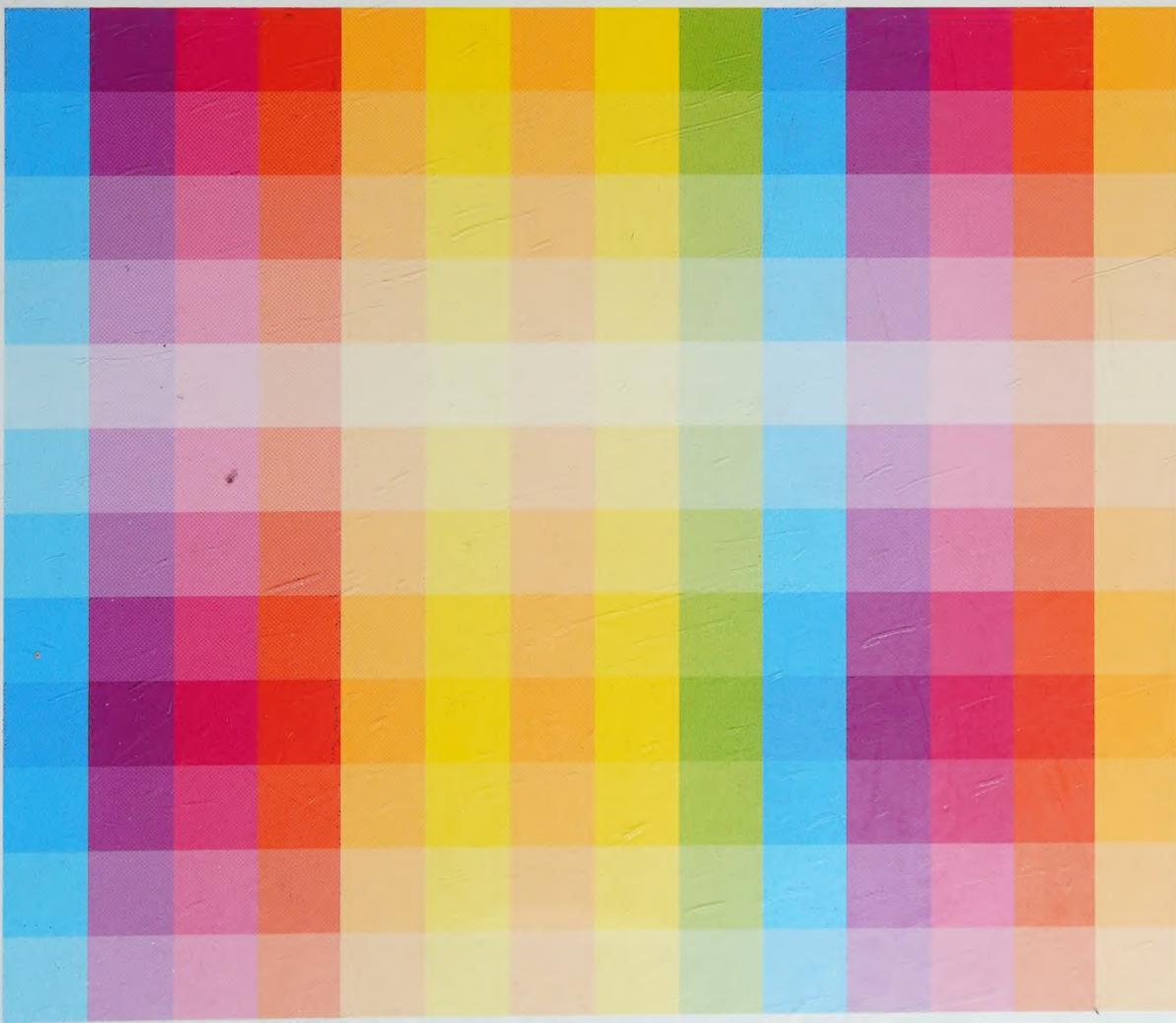


The Designer's Dictionary of Color

By **Sean Adams**

Foreword by Jessica Helfand





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**The Designer's
Dictionary of Color**

The Designer's Dictionary of Color

by Sean Adams

Foreword by Jessica Helfand

ABRAMS, NEW YORK

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The principal typeface used is Sentinel, designed by Jonathan Hoefler and Tobias Frere-Jones in 2009. Sentinel is based on earlier Egyptian or Slab Serif typefaces such as Clarendon designed by Robert Besley in 1845.

The color swatches contained in this book are as accurate as possible. However, due to the nature of the four-color printing process, slight variations can occur due to ink balancing on press. Every effort has been made to minimize these variations.

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“I think it pisses God off if you walk by the color purple in a field somewhere and don’t notice it.”

— ALICE WALKER, *THE COLOR PURPLE*



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- 100 Violet
- 108 Yellow



COOL
COLORS

118



NEUTRAL
COLORS

188



SPECIALTY
COLORS

234

CONTRASTORS

254

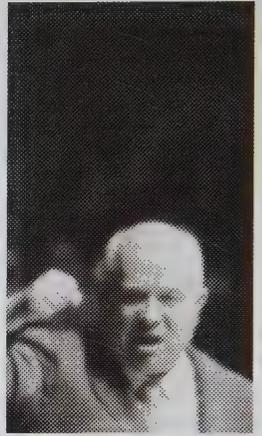
CREDITS

256

120 Avocado
128 Blue
138 Chartreuse
146 Green
156 Light Blue
164 Mint
172 Olive
180 Turquoise

190 Beige
198 Black
208 Brown
216 Gray
226 White

236 Fluorescent
244 Metallic



**BERLIN
IS THE**

**TE
ST
IC
LE**

**OF THE WEST
WHEN I WANT
THE WEST
TO SCREAM,
I SQUEEZE
ON BERLIN**

NIKITA KHRUSHCHEV

Foreword

Seeing Red

OPPOSITE

Berlin

Sean Adams - 2014

Poster

Red is used with the extreme layout to viscerally communicate the idea of squeezing.

FOR YEARS, JOSEF ALBERS TAUGHT A COLOR CLASS at Yale that began with an identical assignment. Participants were each asked to bring in examples of something red—found objects, loose remnants, the detritus of the everyday—their purpose or provenance of little concern. Thus challenged, students would enthusiastically disperse, each seeking the perfect specimen: from rescued textiles to tarnished metals, paper samples to paint chips, old discarded pizza boxes to treasured bits of propaganda, each hoped to impress the great master with dazzling brilliance and impeccable taste.

Returning to the studio to pin up their findings, the students soon saw that the intended lesson was little more than a demonstration of the impossible. Beauty is indeed in the eye of the beholder. Color is an exercise in visual slippage: it's intrinsically and deeply personal. No two reds could ever—indeed, would ever—match.

And that, observed Albers, was precisely the point.

Sean Adams is spot-on when he says that color is subjective. It's also tricky, idiosyncratic, and prone to mercurial shifts of temperament. Flowers bloom bright before fading. Pigments can be engineered to dye or to dissipate. Staring at a spot of blue for too long will result in a subsequent burst of perceived orange—a useful operation when explaining optics to students, but an exasperating exercise for anyone hoping to be rewarded for their scrutiny, or, for that matter, their stamina. It's all fascinating—if bewildering—making decisions at once perplexing and onerous.

This book provides an invaluable resource for visual practitioners, offering both conceptual guidelines and concrete examples for the color-challenged. Color perception is not only personal, it's contextual, gesturing to all sorts of invisible phenomena that orbit, for most of us, in a seemingly endless and unbidden referential haze. Colors spark memories, cue emotions, and trigger willful associations. When too close in value, adjacent colors can shift from harmonious to hilarious (certain bridal parties come to mind), while improperly contrasting hues will sooner compete than cooperate.

In the end, all color embraces a spectrum of light that may never be possible to fully comprehend. Aristotle tried, and so did Goethe and Wittgenstein. (Isaac Newton tried, too.) Perhaps this is why Josef Albers always returned to that deliciously simple exercise. My red is not now, nor will it ever be, the same as yours. And that, as this book so eloquently demonstrates, is precisely the point.

—JESSICA HELFAND

Introduction

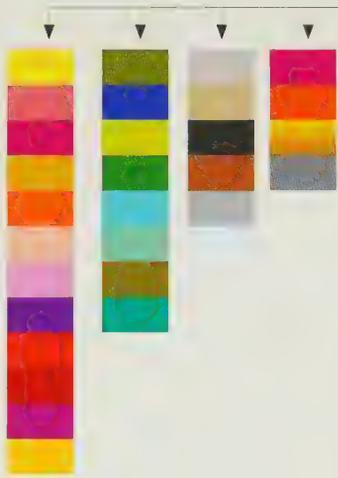
COLOR IS SUBJECTIVE AND EMOTIONAL. It is often the most volatile element of a project. To declare that the choice of a favorite color is inferior is to personally attack a person's core. A client may arbitrarily demand a specific color or reject another based on outwardly irrelevant reasons. Our response to a color is based on our life experiences and cultural associations. If locked in a green closet for most of childhood, a person may be green averse. Regardless of the numerous rational reasons presented, and backup of research, that individual will forever despise green.

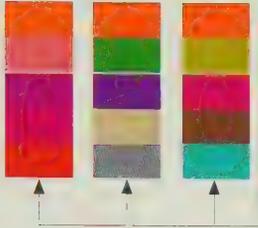
This book does not exist as a technical manual on the light waves of primary, secondary, and tertiary colors. It is not a technical manual on the mixing of paint. There is a multitude of other sources that do that. *The Designer's Dictionary of Color* is a guide to the cultural, historical, and social meanings of a color. It is a resource with examples of successful application of each color and the range of options for an accompanying palette.

Chapters are divided into **warm, cool, neutral, and specialty colors**. Within each chapter, individual colors are presented with information including how designers have used the color, cultural issues and connections, and alternative nomenclature. Of course, color is not as simple as a crayon box, each color distinct and clear from each other. Coral may intersect with pink; avocado and olive share attributes. However, I have delineated each one while presenting the range of the color.

A traditional approach to color is to start with primary colors, then expand into secondary, and finally tertiary. These are included here. However, rather than following this convention, I have organized the colors into warm, cool, neutral, and specialty colors. This separation is connected more to the designer's creative process than the academic exercise of painting a color wheel.

Each color also includes a list of *successful applications*. These are listed to guide further research on that color and specific application listed.





When working with color, most designers begin with a specific choice, perhaps a warm color such as orange; she then builds a palette around this color, pulling from other warm, cool, or neutral colors. The palette may be **monochromatic**, pulling from the shades, tints, and tones of the same color. It may be **polychromatic, using warm, cool, and neutral colors**. And finally, it may be **purposely dissonant to create surprise**.

Each color is presented with a range of palettes. Not to provide a tool to copy, but as a way to inspire the designer to play with color confidently and with power. This book follows the principle that there is no “wrong” color combination. Every color enjoys the company of every other color. The gods of good taste will not strike you dead if you combine brown and fuchsia. But you may add a new dynamic to a project.



Expanding beyond the default swatch palette may be the difference between dull and powerful. Therefore, the reader will also find colors here that are **less expected, such as butter, mint, and fuchsia**. It is these colors, which live “in-between,” that create interest. If the viewer needs to work to decide if turquoise is blue or green, he has invested time and energy and the project has greater mnemonic value.

Design is 90% persuasion: not to push a client to do something simply because it is cool, but because it is right. Every designer needs the tools to make an informed decision, and critically explain the choices. To describe the logic for using a bright yellow background with terms such as “bright” or “nice” is the first step to rejection and disagreement. To explain that this background color communicates optimism and warmth based on associations from 10,000 years of human culture will lead to approval.

Years ago, a client asked me for a specific color of green, Jaguar Green. After exhaustive research on the paint colors of Jaguar automobiles from 1922 to the present, I could not pinpoint the exact color he insisted existed. This green **was a color that lived only in his imagination, based on the memory of a green Jaguar on a sunny afternoon in his youth**. Only after I articulated the logical, cultural, and aesthetic reasons for the green I chose was he convinced that the final green was, indeed, Jaguar Green.



Glossary

CMYK:



Most four-color offset lithography and digital printing is based on a combination of CMYK: cyan, magenta, yellow, and black. The visible color is a combination of all or some of these combined as tiny halftone dots.

Usage:
“Make sure the files are linking to CMYK images when the project is sent to the printer.”

Hue:



The hue is the property of the color that we identify, as in “red, green, yellow, etc.” The hue is based on the visible wavelengths of light.

Usage:
“I need a hue closer to purple rather than red.”

PMS:



PMS is an abbreviation for color created with the Pantone Matching System. This is a standardized color reproduction system that ensures the correct color is printed every time.

Usage:
“The company’s logo uses a specific PMS color that can be printed anywhere in the world and will always match.”

Primary
Colors:



Red, yellow, and blue are the three primary colors. These are colors that can be mixed together to produce other “secondary” colors, but cannot themselves be produced from mixtures.

Usage:
“I can make any color with a combination of primary colors.”

Purity:



The purity of a color is based on the intensity of color and whether any other color has been mixed with it.

Usage:
“A pure yellow is almost fluorescent. It will lose purity if I add magenta.”

RGB:



Screen-based media uses RGB as the color system. The monitor displays an image, typography, and shape with a combination of RGB: red, green, and blue.

Usage:
“That intense fluorescent light blue color on the screen is an RGB color that cannot be replicated in print.”

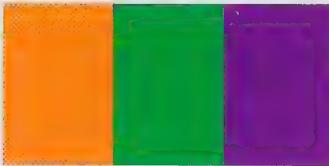
Saturation:



The saturation of a color is based on the degree of purity, from the pure color at 100% to gray at 0%. A highly saturated image is vibrant and bright. A desaturated image will appear dull, or sepia.

Usage:
“Please make sure the images are highly saturated. I want them to appear to be in Technicolor.”

Secondary Colors:



Orange, green, and purple are created by mixing the three primary colors and are classified as secondary colors.

Usage:
“Please combine the yellow and red to make orange.”

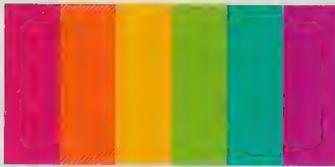
Shade or Tone:



The tone of a color is based on the amount of gray added. A tone can be more pure or subtle based on the amount of gray added.

Usage:
“The tone feels too strong, I’d like a quieter version.”

Tertiary Colors:



Mixing a primary and a secondary color, such as red and purple, or two secondary colors, such as orange and green, produces tertiary colors.

Usage:
“When I mixed bright red and green, I created a tertiary color, brown.”

Tint:



Adding white to a color creates a tint. As opposed to the tone, which creates a less vibrant color, the tint creates a more pastel or lighter version.

Usage:
“I prefer a tint of red to create light pink, rather than full force fire-engine red.”

Value or Lightness:



Value is determined by the amount of illumination on a color. A color at 100% value will appear pure. At 50% value, the color will be darker.

Usage:
“I reduced the value to 75%, making it darker. This allows the white type to be legible on the color.”

