have to wake up early to catch the bus; We had to call a doctor*)
- ▶ nella forma negativa per esprimere mancanza di necessità (Ex. → *I don't have to wear glasses to read*).



Remember

MAY si usa per chiedere e dare il permesso in situazioni formali.

Example

Excuse me sir/madam, may we use the dictionary during the exam? No, you may not.



Something more

MUSTN'T esprime un divieto.

Example *You mustn't park here!*

DON'T/DOESN'T HAVE TO esprime la mancanza di necessità e di obbligo.

Example *You don't have to come with us if you don't want to.*

11 If clauses I and II type

If clauses I type



Il periodo ipotetico del 1° tipo si riferisce al futuro e indica la possibilità che un'azione si verifichi. La frase dipendente è in genere introdotta da **if/unless + present simple**, mentre nella principale si usa il **will future** (Ex. → *I will be here at 8 tomorrow morning unless I miss the bus; Will he lend you some money if you ask him?*).

If clauses II type



Il periodo ipotetico del 2° tipo indica una azione che ha poche (o nessuna) probabilità di verificarsi nel futuro.

La frase dipendente è in genere introdotta da **if/unless + past simple**, mentre nella principale si usa il **present conditional** (Ex. → *What would you do if you saw an alien?; There would be fewer accidents if everybody drove more slowly.*).



! Remember

Il verbo **TO BE**, nelle *if clauses* di 2° tipo, è di solito tradotto con **WERE** per tutte le persone.
Ricorda le espressioni **IF I WERE YOU/IF I WERE IN YOUR SHOES**.

Example

Se fossi in te/se fossi nei tuoi panni.

⇒ Something more

Oltre a **WOULD** nella frase principale delle ipotetiche di 2° tipo ci potrebbe essere **COULD** o **MIGHT**.

Example

You could get a scholarship if you applied for it; She might accept your proposal, if you asked her nicely.

12 The passive form



La **forma passiva** si usa

- ▶ per mettere in evidenza l'azione piuttosto che colui che la compie (**Ex.** → *Dinner is served between 7.30 and 9.30 p.m.*)
- ▶ per descrivere processi e lavorazioni (**Ex.** → *Wine is made from grapes*)
- ▶ per rendere la forma italiana impersonale "si" - *si dice, si parla, si pensa, ...* - (**Ex.** → *English is spoken in this shop*)
- ▶ per istruzioni e avvisi (**Ex.** → *Smoking is forbidden in hospital*).

! Remember

Se nella frase passiva c'è il complemento d'agente, lo si introduce con **BY**.

Example

David Copperfield was written by Charles Dickens.

invece si preferisce tralasciare il complemento d'agente se è indefinito.