Warm Colors



BUTTER

18

CORAL

26

FUCHSIA

34

OCHER

42

ORANGE

50

PEACH

58



PINK

66

PURPLE

74

RED

82

SCARLET

92

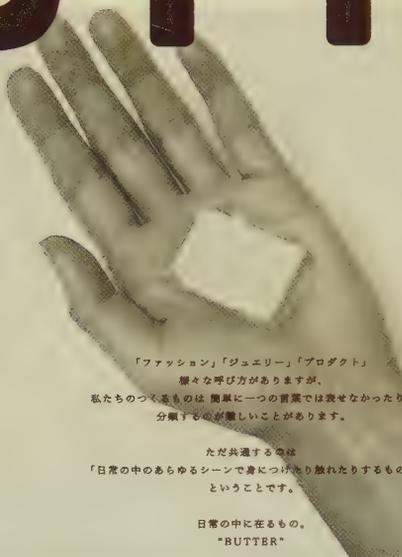
VIOLET

100

YELLOW

108

BUTTER



「ファッション」「ジュエリー」「プロダクト」
様々な呼び方がありますが、
私たちのつくるものは 簡単に一つの言葉では表せなかったり、
分類するのが難しいことがあります。

ただ共通するのは
「日常の中のあらゆるシーンで身につけたり触れたりするもの」
ということです。

日常の中に在るもの。
"BUTTER"

焼きたてのトーストにのせた固まったバターは、
時間が経つとずっと溶けだし
しみ込み トーストの一部となります。
想いのままに切り取ったバターを持ち帰り、
それぞれの日常に
ずっと 馴染ませてもらえると思います。

- FASHION
- JEWELRY
- PRODUCT
- Antenna
- KIKKOU
- Sensor (anal)
- proof
- Passivist



ISBN 428175 0400

GROUP EXHIBITION BUTTER

01

FASHION JEWELRY PRODUCT

2014
OCT 25 - OCT 27
SAT MON
100PM - 7:00PM

AT SPinning MiLL OSAKA SAGAI

GROUP EXHIBITION
BUTTER
01
FASHION JEWELRY PRODUCT



BRANDS

ESB KIKKOU proof

6組のクリエイターによる初の展示販売会「BUTTER」
会期：2014年10月25日(土)～27日(月) 時間：13～19時 会場：SPinning MiLL



Butter

Butter \ˈbʌ-tər\

From Old English *butere*, of West Germanic origin; related to Dutch *boter* and German *Butter*, based on Latin *butyrum*

Butter yellow is a pale yellow created by adding white to a pure primary yellow. Butter was a popular color in the 1950s due to its cheerful nature. It doesn't have the intensity of primary yellow and is considered more pleasant and gentle. Some designers use butter as a neutral, as it recedes next to most other colors.

Butter has the benefit of adding a sense of happiness without the danger of being garish or obtrusive. Conversely, it can be seen as anemic or weak. Due to its more neutral nature, it invokes less extreme emotions with the viewer. This also helps to minimize any strong cultural connections.

CULTURAL MEANINGS

Butter shares some cultural meanings with primary yellow. It represents sunshine, optimism, and happiness in most cultures. It is associated with a happy domestic experience, with a creamy and soft character. It is also seen as institutional, as it is used in many schools, hospitals, and government offices.

SUCCESSFUL APPLICATIONS

Post-it notes
Dr. Spencer Silver, Art Fry, 3M, 1974

Steel kitchen cabinets
Youngstown Metal, c. 1950

Golden Guernsey Butter packaging
Unknown, 1948

OTHER NAMES

Light Yellow
Cream
Lemon
Daffodil
Vanilla

OPPOSITE

Butter Group Exhibition
asitanosikaku - 2014

Poster
True to the name of the exhibition, the butter yellow combines with the "packaging" typography to communicate the idea of butter.



ABOVE

Larkspur

William Morris - 1874

Wallpaper

Morris was a founder of the arts and crafts movement. He designed this handmade wallpaper to incorporate the natural world into the interior of a house as a reaction to the Industrial Revolution.

OPPOSITE

ReadyMade

Volume, Inc. - 2005

Magazine

The guide to DIY projects incorporates a soft butter tone referencing technical manuals and appliance directions.

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CD WALL MURAL



Have you switched to the soft pack of CDs? Are all your empty jewel cases starting to block the way to the kitchen? Time to make something from that mess of plastic brittle. Remember, jewel cases are fabricated from Thermoset, which can't be melted down and turned into two-liter Coke bottles, the sure way, or the high-way to the pump for these fellers. But look at all they have to offer: protection against the elements, transparency, clean modern lines. For all those reasons and more, use your empties to make a wall mural. It's yet another step in your march against passive domesticity.

Au Quartier Latin



Ce Numéro est vendu au Profit des Pauvres
PRIX DEUX FRANCS

OPPOSITE

Au Quartier Latin

Jules Chéret - 1894

Poster

Chéret is considered the father of the modern poster. His work has a dynamic energy through the use of subtle color, lighting, and movement.

BELOW

BMW Isetta

Ermenegildo Preti, Pierluigi Raggi - 1955

Car

The Isetta was originally designed by the Italian firm Iso SpA in 1953. BMW began production of the car in 1955. It was the world's first mass-production car to achieve fuel consumption of 78 mpg (3 L/100 km).





C	0	R	177	PMS	100
M	0	G	250		
Y	50	B	155		
K	0				

Palette Variations



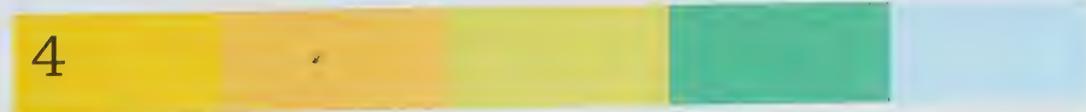
1	C 0 M 0 Y 50 K 0	C 0 M 10 Y 100 K 0	C 0 M 25 Y 100 K 0	C 20 M 40 Y 80 K 0	C 40 M 50 Y 100 K 0
----------	---------------------------	-----------------------------	-----------------------------	-----------------------------	------------------------------



2	C 5 M 0 Y 50 K 0	C 0 M 50 Y 100 K 0	C 0 M 100 Y 70 K 0	C 0 M 0 Y 100 K 0	C 50 M 0 Y 100 K 0
----------	---------------------------	-----------------------------	-----------------------------	----------------------------	-----------------------------



3	C 0 M 10 Y 50 K 0	C 0 M 0 Y 0 K 25	C 0 M 0 Y 0 K 50	C 0 M 0 Y 0 K 75	C 0 M 0 Y 0 K 100
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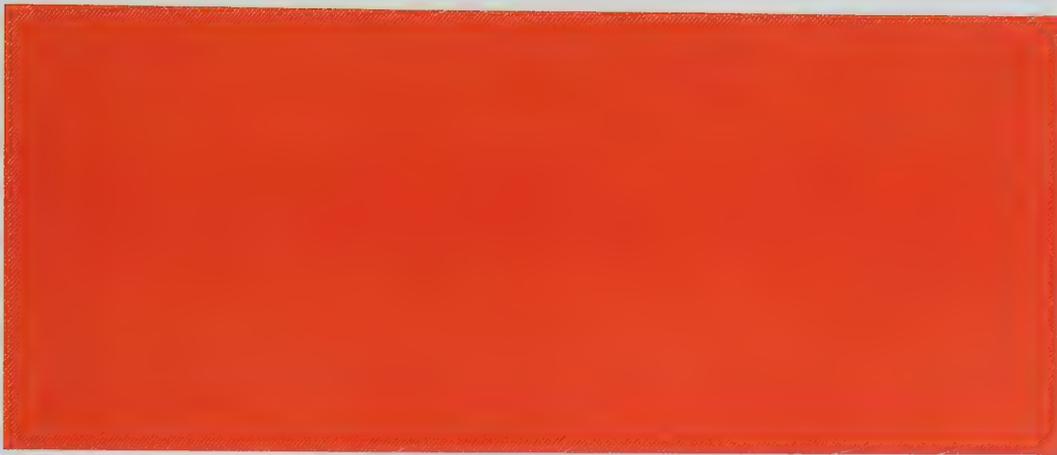


4	C 0 M 10 Y 60 K 0	C 0 M 20 Y 50 K 0	C 10 M 0 Y 50 K 0	C 60 M 0 Y 40 K 0	C 25 M 0 Y 0 K 0
----------	----------------------------	----------------------------	----------------------------	----------------------------	---------------------------



5	C 0 M 0 Y 70 K 0	C 0 M 0 Y 100 K 50	C 0 M 60 Y 100 K 45	C 30 M 100 Y 0 K 0	C 0 M 0 Y 0 K 50
----------	---------------------------	-----------------------------	------------------------------	-----------------------------	---------------------------





Coral

27

CORAL

Coral \ˈkɔr-əl\

From Middle English via Old French from Latin *corallum*, from Greek *korallion*, *kouralion*

Coral is neither pink nor peach. It is a color that exists between these. It is associated with femininity, gentleness, romance, and the tropics. These connections work to communicate the tone of an idea swiftly. A coral poster will immediately be read as positive and friendly. Coral has more sensuality than pure pink, which can feel juvenile. As the color of the interior of certain shells, and used as a prominent paint color throughout the Caribbean, coral has associations with a carefree and gentle holiday.

CULTURAL MEANINGS

Coral roses are a symbol of desire. In Buddhism, it symbolizes the energy of the life force. In China, it is a symbol of longevity. Coral is a sensitive color. If it shifts toward yellow, it will become peach, or a sickly flesh tone. A shift toward the red creates pink. Coral is also known as salmon, a term that was used in automobile color options.

SUCCESSFUL APPLICATIONS

Thunderbird Samoan Coral
Ford, 1964

Nantucket Redspants
Philip C. Murray, 1960s

The Royal Hawaiian Hotel
Warren & Wetmore, 1927

OTHER NAMES

Salmon
Watermelon
Grapefruit
Shell Pink
Bright Rose

OPPOSITE

Marilyn Monroe
Alfred Eisenstaedt - 1953
Photograph

Marilyn Monroe was a contradiction of sensual and innocent, dangerous and virginal. Here, this is created with the combination of black representing danger with the innocent coral lipstick and blonde hair.



ABOVE

Dynamic

Paul Hoppe - 2013

Typeface

The *Dynamic* typeface responds to user interaction. Its pink environment creates a sense of welcome and warmth.

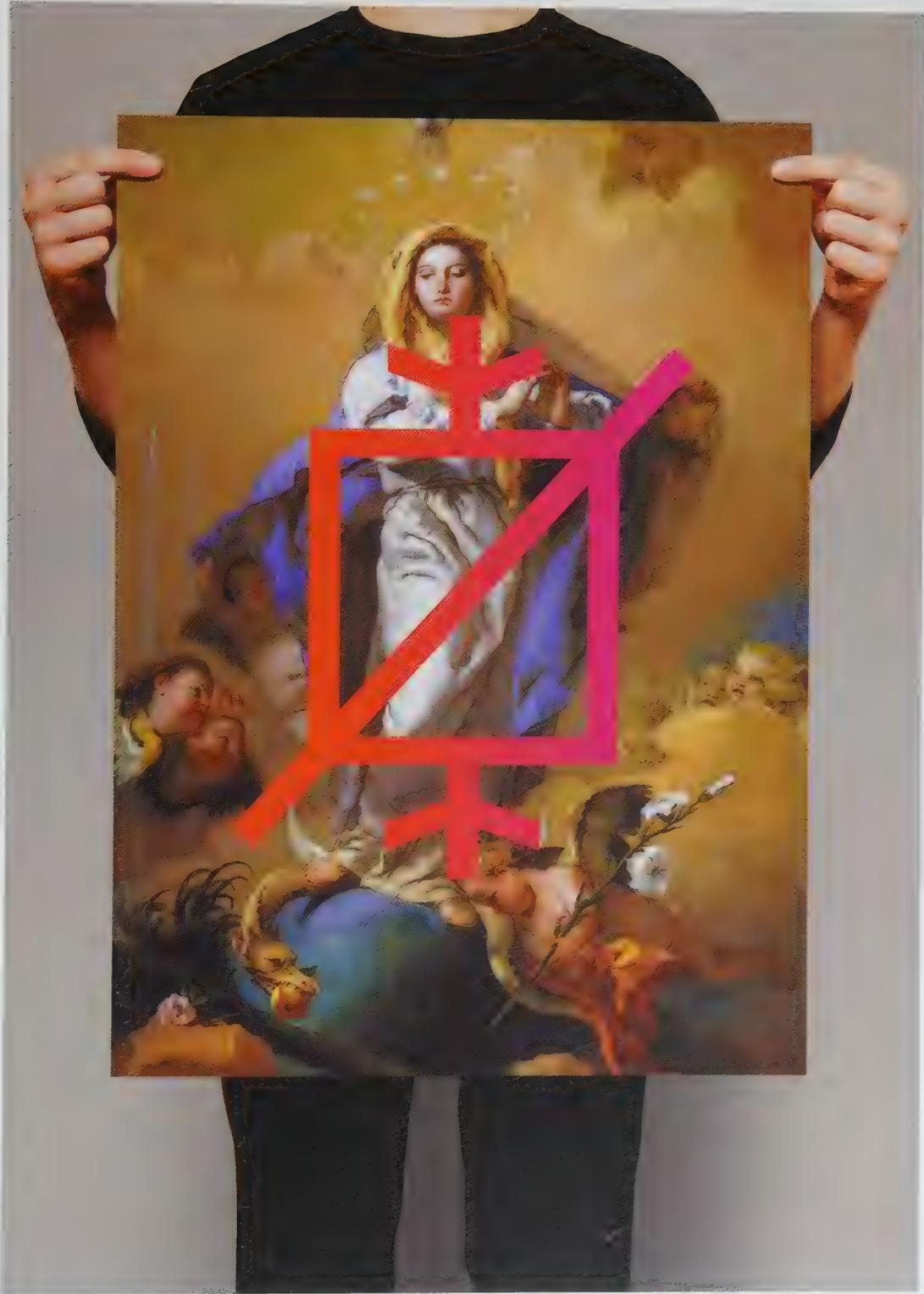
OPPOSITE

Rito

Haim Amar - 2014

Poster

In this poster for a museum focused on religion in Latin America, Amar explores the relationship between Catholicism and Santeria.





ABOVE

Cadillac

General Motors - 1959

Car

As a response to the drab years of World War II, colors such as coral and mint were popular postwar. The exuberance is reflected in a coral Cadillac.

OPPOSITE

Burning Settlers Cabin

Sean Adams - 2015

Poster

In contrast to the fiery destruction of the image, the solid coral color softens the message and adds levity.



SEAN ADAMS

BURNING SETTLERS CABIN

ADFORD BILLMAN · JOANNA MILES · JAMIE SMITH JACKSON
CHARLES FOX · WILLIAM CASTLE · THOMAS PAGE



SEAN ADAMS

SETTLERS

Bu

Rni.

NG

← LERS →

CA B-i-n





1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4

Palette Variations



C	0	C	0	C	0	C	0	C	0
M	80	M	100	M	50	M	25	M	85
Y	60	Y	100	Y	100	Y	100	Y	0
K	0	K	0	K	0	K	0	K	0



C	0	C	0	C	0	C	86	C	0
M	80	M	10	M	100	M	0	M	0
Y	60	Y	100	Y	0	Y	46	Y	100
K	0	K	0	K	0	K	0	K	20



C	0	C	0	C	45	C	20	C	10
M	75	M	0	M	60	M	20	M	10
Y	30	Y	0	Y	100	Y	20	Y	20
K	0	K	75	K	30	K	0	K	0



C	0	C	20	C	0	C	0	C	20
M	46	M	5	M	0	M	0	M	0
Y	20	Y	0	Y	50	Y	70	Y	20
K	0	K	0	K	0	K	0	K	0



C	0	C	10	C	0	C	0	C	0
M	50	M	10	M	0	M	0	M	0
Y	50	Y	20	Y	0	Y	0	Y	0
K	0	K	0	K	50	K	75	K	100



Fuchsia

Fuchsia \fyü-shə\

From modern Latin, named in honor of Leonhart Fuchs, 1501–1566, a German botanist

Fuchsia communicates intense energy, nonconformity, and new ideas. It is vibrant and pure. Fuchsia is an unexpected color and attracts attention. This makes it effective, but also risky. Due to its intensity, a viewer's emotional connection is increased. As a positive, it will stand out in the marketplace or environment. On the negative side, it may feel garish and annoying.

In printing, fuchsia is not 100% magenta. The designer should use a specific Pantone color such as Rhodamine Red. If using only process color, adding 10–20% yellow will decrease the process magenta color.

CULTURAL MEANINGS

Fuchsia, which is extremely close to magenta, is a symbol of the heart chakra in Eastern religions. It represents spring and renewal in Western society based on its origin, the fuchsia flower. Fuchsia does not communicate femininity as pink does. The force of its saturation reads as rebellious.

SUCCESSFUL APPLICATIONS

T-Mobile logo

Interbrand, 1999

Tab soda packaging

Coca-Cola, 1963

Pink's hair (the singer)

1999

OTHER NAMES

Magenta

Rhodamine Red

Flame

Hot Pink

Bright Pink

OPPOSITE

Mexico City Olympics

Lance Wyman - 1968

Poster

Wyman used a color palette based on Mexican and Latin American cultures for the Mexico City Olympics. Symbols for each event create a Mayan sun against the intense fuchsia background.



080115

Lette Macarons

ALM Project, Inc - 2015

Packaging

The goal was to get the softness of the macarons. The colors transition from purple to orange to pink.

070515

Boomerang Identity

Primal Screen - 2015

Broadcast design

Puchsia and yellow colors are symmetric. Backgrounds intersect in a way that creates a lot of surprises in this series of six IDs created for the Boomerang Network.

040114 \$ 05 - 06

"Make Sense"

Supply - 2014

R&F Papers advertisement

Supply created this promotion for R&F Papers to demonstrate the ease of using the new Boomerang Network and the quality of the new supply of Boomerang Network products.



Smooth.

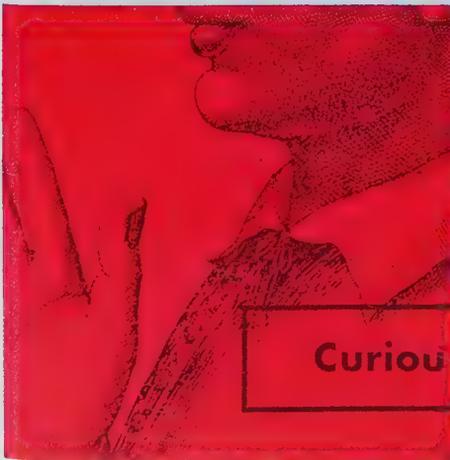
Sumptuous.



Make SENSE

Curious.

Open
Me.



Riv
sur
gec
wh
me
car
wa

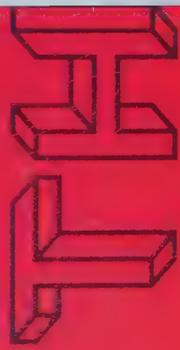
Ser
wh
exc

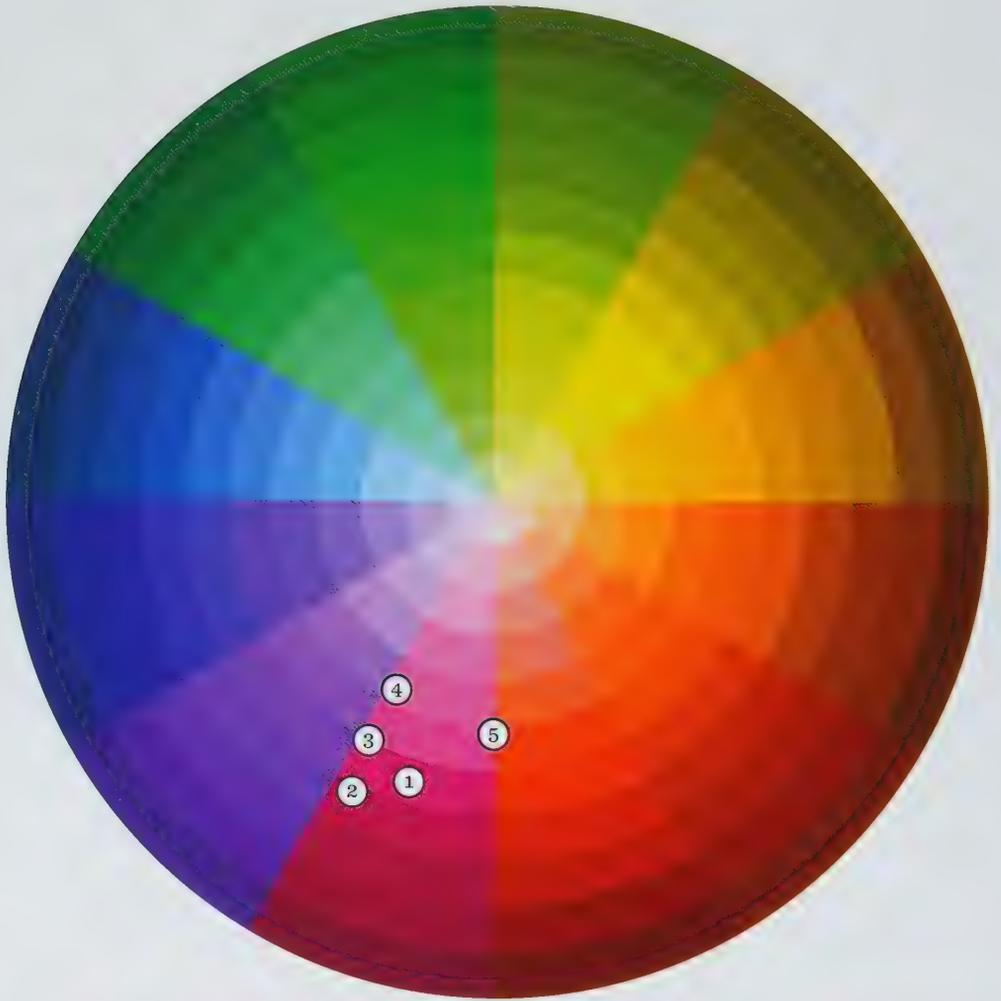


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Arj
certified to be sustain
Arjowiggins mills are
(international environ
standard).





C	0	R	235	PMS
M	100	G	0	PROCESS
Y	0	B	145	MAGENTA
K	0			

Palette Variations



1

C	0
M	100
Y	0
K	0

C	30
M	100
Y	0
K	0

C	0
M	60
Y	50
K	0

C	0
M	50
Y	10
K	0

C	0
M	100
Y	100
K	0



2

C	10
M	100
Y	0
K	0

C	0
M	10
Y	100
K	0

C	0
M	100
Y	100
K	0

C	50
M	0
Y	100
K	0

C	70
M	0
Y	0
K	0



3

C	15
M	85
Y	0
K	0

C	0
M	0
Y	0
K	75

C	0
M	0
Y	0
K	25

C	0
M	0
Y	0
K	5

C	0
M	0
Y	0
K	100



4

C	0
M	85
Y	0
K	0

C	5
M	0
Y	50
K	0

C	40
M	0
Y	30
K	0

C	25
M	0
Y	100
K	0

C	0
M	40
Y	20
K	0



5

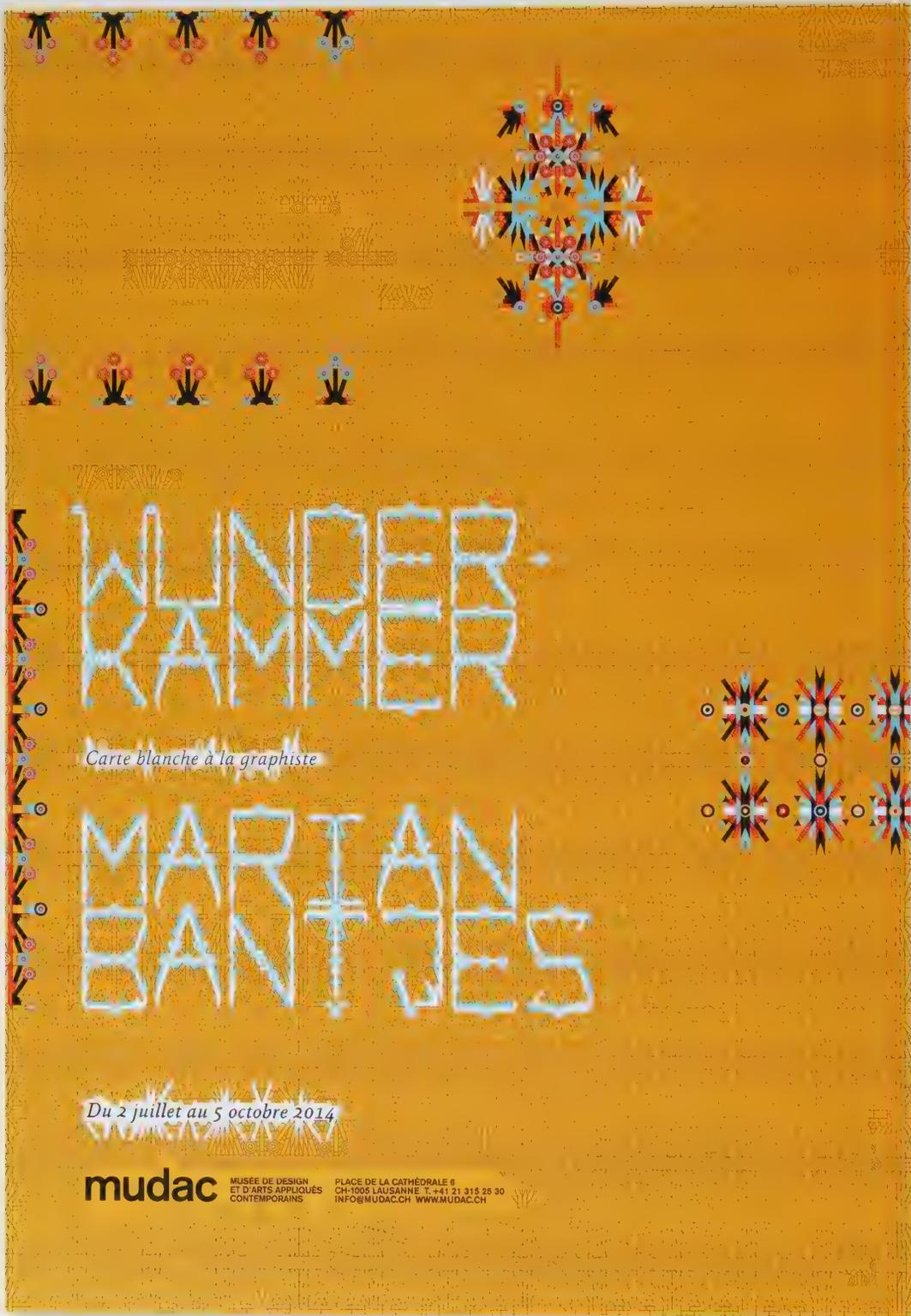
C	0
M	100
Y	30
K	0

C	90
M	100
Y	15
K	0

C	100
M	20
Y	100
K	0

C	100
M	70
Y	0
K	0

C	0
M	100
Y	100
K	20



WUNDERKAMMER

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Du 2 juillet au 5 octobre 2014

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Ocher

Ocher \ˈō-kər\

From Middle English Old French *ocre*, via Latin from Greek *ōkhra* “yellow ocher” *oh-kr*; from Greek: *okhrós*, (pale yellow, pale)

Yellow ocher is a natural earth pigment that consists mostly of clay colored by iron oxides. Ocher can range from tan to slightly green. Ocher is not yellow, mustard, or brown. It is an interesting combination of all three. The complexity of the color asks the viewer to understand it. This creates a proprietary and memorable experience.

Ocher was popular in the 1920s and then again in the 1970s. It has been referred to as sienna, harvest gold, and butterscotch. As a color tied to a specific period, it provokes strong opinions. It is a color that is beloved or deeply reviled.

CULTURAL MEANINGS

Ocher was used in Egyptian tombs to represent the sun god Ra. It has traditionally been connected with the natural world: the glow of the sun and dirt of the earth.

SUCCESSFUL APPLICATIONS

Braniff Airlines palette
Alexander Girard, 1965

Volkswagen Pampas Yellow
Volkswagen, 1970

The Bus
Honolulu Transit System, 1974

OTHER NAMES

Butterscotch
Harvest Gold
Sienna
Mustard
Old Gold

OPPOSITE

Wunder Kammer
Marian Bantjes - 2014
Poster

Bantjes' poster for an exhibition of her work incorporates a Navajo color palette of ocher, turquoise, scarlet, and black. All elements incorporate seamlessly with the repeat pattern.

BELOW

Megaloceros at Lascaux

Unknown - 15,000 BCE

Cave painting

Iron oxide was used to create the ochre tones in the caves at Lascaux. This image is a Megaloceros, an extinct large deer.



BELOW

LAX Airport

Charles Kratka - 1961

Mural

Here, a section of tile mosaics are designed to make 300-foot-long tunnels leading to baggage claim seem shorter. The geometric panels in seven tunnels represent the changing seasons.



BELOW

Croplan

Colle+McVoy - 2016

Packaging

Colle+McVoy's packaging for CROPLAN (WinField's seed brand) uses shades of ocher as part of a palette to represent the organic product and its superior genetics and technology.

OPPOSITE

Duncan Ceramics

Stan Bitters - 1969

Mural

Bitters incorporates sculpted ceramic forms with rich color into architecture, adding a humane quality, often missing, to cold and modern industrial architecture focused on function.







C	20	R	205	PMS	117
M	45	G	150		
Y	100	B	0		
K	0				

Palette Variations



C	20	C	10	C	0	C	0
M	45	M	0	M	10	M	25
Y	100	Y	80	Y	100	Y	100
K	0	K	0	K	0	K	0



C	15	C	0	C	0	C	0	C	50
M	30	M	70	M	100	M	10	M	0
Y	100	Y	100	Y	0	Y	100	Y	100
K	0	K	0	K	0	K	0	K	0



C	20	C	0	C	0	C	0	C	0
M	40	M	0	M	0	M	0	M	0
Y	100	Y	0	Y	0	Y	0	Y	0
K	0	K	25	K	50	K	75	K	100



C	20	C	10	C	0	C	25
M	40	M	0	M	50	M	0
Y	80	Y	50	Y	20	Y	0
K	0	K	0	K	0	K	0



C	40	C	0	C	25
M	50	M	0	M	80
Y	100	Y	100	Y	100
K	0	K	50	K	15



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Poster design by Sean Adams, Los Angeles, California

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In partnership with
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Orange

51

ORANGE

Orange \ˈär-inj\

From late Middle English, Old French *oreng* (in the phrase *pomme d'oreng*), based on Arabic *nāranj*, from Persian *nārang*

Orange is one of the colors that are especially subjective. Orange is a combination of red and yellow. Living between these primary colors, one person may insist it is red; another may call it yellow. Orange has the positive attributes of heat, energy, youth, and happiness. It is related to summer sunsets and the color of flames in a fireplace.

Orange is used to create a sense of immediacy and spontaneity. Fast-food restaurants use orange in the interior to energize the customer and hasten their departure. Orange may be negatively seen as loud or annoying.

CULTURAL MEANINGS

In Eastern philosophy, orange represents the creative center as the second chakra, located below the navel. In Northern Ireland, orange represents Protestantism. In the United States and Canada, orange, combined with black, represents Halloween.

SUCCESSFUL APPLICATIONS

Nickelodeon brand

AdamsMorioka, 2001

Hermès boxes

Robert Dumas, Jean-René Guerrand, 1947

Harley Davidson Eaglethon poster

VSA Partners, 1992

OTHER NAMES

Carrot

Cheddar

Marigold

Tangerine

Warm Red

OPPOSITE

Get Out The Vote

Sean Adams ~ 2016

Poster

The poster provides the message that an individual is voting, whether actively or by doing nothing. Rather than using colors connected to partisan politics, red or blue, Adams uses a neutral orange.

BELOW

L'Argent

Henri de Toulouse-Lautrec - 1895

Theater program

Inspired by the flat forms and simple colors of Japanese woodblock prints, Toulouse-Lautrec simplifies the forms to three solid blocks of color: orange, peach, and black.