Example

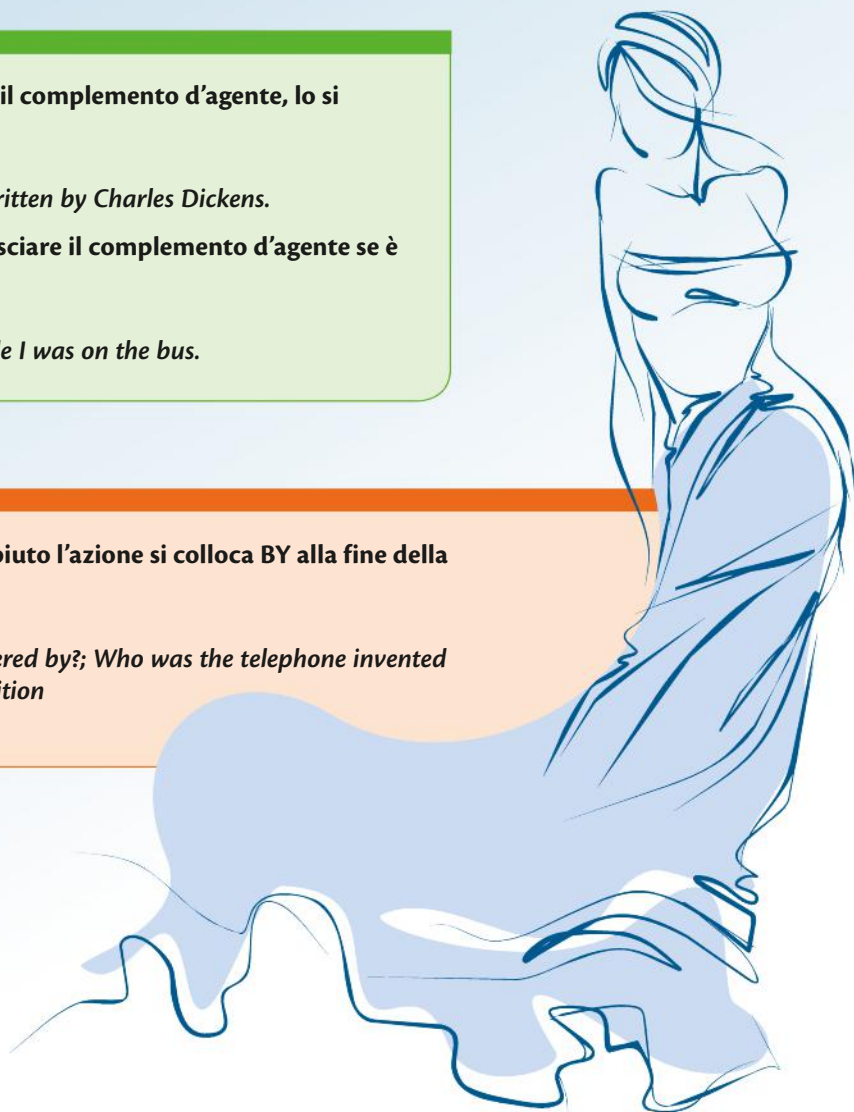
My wallet was stolen while I was on the bus.

➡ Something more

Per chiedere chi ha compiuto l'azione si colloca **BY** alla fine della frase interrogativa.

Example

Who was America discovered by?; Who was the telephone invented by?; Who was the competition won by?



CHAPTER

0



The Colours





Reading & practice

1 Read the three passages and choose the right title for each one; then read the texts again and underline all the colours.

- a. Neutral colours b. Bright shades c. Dark nuances

How important is colour in fashion?

1 ... A timeless elegance of no colour with chalky whites, powdery greys, softened by pink leather appears in female clothing. Alongside the pureness of white we can see the combination of soft tones and breath-taking colours: red, yellow, pink, purple, indigo. Very rarely beiges, khakis, sands, appear by themselves especially when designers tend to mix Orient with the West. For men we find neutral nuances and sugar paper blues, but also red, deep blues and thick browns...



2 ... Strong colours are ideal for sportswear. Fluorescence is combined with white and dark colours. For women, the dynamic colours are mixed with light and cold shades, giving origin to a flowery and sensual pink, to sea green blues, and to light blues, sometimes mixed with dark ethnic ones such as indigo, coffee brown and metal grey. The most luxuriant colours of the summer in the range of bright pink, from cyclamen to fuchsia and purple, passing through reds, to be combined tone over tone...



3 ... Cold blues and vegetable greens, counterpointed by warm and golden colours. On a neutral background together with strong colours, we find the dark range of shiny ebony black, inspired by the Orient, blues and dark greys, both for men and women. Purple colours, golden beiges mixed with energizing colours. Women in dark colours like shadows and men in the colours of burnt clayey earth and of lava rock...



 **Reading & practice**

2 Which adjectives found in previous passages can be catalogued?

Bright shades

.....

Neutral colours

.....

Dark nuances

.....



**Beauty secrets
 Italian women know**

Italian women love incorporating colour into their beauty looks, whether that's a signature red nail polish or bright pink lip. But the key with colour is restraint. Aside from one signature of pigment, the Italian way is to “let your skin breathe and shine”.





Reading & practice

- 3** Write the opposites of the following adjectives: you will find them in the previous passages.

Weak	
Imperfect	
Harsh	
Dull	
Spiritual	
Strong	
Plain	
Light	

Grey. The colourful trend your wardrobe needs?

Before the mid-19th century, unless you were a member of the aristocracy or a rich merchant, you wore clothes in shades of brown. Life was so easy in those days. Then some busybody discovered synthetic dyes and everything changed. Colour flooded into clothes – colours that suited you or didn't suit you. Colours that brought out your eyes; colours that gave you a healthy glow; colours that your mother said gave you the look of an old dishcloth.