OPPOSITE

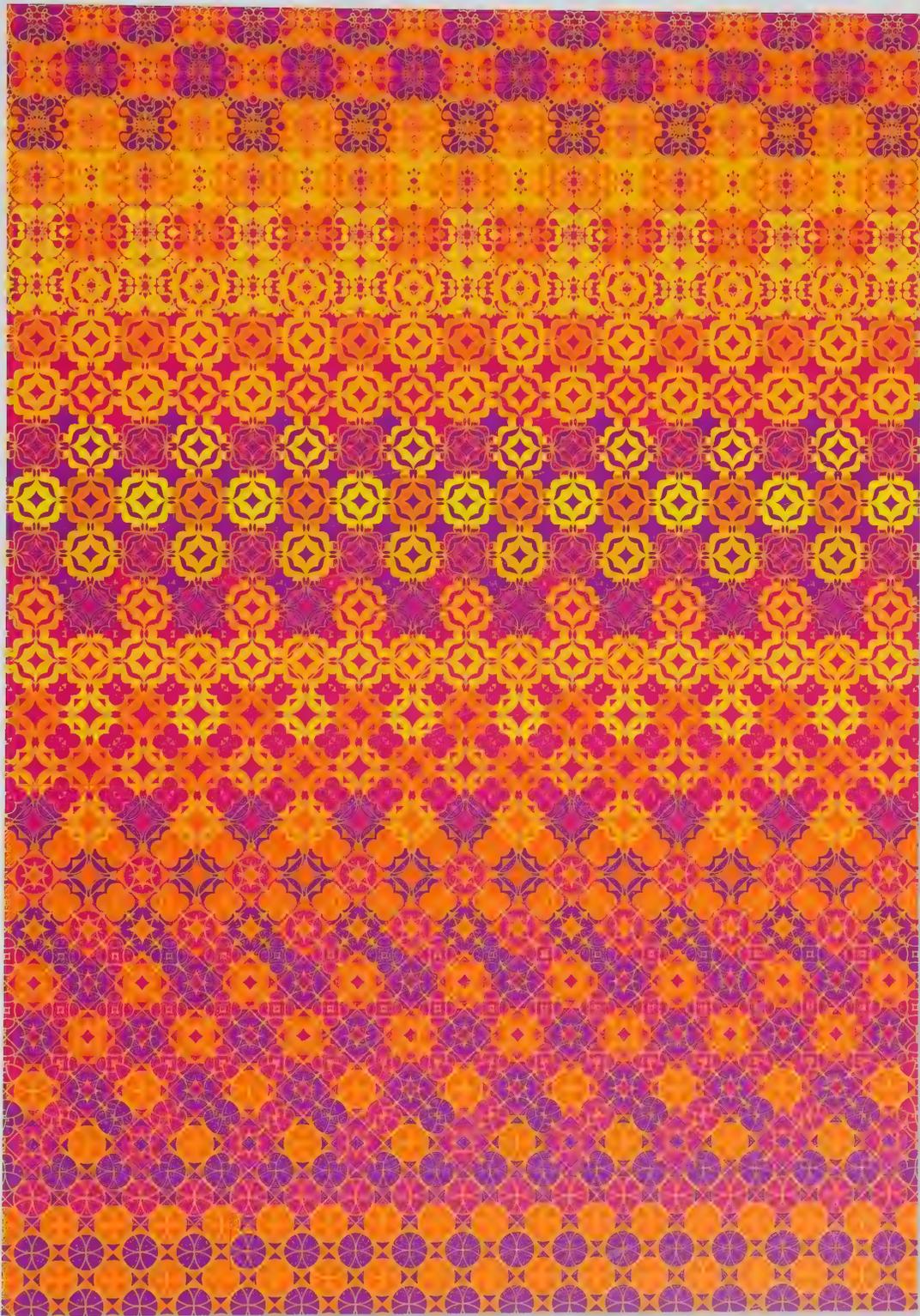
Repeat Patterns

Andrea Tinnes - 2004

Typeface

Repeat is a pattern-based typeface in two different versions. These can be combined or superimposed. The patterns use simple geometric shapes and complex organic illustrations, here in vibrant warm tones.





BELOW

Womb Chair

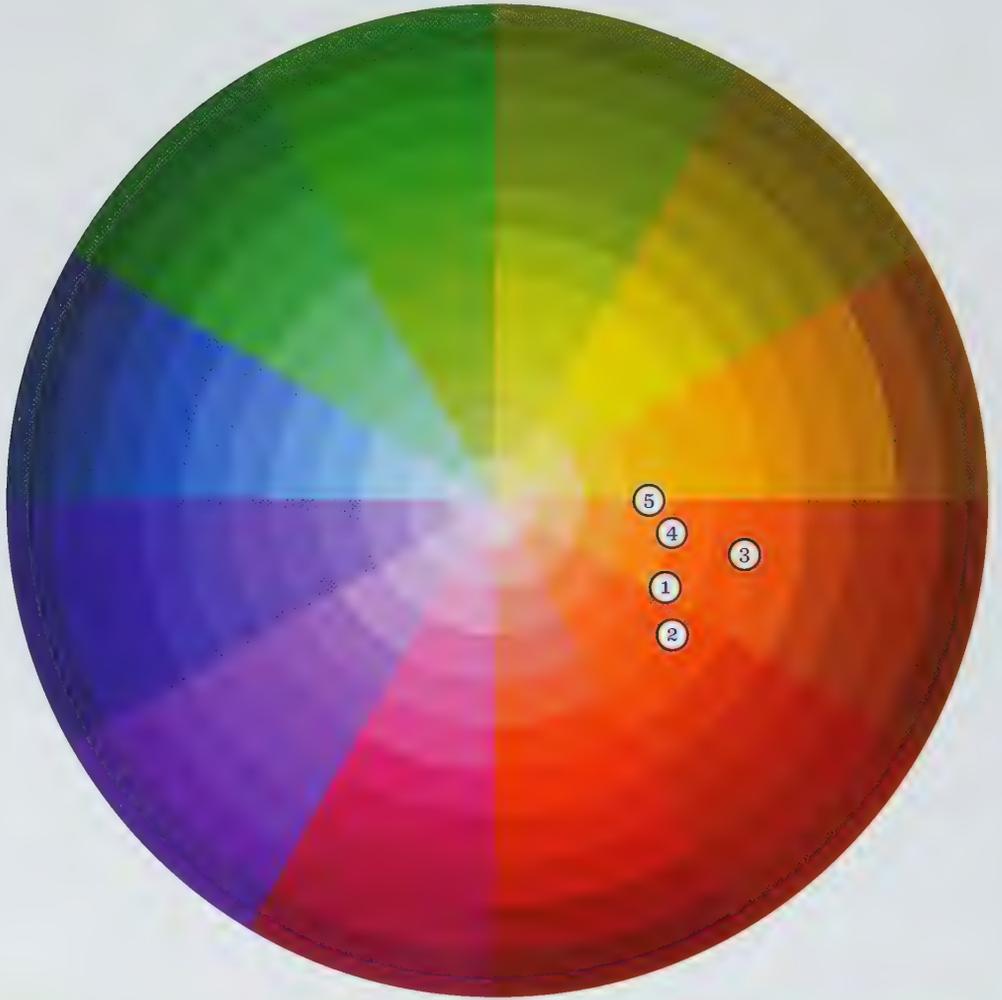
Knoll, Inc., Eero Saarinen - 1947

Chair

Eero Saarinen designed the Womb Chair at Florence Knoll's request for "a chair that was like a basket full of pillows, something she could curl up in." The chair is made by applying foam over a fiberglass shell.







C	0	R	255	PMS
M	70	G	80	ORANGE
Y	100	B	0	021
K	0			

Palette Variations



C	0	C	25	C	40	C	20
M	70	M	80	M	0	M	40
Y	100	Y	100	Y	100	Y	100
K	0	K	15	K	60	K	0



C	0	C	25	C	60	C	0	C	0
M	85	M	0	M	0	M	100	M	10
Y	100	Y	100	Y	40	Y	100	Y	100
K	0	K	25	K	0	K	0	K	0



C	10	C	0	C	40	C	25	C	10
M	80	M	0	M	25	M	15	M	0
Y	100	Y	100	Y	100	Y	60	Y	50
K	0	K	60	K	0	K	0	K	0

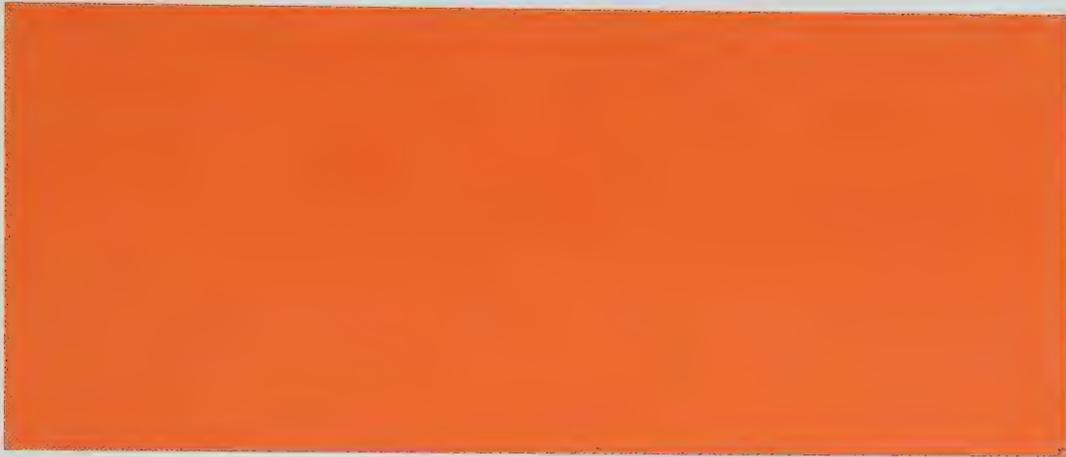


C	0	C	0	C	0
M	50	M	30	M	0
Y	100	Y	40	Y	70
K	0	K	0	K	0



C	0	C	0	C	0	C	0	C	0
M	30	M	0	M	0	M	0	M	0
Y	100	Y	0	Y	0	Y	0	Y	0
K	0	K	25	K	50	K	75	K	100





Peach

59

P
E
A
C
H

Peach \pēch\

From late Middle English, from Old French *pesche*, from medieval Latin *persica*, from Latin *persicum* (*malum*), literally “Persian apple”

Peach is a color that depends on good nomenclature. Calling it “flesh” will be less palatable than “peach.” It is a lighter tone of orange. Unlike orange, with its associations of energy and heat, peach is soft, nurturing, warm, and sweet. Because of the connection to the fruit, the color invokes a fuzzy feeling and delicious taste. If the color has too much yellow, it will read as jaundice. If it has too much red, it is Barbie® flesh.

CULTURAL MEANINGS

The ancient Romans associated the color and the fruit with the goddess Venus. They considered the fruit to be an aphrodisiac. In Japan and China, peach represents the Mother Goddess and her life substance. The peach is a female goddess symbol in the same way that the phallus is a symbol of a masculine god.

SUCCESSFUL APPLICATIONS

Bridesmaid dresses

c. 1965–present

Valley of the Dolls book cover

Evan Gaffney, 1966

L'Argent poster

Henri de Toulouse-Lautrec, 1895

OTHER NAMES

Apricot

Blossom

Flesh

Melon

Shell

OPPOSITE

Sant Ambroeus

Mucca Design Corp. ~ 2014

Branding

Sant Ambroeus is one of Milan's most revered restaurants. For its location on Madison Avenue in Manhattan, Mucca reworked the original logotype and designed a pattern inspired by traditional Italian confectionery paper.





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Ruins of the Parthenon

Sanford Robinson Gifford - 1880

Painting

Gifford's style, Luminism, was focused on detail and the effects of light. His subject matter—a Romantic landscape—is heavily reliant on subtle colors and soft pastel shades

BELOW

The Beverly Hills Hotel, Hotel Bel-Air

Hernando Courtright, owner - 1948

Photograph

The exterior was painted its distinctive peachy pink to complement the sunset colors in Beverly Hills and the popular country club style of that time.

OPPOSITE

C.O.L.A.09

Louise Sandhaus Design - 2009

Journal cover

Inspired by the gradations of light in the Los Angeles sky, Sandhaus uses a photo of a sunset for the cover of a journal for the Los Angeles Department of Cultural Affairs.



C.O.L.A.09

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Back Cover





C	0	R	255	PMS	170
M	60	G	135		
Y	60	B	100		
K	0				

Palette Variations



1	C 0	C 20	C 0	C 0	C 25
	M 60	M 40	M 10	M 25	M 80
	Y 60	Y 80	Y 100	Y 100	Y 100
	K 0	K 0	K 0	K 0	K 15



2	C 0	C 50	C 60	C 30	C 0
	M 30	M 20	M 0	M 20	M 100
	Y 40	Y 0	Y 40	Y 100	Y 0
	K 0	K 0	K 0	K 0	K 0



3	C 0	C 0	C 40	C 15	C 15
	M 40	M 0	M 40	M 30	M 15
	Y 70	Y 20	Y 40	Y 30	Y 45
	K 0	K 75	K 0	K 0	K 0



4	C 0	C 0	C 20	C 0	C 25
	M 20	M 0	M 0	M 15	M 0
	Y 50	Y 50	Y 20	Y 0	Y 0
	K 0	K 0	K 0	K 0	K 0



5	C 0	C 20	C 40	C 15	C 10
	M 50	M 20	M 40	M 15	M 10
	Y 50	Y 20	Y 40	Y 45	Y 20
	K 0	K 0	K 0	K 0	K 0



The William Shields Foundation

2017

Unheard Voices 09.23.16-02.17.17



Pink

Pink \ˈpɪŋk\

From the mid-17th century, from the plant pink (*D. plumarius*), the early use of the adjective being to describe the color of the plant's flowers

Pink has definite feminine connotations. It communicates romance, compassion, innocence, and fragility. Pink is used for baby girls' rooms and clothing. It has gender connotations that have been questioned for the last fifty years. It is, therefore, a politically charged color. The Nazis used a pink triangle to identify homosexuals. The Feminist Movement rejected pink as an identifier of sweetness and domesticity.

Pink also communicates warm sunsets, pink sand beaches, and house colors in tropical climates. It is a useful tool to create a calming effect or defuse a potentially volatile subject.

CULTURAL MEANINGS

Medieval Christians identified the five petals of the pink rose with the five wounds of Christ, and pink roses were later associated with the Virgin Mary. Modern Western cultures commonly associate pink with Valentine's Day and Easter. Pink is also used as a term for female sexual organs, as in *Surrender the Pink* by Carrie Fisher.

SUCCESSFUL APPLICATIONS

Mary Kay Pink Cadillac
Mary Kay Ash, c.1960

Plastic pink flamingos
Don Featherstone, 1957

My Fair Lady poster
Bob Peak, 1964

OTHER NAMES

Baby Pink
Bubblegum
Champagne
Geranium Pink
Rose

OPPOSITE

Unheard Voices
Sean Adams - 2016
Poster

Designed for an exhibition of photographs of LGBT authors, this poster uses a large negative space of pink. This references the subject matter and contrasts with the black and white photography.



OPPOSITE

Public Bikes

VSA Partners, Inc., Dana Arnett - 2015

Poster

Arnett's poster communicates that the underlying *raison d'être* for riding a bike is to put a smile on our faces, and perhaps also that even a flat tire can bring joy if repurposed correctly.

BELOW

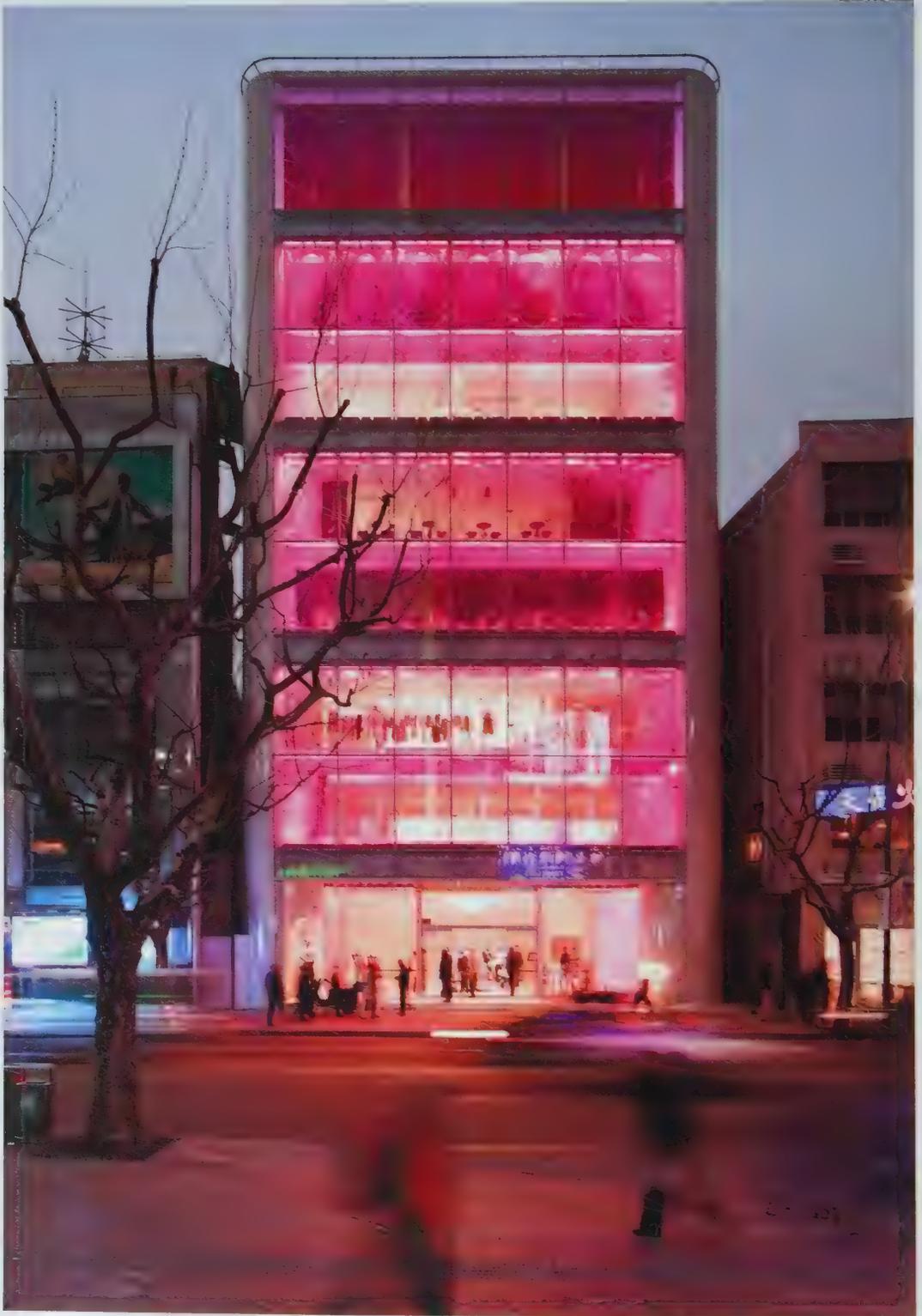
Florida

Paula Scher - 2014

Painting

Scher describes her intricate paintings as "abstract expressionist information." It's really more a spirit of the information." The pink and turquoise become tropical gestures against a deep black ocean.





OPPOSITE

Barbie

Ogilvy & Mather / BIG - 2014

Retail store

The corporate color of Barbie, pink, is used liberally to reinforce the brand message and create unity with the multiple styles of clothing and dolls.

BELOW

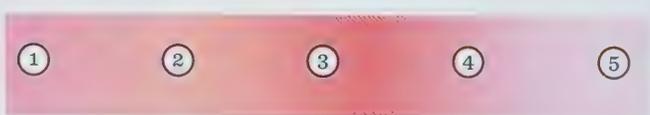
Bottega Louie

Erica Gibson and Danny Bobbe - 2015

Packaging

The packaging for one of Los Angeles's most popular restaurants, Bottega Louie, is designed to evoke a feeling of exclusivity and grandeur. The light pink bags, not bubblegum pink, reference fine European dining.





C	0	R	255	PMS	183
M	50	G	80		
Y	10	B	0		
K	0				

Palette Variations



C	0	C	0	C	0	C	0	C	30
M	50	M	80	M	60	M	85	M	70
Y	10	Y	60	Y	50	Y	0	Y	0
K	0	K	0	K	0	K	0	K	0



C	0	C	15	C	100	C	0
M	40	M	0	M	0	M	0
Y	20	Y	100	Y	0	Y	70
K	0	K	0	K	30	K	0



C	0	C	0	C	90	C	100	C	0
M	65	M	100	M	100	M	0	M	35
Y	25	Y	100	Y	15	Y	100	Y	100
K	0	K	0	K	0	K	0	K	0



C	0	C	60	C	40	C	20	C	25
M	30	M	0	M	0	M	0	M	0
Y	0	Y	40	Y	40	Y	20	Y	0
K	0	K	0	K	0	K	0	K	0



C	0	C	0	C	0	C	5
M	15	M	10	M	80	M	0
Y	0	Y	100	Y	80	Y	0
K	0	K	10	K	0	K	0

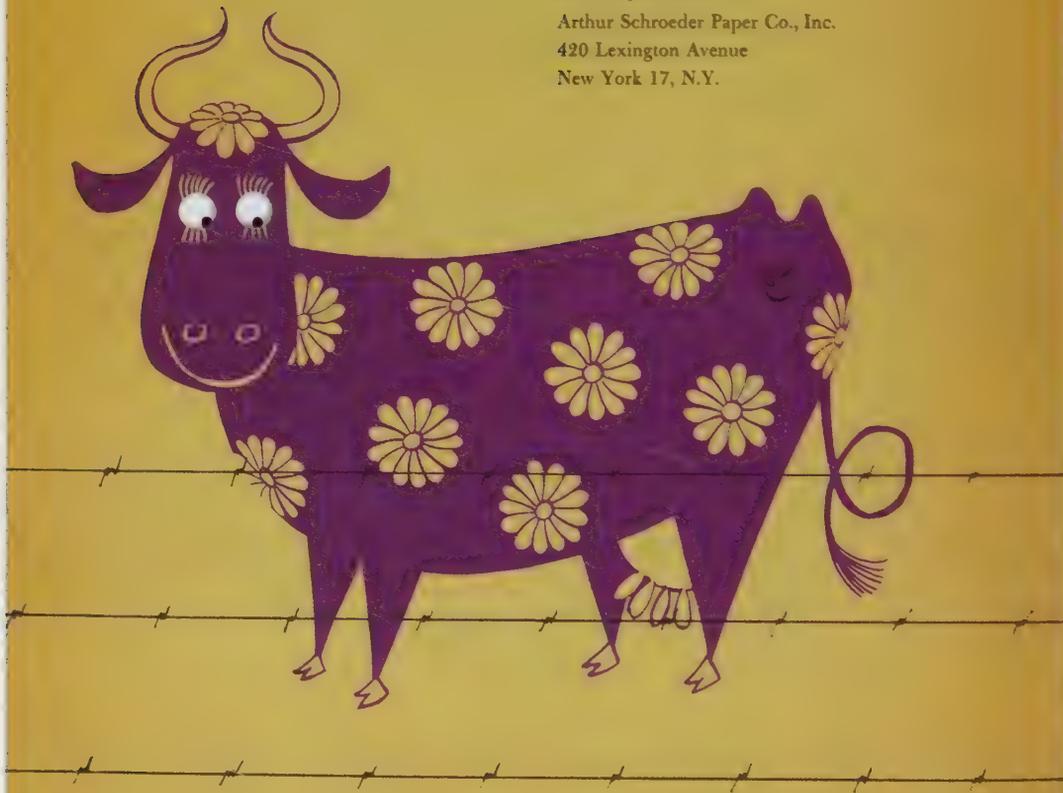
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Purple

Purple \ˈpər-pəl\

From Old English (describing the clothing of an emperor), from Latin *purpura*, from Greek *porphura*, regarding mollusks that yield a crimson dye

Due to its usage by royalty, Eastern religions, and Catholicism, purple carries the connotation of spirituality and aristocracy. Purple is a combination of two colors, red and blue. If the color contains more red, it will be warmer, brighter, and more intense. These shades can be used when a bright red is too garish. If it contains more blue, it will have a cooler and calmer effect.

Purple, with its connection to religion and politics, can be polarizing. Mid-range purple, equal blending of red and blue, tends to feel flat and uninteresting. Many designers use a version with either more red or blue to give the color depth and a point of view.

CULTURAL MEANINGS

In certain Native American tribal populations, purple represents wisdom. In Thailand, purple is worn by widows when mourning their husband's death. In Western culture, purple represents wealth and luxury. Pale purple, toward lavender, is connected to Easter. In the Roman age, only the emperor could wear purple. Those who disobeyed this law were condemned to death.

SUCCESSFUL APPLICATIONS

FedEx logo
Landor, 1994

Cadbury packaging
George Cadbury Jr., 1920

Winter Sunrise
Maxfield Parrish, 1949

OTHER NAMES

Amethyst
Aubergine
Crepe
Lavender
Plum

OPPOSITE

Topsham Text
Unknown - 1962
Magazine advertisement

The color purple is a combination of red and blue. It is a color that is often associated with royalty, spirituality, and aristocracy. Purple is a color that is often used in design to convey a sense of luxury and elegance.



ABOVE

Brown Sugar 1st.

Keiko Akatsuka & Associates - 2016

Packaging

The packaging for the coconut cookies made by Brown Sugar 1st. uses bright colors, offset by a silver foil, to promote a lively pop sensibility.

OPPOSITE

Los Angeles Forum for Architecture

Sean Adams - 1994

Book cover

Because of the budget, this poster was limited to two colors. Rather than using purple as a spot color only, the color overprinted a black and white photograph of Florence Henri at the Dessau Bauhaus.

Los Angeles Forum
for Architecture and Urban Design

The Green of Plant
Architecture without Buildings
Another spacey discussion
Architects who think they're artists
In Space
Inventing Space
The Brown of Dirt

Beyond Collaboration
Christopher Knight
LA Times Art Critic

Domestic Dialogues
Roy McManis
Furniture Maker / Building
Designer

Installing Poetry
Amy Gerstler
Poet / Artist / Critic

Pure Prisms
James Carpenter
Light and Glass Artist

The Blue of Sky
Robert Milar
Public Art Artist

Schindler House
535 N. Kings Road
Hollywood, California 90089
213.682.7145

Teaching Architecture



BELOW

Elizabeth Taylor

Possibly Virgil Apger - 1958
(colorized by Olga Shirnina, 2014)

Photograph

Clothing can highlight certain colors in the eyes. Elizabeth Taylor was often photographed wearing blue or purple eye shadow to complement her eyes' purple-violet hue.

OPPOSITE

The National Health

Ken Briggs - 1969

Poster

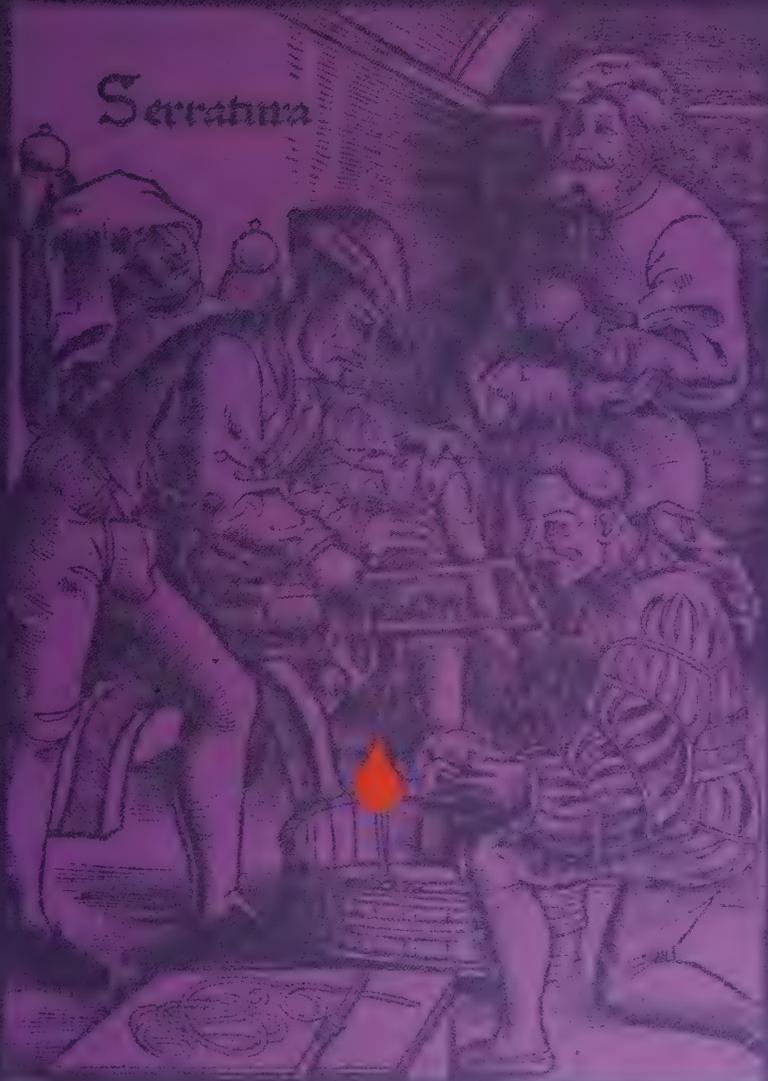
Briggs created a specifically British approach to modernism, including the introduction of a more intense palette than the Swiss International Style.



The National Theatre

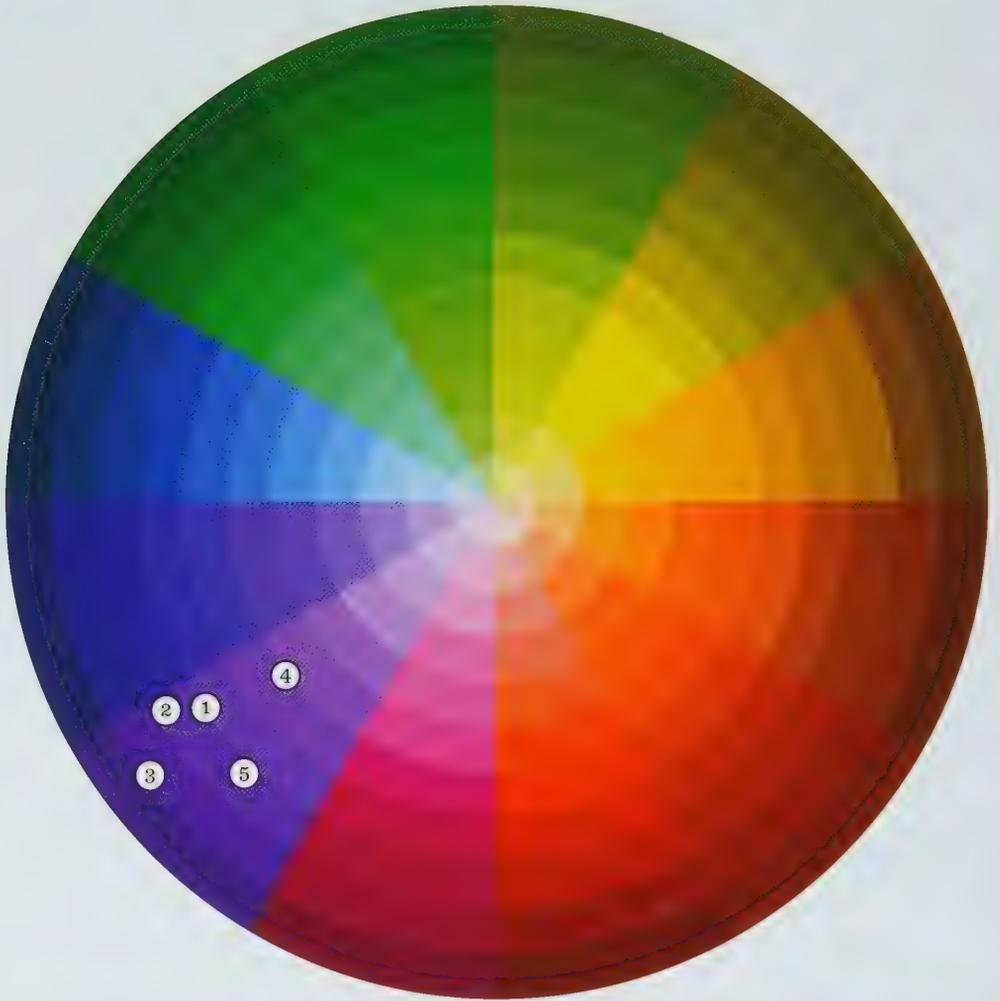
The National Health or
Nurse Norton's Affair