Today we are looking for the colour to bring out our colour, wondering if success lies in a mustard-yellow shirt or shocking-pink trainers. And then deciding we should stick to grey. Or black. Yes, black. That's a good idea.



▲ A model walks the runway during the Iceberg show as a part of Milan Fashion Week Spring/Summer 2016.



▲ The human body coloured in an underwear show. In Shenzhen, China.

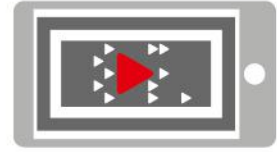


▶ Models walk the runway in red dresses during a Fashion Show in Milan.

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Listening & reading



The big eight Brand colours



The interpretation of colour



ASCOLTA

Why do certain colours establish themselves so broadly across the world for certain periods? If colour can define the ideas and feelings of an individual person, there are whole ranges of colour that define the emotional state of society.

The colour of clothes and accessories has always been a vehicle for communication, revealing personality and the emotional state of the person being observed. The essential shades or pure colours, as red, blue and yellow have been defined, represent basic instincts: physical life (red), mental life (blue), food (yellow).

Another colour range of interest for fashion is the one of compounds. For example yellow can be acid or orange; blue can be peacock blue; red can be pale or approach purple; pink can be dusty, antique, baby. Orange yellow reminds one of oriental mystics and spirituality. Acid yellow, made up of yellow and black, reveals a troubled social state. Peacock blue, which is the combination of blue and green, is associated with socially critical moments, too. Purple comes from the mixing of red and blue, revealing the contrast between material desire and spirituality. As for pastels, there are three ranges: antique pastels (white and pure colour together with yellow), “baby” made from pure colour and white, and cold pastels or dusty pastels (pure colour, white and a little black). In any case, colour is very important, as it is a symbol for both the individual and the society, expressing personal and social needs.



Psychology behind colours

Red is the color of fire and blood, so it is associated with energy, war, danger, strength, power, determination as well as passion, desire, and love.

Orange combines the energy of red and the happiness of yellow. It is associated with joy, sunshine, and the tropics. Orange represents enthusiasm, fascination, happiness, creativity, determination, attraction, success, encouragement, and stimulation.

Yellow is the color of sunshine. It's associated with joy, happiness, intellect, and energy.

Green is the color of nature. It symbolizes growth, harmony, freshness, and fertility. Green has strong emotional correspondence with safety.

Blue is the color of the sky and sea. It is often associated with depth and stability. It symbolizes trust, loyalty, wisdom, confidence, intelligence, faith, truth, and heaven.

Purple combines the stability of blue and the energy of red. Purple is associated with royalty. It symbolizes power, nobility, luxury, and ambition. It conveys wealth and extravagance. Purple is associated with wisdom, dignity, independence, creativity, mystery, and magic.

White is associated with light, goodness, innocence, purity, and virginity. It is considered to be the color of perfection.

Black is associated with power, elegance, formality, death, evil, and mystery.



Practice



4 Read the texts and choose the right answer.

1. Peacock blue is...
 - a. the combination of blue and green
 - b. the mixing of blue with yellow
 - c. made of blue and black
2. Pastels are colours that...
 - a. reveal the personality and emotions of a person
 - b. can be divided into three ranges
 - c. are associated with an extravagant bird
3. Red is...
 - a. a non-colour
 - b. a pure colour
 - c. a compound
4. Black renders a colour...
 - a. lighter
 - b. darker
 - c. corrupted, that means slightly ambiguous
5. Spiritual aspirations are generally expressed by...
 - a. red
 - b. purple
 - c. blue
6. Yellow can be...
 - a. the color of sunshine
 - b. acid
 - c. associated with birth
7. White is...
 - a. the colour of perfection
 - b. the colour of the nature
 - c. represent a basic instinct
8. Happiness is associated with...
 - a. yellow
 - b. orange
 - c. black



 **Reading & practice**

5 Read the previous texts again and answer the following questions, then repeat them aloud to your classmates.

- a. Why is colour so important for fashion?
.....
.....
- b. What are the pure shades?
.....
.....
- c. Pastels can be divided into three ranges. Which ones?
.....
.....
- d. What do black and white generally represent?
.....
.....
- e. Do you think that there is Psychology behind colours?
.....
.....
- f. Another colour range of interest for fashion is the one of compounds: can you find any of these compounds in the images of the last two pages?
.....
.....
- g. Why are all the danger signs red?
.....
.....