1977-1978



79

PURPLE



C	70	R	110	PMS
M	100	G	45	MEDIUM
Y	0	B	145	PURPLE
K	0			

Palette Variations



C 70	C 10	C 0	C 0	C 20
M 100	M 0	M 10	M 25	M 40
Y 0	Y 80	Y 100	Y 100	Y 100
K 0	K 0	K 0	K 0	K 0



C 90	C 0	C 0
M 100	M 70	M 100
Y 0	Y 100	Y 0
K 0	K 0	K 0



C 70	C 0	C 25	C 90	C 100
M 100	M 0	M 80	M 100	M 70
Y 0	Y 100	Y 100	Y 15	Y 0
K 50	K 50	K 15	K 0	K 0



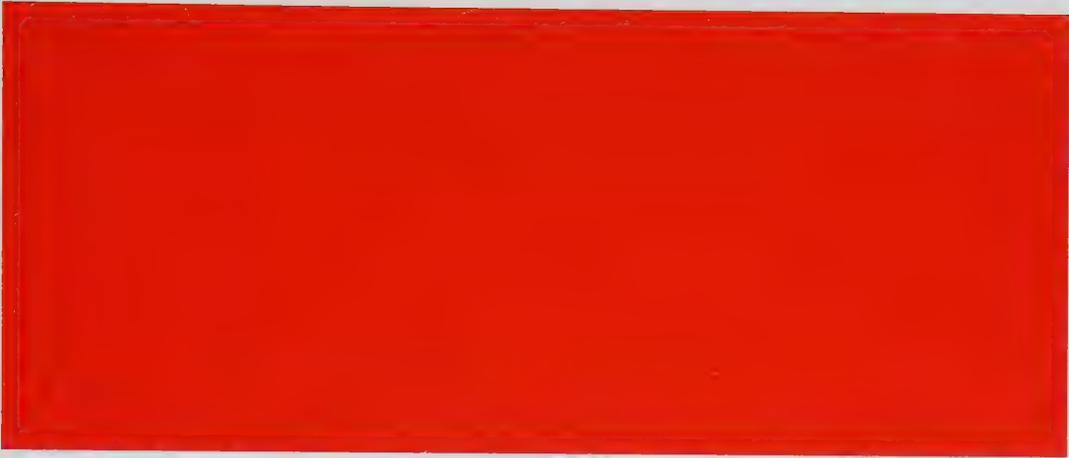
C 40	C 0	C 25
M 60	M 50	M 0
Y 0	Y 20	Y 0
K 0	K 0	K 0



C 50	C 0	C 0	C 0	C 0
M 100	M 0	M 0	M 0	M 0
Y 0	Y 0	Y 0	Y 0	Y 0
K 0	K 25	K 50	K 75	K 100



TOKYO 1964



Red

Red \red\

From Old English *rēad*, of Germanic origin, related to Dutch *rood* and German *rot*, from an Indo-European root shared by Latin *rufus*

Red is radical. It is extreme, representing passion, energy, fire, violence, and anger. It is vibrant and creates contrast, demanding the viewer's attention. As the color of fire and blood, it is connected at a visceral level to our ideas of the energy of life. Red is a pure color; no other colors can be combined to create it. Designers use red as a loud shout. Stop signs, the Nazi swastika, and Coca-Cola cans are red.

The color can dominate an environment. Many designers shy away from such an extreme color, but red is one of a designer's most valuable tools to create dynamic contrast.

CULTURAL MEANINGS

In Asia, red is the color of good luck. It is the most popular color in China, but be aware: there is a difference between a Chinese red and red in other Asian cultures. In India, brides wear red saris. In Western culture, its meaning is connected with its companions. Red, white, and blue appear patriotic. Red, yellow, and blue, as primary colors, convey a juvenile message. Red and black can communicate fascism.

SUCCESSFUL APPLICATIONS

Coca-Cola red
Coca-Cola Company, 1900
9 West 57th Street sculpture
Chermayeff and Geismar, 1974
Virgin Airlines logo
Sir Richard Branson, 1970

OTHER NAMES

Apple Red
Crimson
Fire
Rose
Ruby

OPPOSITE

Tokyo Olympics
Yusaku Kamekura - 1964
Poster
Kamekura's poster for the 1964 Olympics is a perfect symphony of golden ratio proportions and minimal symbols. The red circle from the Japanese flag integrates flawlessly with the Olympic rings.

BELOW

NASA

Danne & Blackburn - 1974

Logo

The NASA logo is a warm shade of red, an active color that brings kinetic energy to the letterforms and references the future-oriented nature of NASA.

OPPOSITE

California Academy of Sciences

Studio Hinrichs - 2010

Signage

The red entrance sign for the Academy building complements the architecture and serves as a bold structure denoting the building's primary entrance.





BELOW

Modern Art

Bruce Rogers - 1896

Book cover (detail)

As a leader in the arts and crafts movement, Rogers references medieval letterforms and shapes with the deep scarlet tones of stained-glass windows.

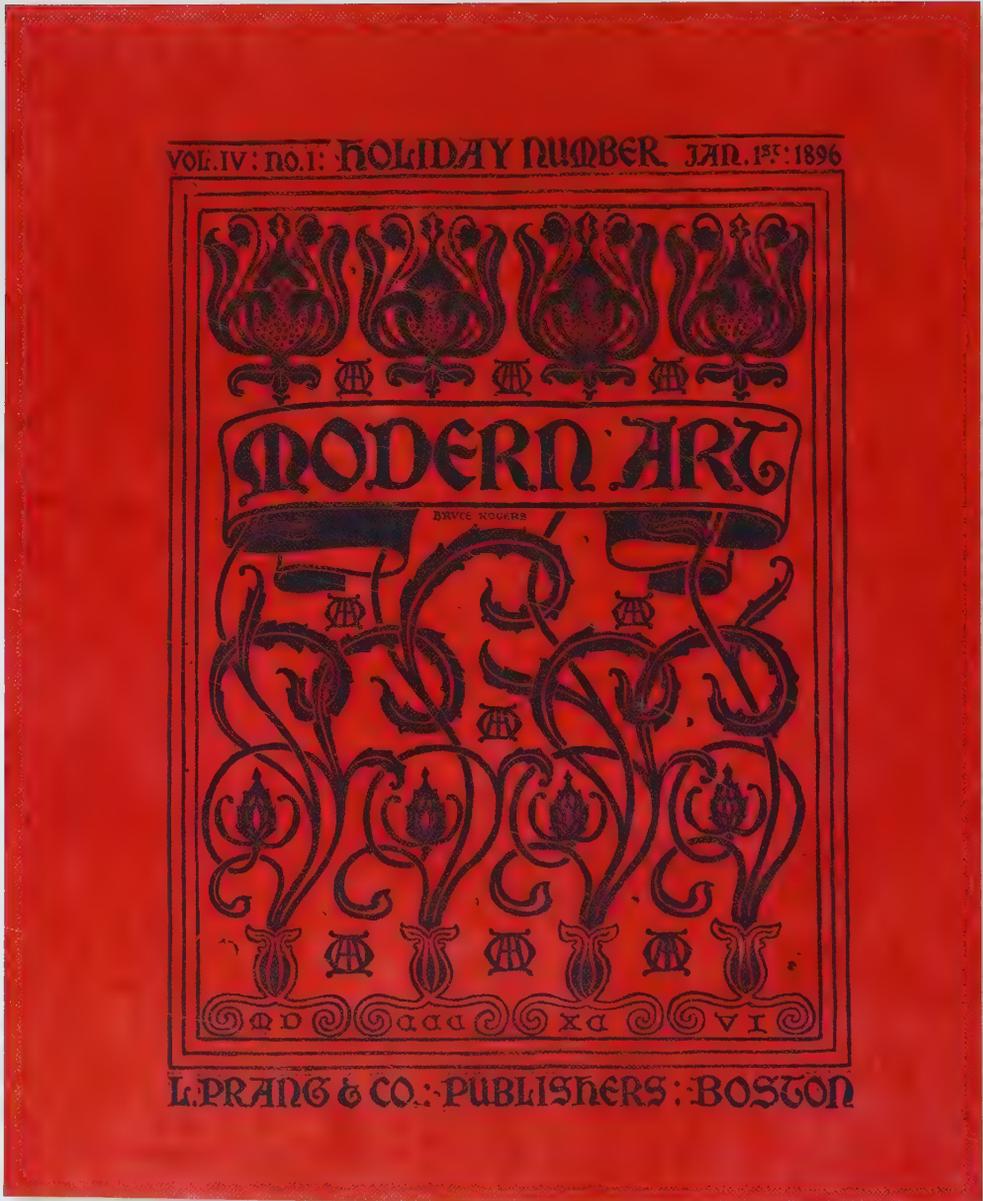
OPPOSITE

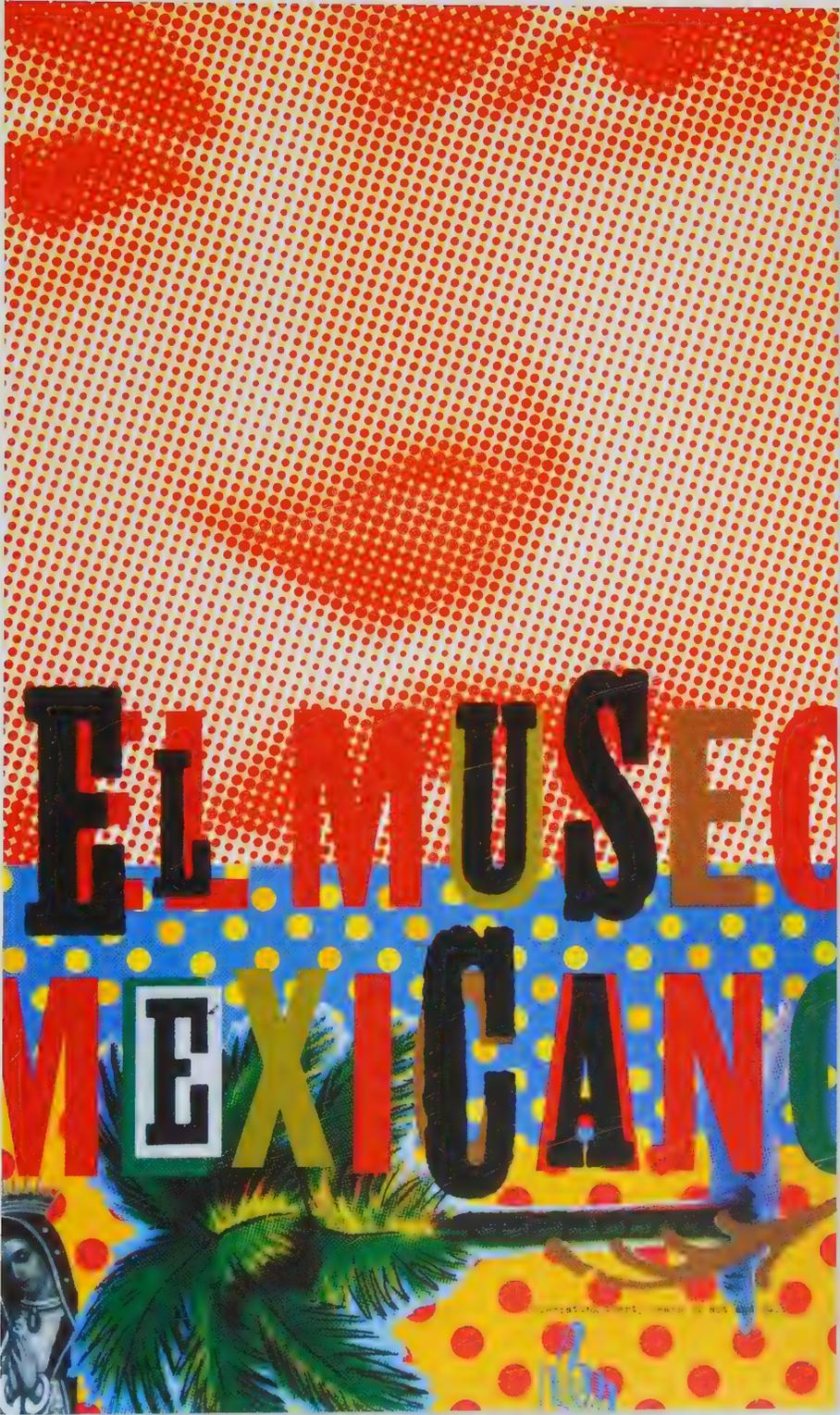
El Museo Mexicano

Morla Design - 1995

Poster

Borrowing from Mexican high and low culture, Morla Design uses symbols, street sign typography, and a large red close-up of Frida Kahlo. The palette here is connected more to Mexico than Europe.





BELOW

Herman Miller Comes to Dallas

George Tscherny - 1955

Poster

The solid red color is connected to Herman Miller's brand identity. The communication is a series of simple symbols: red, cowboy hat, and chair, leading to the "punch line."

OPPOSITE

Outlaw

Studio Uwe Loesch - 2002

Poster

Designed for the International Red Cross of China, the smallest details of red command the most attention as the only elements of the poster in color.







C	0	R	240	PMS
M	100	G	30	RED
Y	100	B	40	032
K	0			

Palette Variations



C	0	C	0	C	0	C	0	C	0
M	100	M	50	M	80	M	100	M	25
Y	100	Y	100	Y	60	Y	0	Y	100
K	0	K	0	K	0	K	0	K	0



C	0	C	0	C	100	C	0	C	0
M	100	M	10	M	50	M	0	M	0
Y	70	Y	100	Y	0	Y	0	Y	0
K	0	K	0	K	0	K	50	K	100



C	0	C	0	C	0	C	0	C	0
M	90	M	0	M	0	M	0	M	0
Y	100	Y	0	Y	0	Y	0	Y	0
K	0	K	25	K	50	K	75	K	100



C	0	C	0	C	25	C	0	C	90
M	100	M	0	M	30	M	0	M	100
Y	100	Y	100	Y	100	Y	0	Y	15
K	30	K	50	K	15	K	75	K	0



C	0	C	25	C	5	C	40	C	0
M	100	M	15	M	0	M	30	M	10
Y	80	Y	50	Y	50	Y	100	Y	100
K	25	K	0	K	0	K	0	K	10



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大七

東の山平の倉庫
とるの所小菊

国書筆
日本橋
茶屋
通一丁目



Scarlet

93

SCARLET

Scarlet \ˈskär-lət\

Middle English (originally denoting any brightly colored cloth) shortening of Old French *escarlate*, from medieval Latin *scarlata*, via Arabic and medieval Greek from late Latin *sigillatus*

Scarlet is dangerous. It is a deeper and more intense color than primary red. If red communicates energy and fire, scarlet communicates danger, passion, seduction, and power. It's a color that works well to grab attention and demand respect. As a design tool, it sits in a mid-range value, allowing type to be overprinted in black or knocked out to white. Scarlet is also less likely to vibrate against a color such as blue.

Power is a prominent association with scarlet. Roman emperors used scarlet as a color of prestige. It is the color worn by Catholic cardinals. It is also the color of the benches in the British House of Lords.

CULTURAL MEANINGS

Nathaniel Hawthorne's *The Scarlet Letter* connected scarlet with adultery. In the Bible, the Whore of Babylon rides on a scarlet beast. Scarlet is also associated with education. In the United Kingdom, scarlet is the traditional color of a robe for people awarded a doctorate degree.

SUCCESSFUL APPLICATIONS

BBC News logo
Red Bee Media, 2005
Flag of the Soviet Union
First Congress of Soviets of the USSR, 1923
Scarlet Witch character
Stan Lee and Jack Kirby, 1964

OTHER NAMES

Brick
Burgundy
Caliente
Dark Red
Flaming Red

OPPOSITE

Saruwaka-cho Kogiku
Kunichika Toyohara-1878
Print
Ukiyo-e print showing a beautiful woman, Kogiku, looking at photographic portraits (*cartes de visite*), possibly of her admirers. The introduction of aniline red dyes in Japan made printing red and scarlet more intense and permanent.

BELOW

Small Dot Pattern

Ray Eames - 1955

Textile

Inspired from colors in Asia and India, Eames's Small Dot demonstrates her view that color was not only an aesthetic technique but also a means of conveying information about objects and volumes.

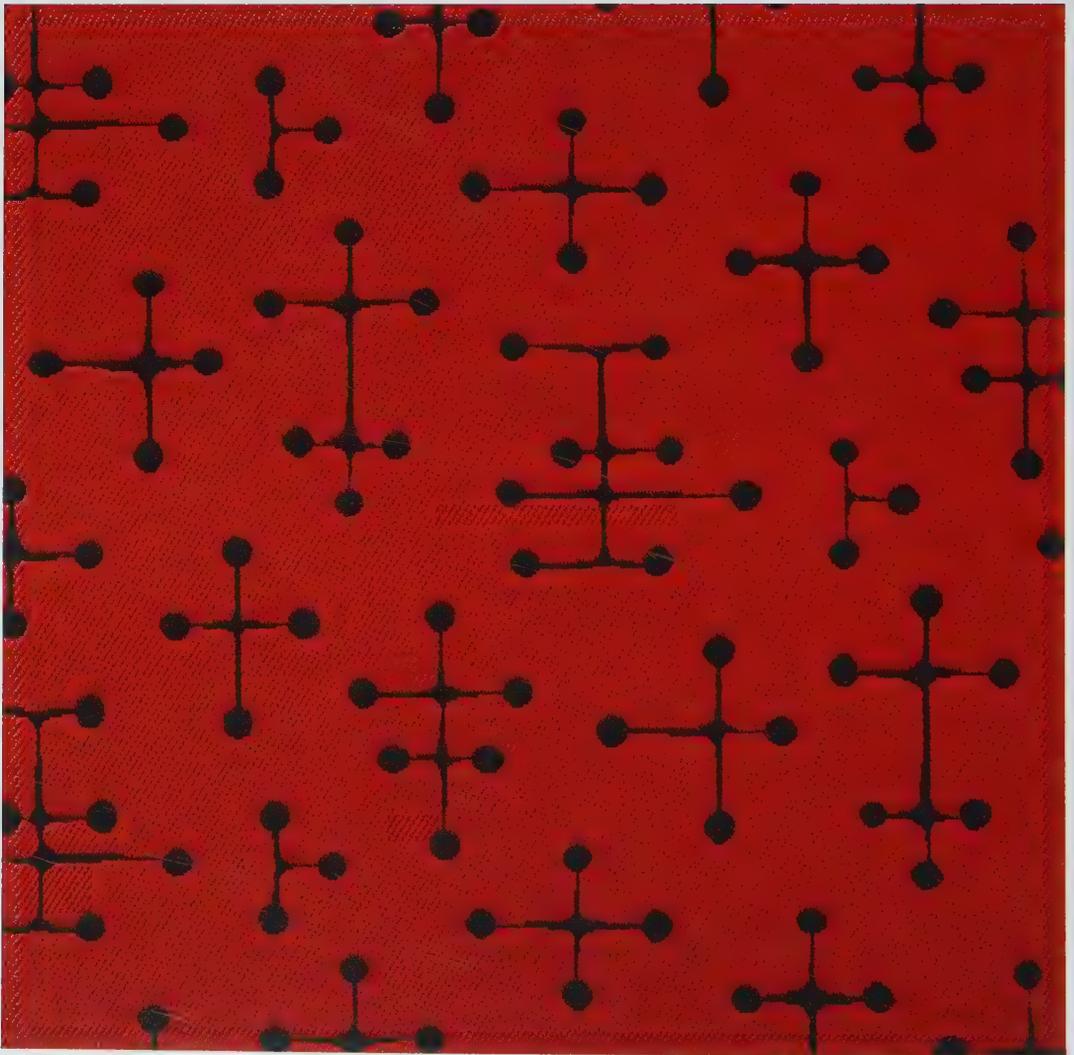
OPPOSITE

The Marriage of Bette and Boo

SpotCo - 2008

Poster

Using scarlet as a symbol for love, Gail Anderson creates an energetic and gestural poster communicating the levity of the play.



THE MARRIAGE OF BETTE and BOO

by CHRISTOPHER DURANG
directed by WALTER BOBBIE

TERRY HAYES
BEAVER BURNS
VICTORIA CLARK JOHN KATE JENNINGS
ELOYE GRANT
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ROBYN HENRY

CASTING BY
CARRIE GARDNER

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BELOW

Dracula

Jessica Hische - 2014

Book cover

Hische's book cover for a reissue of Bram Stoker's *Dracula* moves beyond the expected bright red, and pushes the color to a more dangerous and "bloody" scarlet.

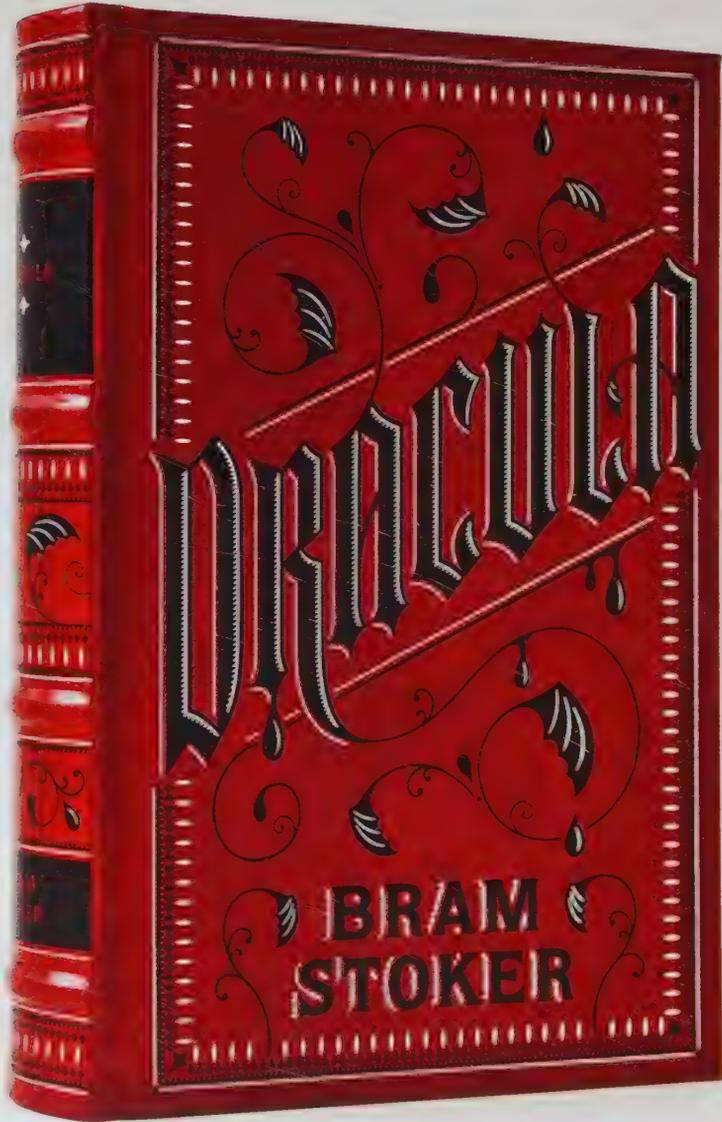
OPPOSITE

Ernst Roerber

Unknown - 1918

Poster

Early 20th-century printing required a second pass on the presses to print this deep red background. This resulted in an intense color, but sharp edges to the images and typography.



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M	100	G	20		
Y	100	B	30		
K	20				

Palette Variations



C 0	C 30	C 0	C 25
M 100	M 0	M 90	M 80
Y 100	Y 100	Y 100	Y 100
K 20	K 60	K 0	K 15



C 0	C 90	C 100
M 100	M 100	M 70
Y 80	Y 15	Y 0
K 30	K 0	K 0



C 0	C 0	C 0	C 0	C 0
M 100	M 0	M 0	M 0	M 0
Y 100	Y 0	Y 0	Y 0	Y 0
K 50	K 25	K 50	K 75	K 100

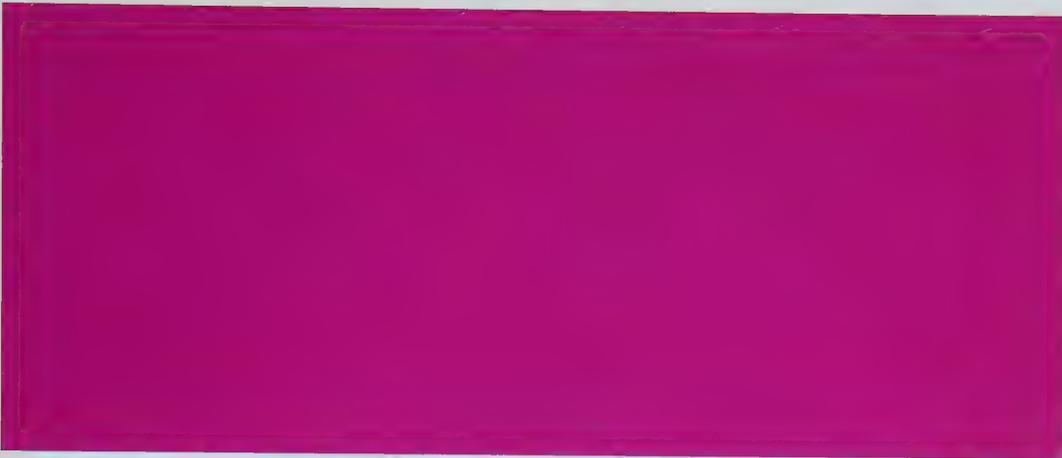


C 50	C 50	C 30	C 0
M 100	M 40	M 0	M 0
Y 100	Y 100	Y 70	Y 100
K 0	K 10	K 0	K 80



C 0	C 0	C 0	C 0	C 0
M 100	M 100	M 70	M 100	M 60
Y 80	Y 0	Y 100	Y 70	Y 50
K 30	K 0	K 0	K 0	K 0





Violet

Violet \vī-(ə-)lət\

Middle English, from Old French *violette*, diminutive of *viole*, from Latin *viola*

Spectral violet is the shortest wavelength, one step away from ultraviolet, which is invisible to the human eye. Violet light has the highest energy of any color. It is a color between royal purple and magenta. This tight balance makes violet dynamic. The viewer is engaged by solving the problem of deciding if it is magenta or purple. Designers use violet to create a sense of drama that might be lost with a flat purple color.

Violet ink is sensitive to UV light. It is often the first color to fade to blue when exposed to sunlight. As an in-between color, it is important to monitor the printing process and confirm the correct color is printing. A slight addition of cyan will create purple.

CULTURAL MEANINGS

Eastern religions equate violet with the crown chakra, the connection to a higher power. Cleopatra used violet as the official imperial color. The Japanese use violet to communicate wealth and power. In Western culture, violet is considered a feminine color, referring to a girl's name.

SUCCESSFUL APPLICATIONS

Yahoo logo
Ogilvy, 2004

Violet Beauregarde character.
Willy Wonka and the Chocolate Factory
Mel Stuart, 1971

OTHER NAMES

Hydrangea
Lilac
Mauve
Orchid
Pastel Purple

OPPOSITE

Plum Punch
Charles S. Anderson Design Co. - 2012
French Paper advertisement

A poster promoting a line of paper for French Paper. These colors often coordinate with current trends and are inspired by the French Custom Color Vault, a library of every French Paper product made since 1871.



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8 1/2

DESIGN
EIGHT AND A HALF
BROOKLYN

PAGES 102-103

Monty Python's Flying Circus

Eight and a Half, New York, Ltd. - 2014
Book

Bonnie Siegler uses a double spread of the cut-out animations of Terry Gilliam's vibrantly colored opening titles, featuring the iconic giant foot that became a symbol of all that was "Pythonesque."

BELOW

ArtCenter MGx

Sean Adams - 2016

Promotional booklet

Designed to promote the ArtCenter graduate program in graphic design, the MGx book incorporates quotes from notable designers on a variety of issues. Silhouettes, rather than photographs, identify each designer.