6 Discuss with your classmates:
Which colours do you imagine if you think of...

- a. an African landscape?
- b. a quiet Northern country?
- c. the ocean bed?
- d. a hike in deep woods?





Practice

7 Associate with a line as many words as you can with the colours suggested below.

1. Cool Nuances

2. Ultra Dark Shades

3. Warm Colours

- ◆ Positiveness
- ◆ Joy
- ◆ Embarrassment
- ◆ Energy
- ◆ Lustfulness
- ◆ Peace
- ◆ Calm
- ◆ Luxury
- ◆ Gloom
- ◆ Sexuality
- ◆ Loneliness
- ◆ Sobriety
- ◆ Balance
- ◆ Freedom
- ◆ Silence
- ◆ Vitality
- ◆ Stillness



▼ Sunrise in the lands of Tuscany. Warm colors on the hills and haze, at spring time.



Reading & practice

8 What about you? Discuss with your classmates.

- What are your favourite colours?
- Do you think that the colours you usually wear reveal your personality?
- Which colours are in fashion now? What do they reveal?
- What are the trends proposed for the coming season?
- Do you know that a cat that has a coat with patches of red, brown or black, chocolate, cream, or cinnamon is known as a Tortoiseshell?
- Could you create a secondary colour by mixing two primary colours?



The physics of the colours

Color is the perceptual result of light in the visible region of the spectrum, having wavelengths in the region of 400 nm to 700 nm, incident upon the retina.

The human retina has three types of color photoreceptor *cone cells*, which respond to incident radiation with somewhat different spectral response curves. A fourth type of photoreceptor cell, the *rod*, is also present in the retina. Rods are effective only at extremely low light levels (i.e., night vision). As there are exactly three types of color photoreceptor, in graphics three numerical components are necessary and sufficient to describe a color.

The colour 'temperature': what are warm and cool colours?

We intuitively assess the temperature in a yellow space to be higher than that of a blue one. We call yellow as warm colour and blue as a cool one. We see how 'relative' this is when we mix yellow with blue. We then get green, i.e. colour made up of a warm and a cool colour. Compared to blue, green is a warm colour, but compared to yellow is a cool colour.

Red is also felt to be a warm colour. If we mix blue and red, the mixture is violet. Compared to blue, violet is experienced as warm, compared to red it's cool.

Let us place two yellows next to each other. One of the yellows has traces of blue in it and the other traces of red. We experience one of the yellows as warmer compared with the other, although yellow is a warm colour par excellence.

We cannot simply separate the whole spectrum into warm and cool colours. We can, however, state that blue is at the centre of the cool area and orange yellow the centre of a warm area.





Glossary

Broadly (Broad) Not limited or narrow; of extensive range or scope

Busybody A person who pries into or meddles in the affairs of others.

Compounds Composed of two or more parts, elements, or ingredients.

Faith Confidence or trust in a person or thing. Belief in God or in the doctrines or teachings of religion.

Flowery Decorated with floral designs.

Fluorescence The emission of radiation, especially of visible light, by a substance during exposure to external radiation.

Hike To walk or march a great distance, especially through rural areas, for pleasure, exercise, military training, or the like.

Landscape A section or expanse of rural scenery, usually extensive, that can be seen from a single viewpoint. A picture representing natural inland or coastal scenery.

Photoreceptor A receptor stimulated by light.

A specialized structure or cell that is sensitive to light. In vertebrate animals, the photoreceptors are the rods and cones of the eye's retina. An electronic device that converts light energy into electrical signals.

Stillness Silence; quiet; hush. The absence of motion.

Tortoiseshell Mottled or variegated like tortoiseshell, especially with yellow and brown and sometimes other colors.

Troubled To be distressed or agitated mentally; worry.