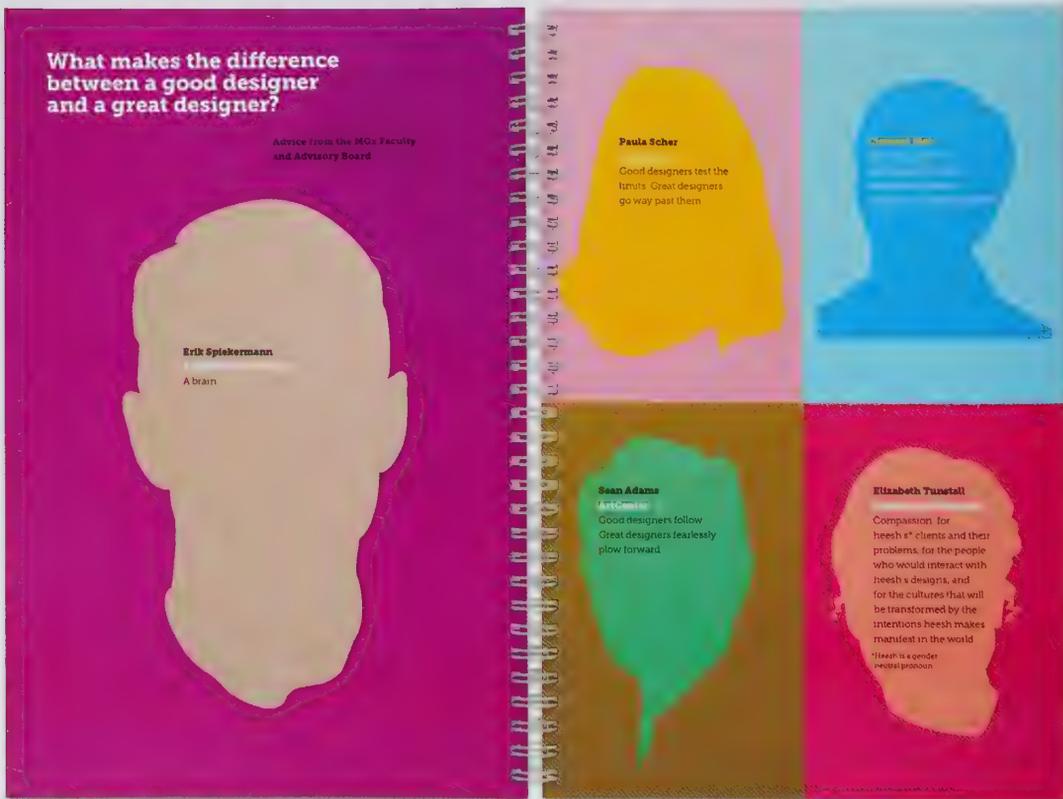
OPPOSITE

Palette '61

Jack Lenor Larsen, Inc. - 1961

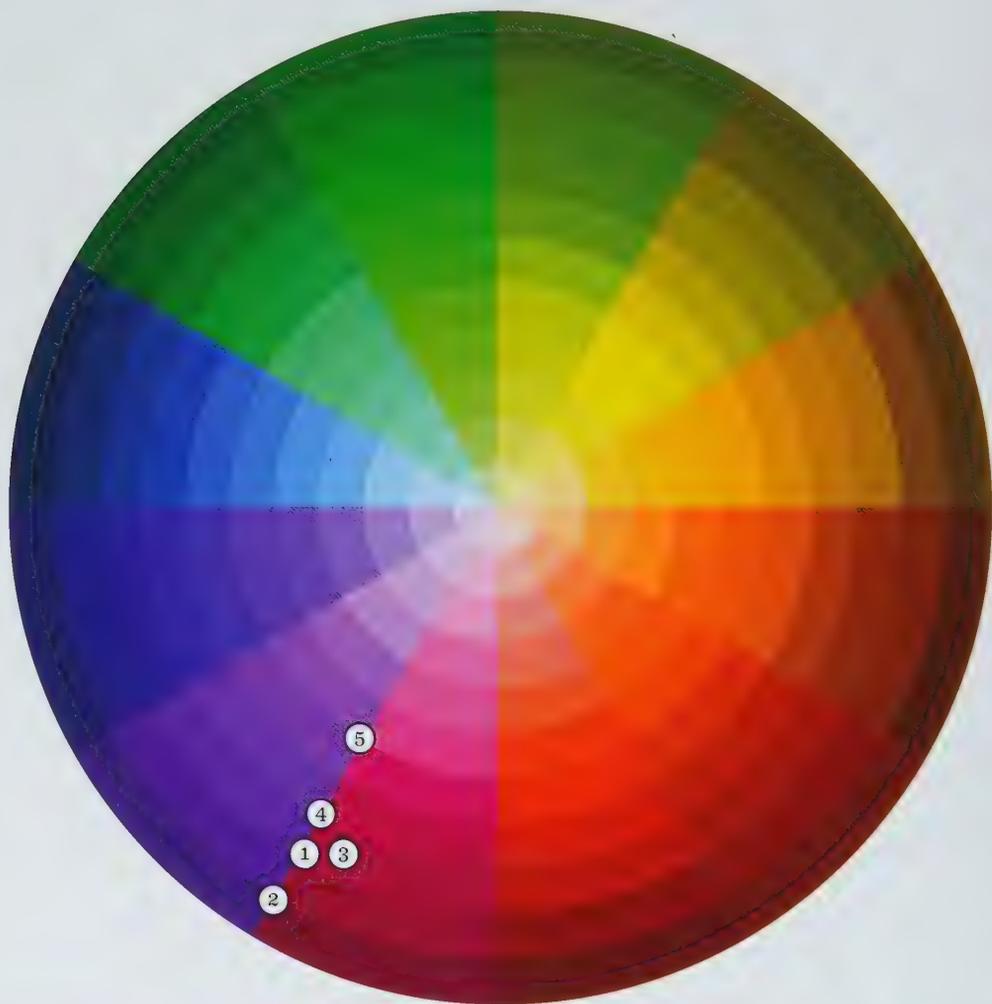
Catalog

The Larsen Design Studio created modern fabrics for interior and industrial use. Their innovations with color, handwoven textiles, and fabrics, in scale with modern architecture, changed the industry.



PALETTE '61: a new collection with the heady color, sensuous form, and velvety texture of Art Nouveau Jack Lenor Larsen Inc; 677 Fifth Avenue, New York





C	30	R	180	PMS
M	100	G	30	PURPLE
Y	0	B	140	
K	0			

Palette Variations



C	30	C	0	C	0	C	0	C	50
M	100	M	70	M	100	M	10	M	0
Y	0	Y	100	Y	0	Y	100	Y	100
K	0	K	0	K	0	K	0	K	0



C	50	C	70	C	60	C	0	C	0
M	100	M	0	M	0	M	0	M	0
Y	0	Y	0	Y	40	Y	100	Y	100
K	0	K	0	K	0	K	0	K	50



C	20	C	0	C	0	C	0	C	0
M	100	M	0	M	0	M	0	M	0
Y	0	Y	0	Y	0	Y	0	Y	0
K	0	K	25	K	50	K	75	K	100



C	40	C	10	C	10	C	0	C	0
M	100	M	10	M	0	M	50	M	0
Y	30	Y	20	Y	50	Y	20	Y	0
K	0	K	0	K	0	K	0	K	25



C	30	C	90	C	100	C	0	C	0
M	70	M	100	M	70	M	100	M	100
Y	0	Y	15	Y	0	Y	0	Y	100
K	0	K	0	K	0	K	0	K	0



IBM



Yellow

Yellow \ye-()lō\

From Old English *geolu*, *geolo*, of West Germanic origin, related to Dutch *geel* and German *gelb*, also to “gold”

Yellow is a primary color that cannot be created with other colors. It is universally regarded as cheerful, representing happiness, sunlight, optimism, and creativity. Yellow can be used to create a bold contrast with other colors. It works well as a replacement for gray when the goal is vibrancy. Many designers fear knocking type out of yellow to white, but this works when enough magenta (at least 20%) is mixed with the yellow.

Yellow and black create avocado green. Therefore, used as a second duotone color or overprinted on black and white it will create a sickly greenish tone.

CULTURAL MEANINGS

In Japan, yellow represents courage. In China, only the emperor was permitted to wear yellow. A yellow patch was used to label Jews during the Middle Ages, and European Jews were forced to wear yellow “Stars of David” by the Nazis. Negative connotations include cowardice; for example, a cowardly person might be described as “yellow.”

SUCCESSFUL APPLICATIONS

- Eros* magazine cover
Herb Lubalin, 1962
- UCLA Extension* poster
Sean Adams, 1998
- Smiley face* symbol
Harvey Ross Ball, 1963

OTHER NAMES

- Amber
- Banana
- Canary
- Corn
- Lemon

OPPOSITE

- IBM Selectric**
Wolff Olins, Su Murphy - 2014
Poster
IBM blue is offset with a cheerful and optimistic solid tone of yellow. The intensity and vast amount of the color leave no doubt that this is a positive and upbeat message.

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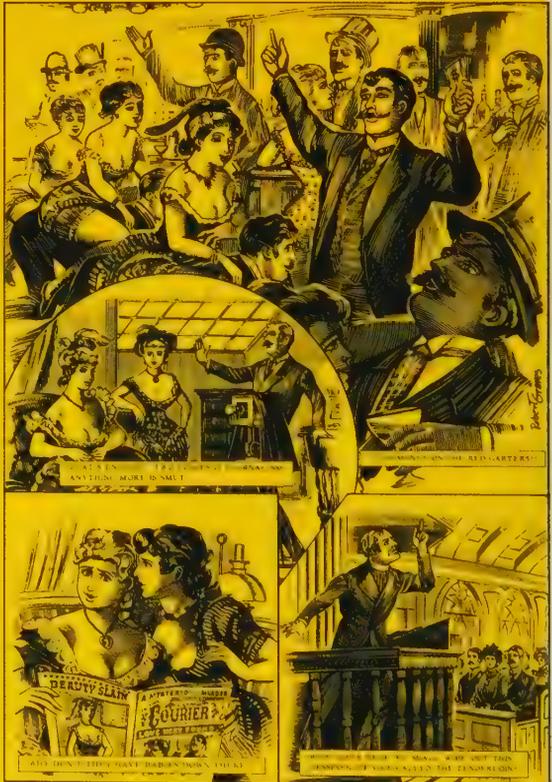
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OPPOSITE

Tenderloin

Robert Graves - 1961

Poster

This poster for a musical comedy integrates Victorian typography and imagery, a modernist grid structure, and 1960s psychedelic color palette of yellow and fluorescent red.

BELOW

Nuts.com

Pentagram, Michael Bierut - 2013

Packaging

Embracing the company's friendly attitude and "nutty" name, Bierut designed a palette of hand-drawn letterforms and bright colors with yellow as a center-point for the brand.

PAGES 112 - 113

PAVE School

Pentagram, Paula Scher - 2010

Cafeteria wall mural

For an elementary school, Scher incorporated success-oriented language into a luminous yellow-tiled wall. The goal is to explain what success can be—"Sloganeering," as Scher explains.



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6363 W Sunset, No. 740 S Olive, 461-9171

RANDOMATIC RETRIEVAL SYSTEMS-

DISTRIBUTOR

BUSINESS MACHINES & COMPUTERS INC
1330 S Olive, 747-0603

RAYTEE CO

Memory Discs & Computer Parts
741 S Main, 233-4261

RAYTHEON COMPUTER

Mail Order
2700 S Fairway Santa Ana, 625-7645

District Sales Office
9500 Flato Dr EIM, 443-7381

Recognition Equip Co

Rikon Electronics Inc
3470 Wilshire, 389-3178

SABRE INDUSTRIES INC

Complete Design & Engineering Serv
519 S Flower Brk, 849-6081

SAFEGUARD DATA SYSTEMS INC

Div. of Business Forms
Plant: 10320 Vacco SEIMonte, 686-1575
2330 W 3rd, 380-3860

Sangoan Electric Co

1543 W Olympic, 380-3012

SCHOENEMAN INC

FLEXOWRITERS
DATA PROCESSING EQUIP.
2901 Beverly, 385-4277

Sphericon Inc

2917 W Temple, 381-5241

SHIRDON INC

See Our Ad under Labels
5156 Alhambra, 221-1998
(Continued Next Page)

Your calls cannot reach you if your

receiver is off the hook. After each

call, PLEASE carefully place the re-

ceiver on the hook.

OPPOSITE

Communication Arts

Bill Tara and Richard Coyne - 1971
Magazine cover

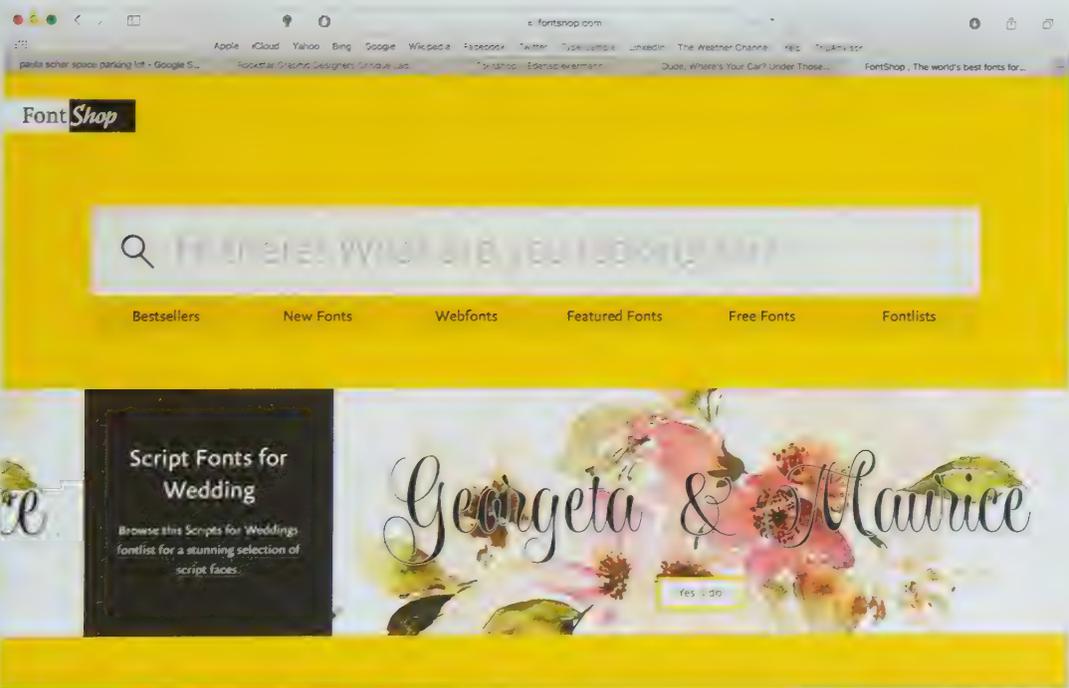
For an issue about corporate identity, Tara found an existing page from the *Bell Telephone Book* "Yellow Pages." The Yellow Pages was the section of the book devoted to businesses rather than residents.

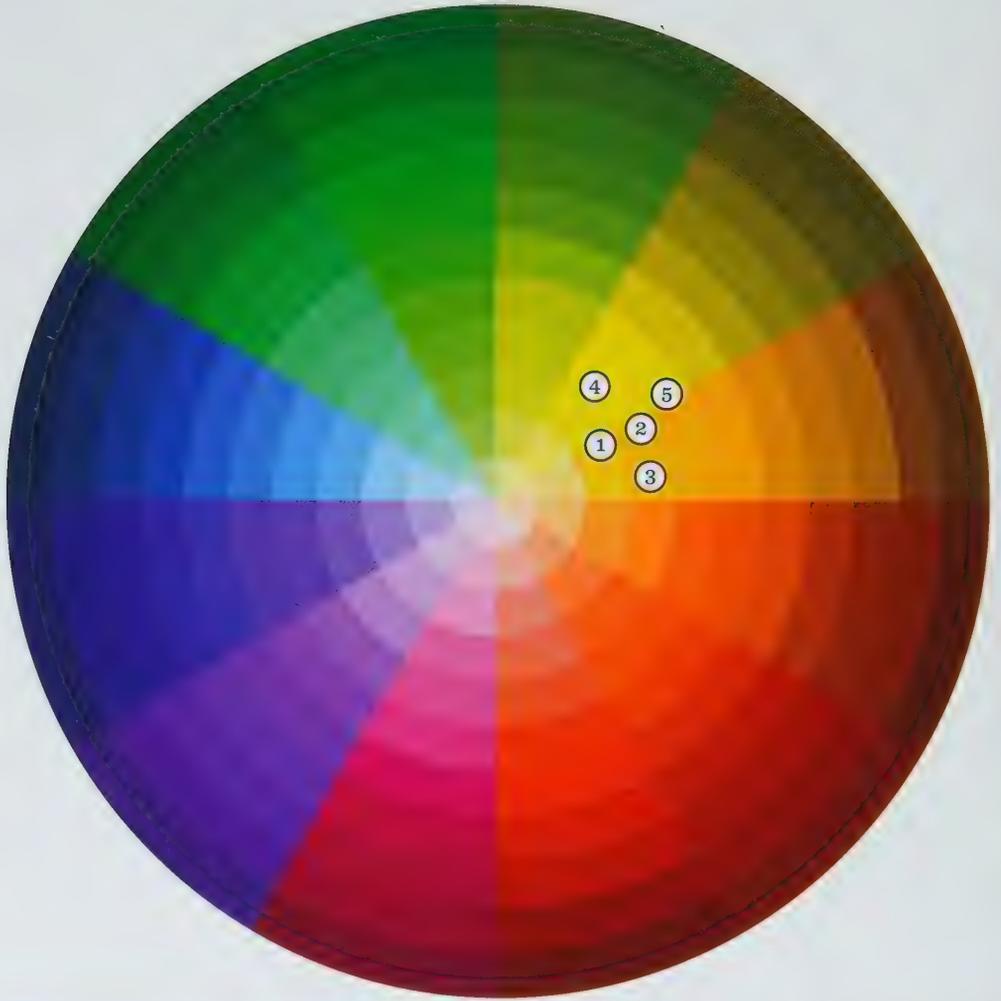
BELOW

FontShop

Erik Spiekerman - 1998
Website

FontShop is the premier retailer for desktop, web, and mobile typefaces, with over 150,000 fonts. Their proprietary color palette of black and yellow has identified the brand for over 25 years





C	0	R	255	PMS	116
M	20	G	220		
B	100	B	0		
Y	0				

Palette Variations



C	0	C	0	C	0	C	20
M	20	M	0	M	25	M	40
Y	100	Y	70	Y	100	Y	100
K	0	K	0	K	0	K	0



C	0	C	100	C	0	C	0
M	10	M	90	M	100	M	0
Y	100	Y	0	Y	100	Y	0
K	0	K	0	K	0	K	50



C	0	C	0	C	0	C	0	C	0
M	35	M	0	M	0	M	0	M	0
Y	100	Y	0	Y	0	Y	0	Y	0
K	0	K	25	K	50	K	75	K	100



C	0	C	10	C	25
M	0	M	0	M	0
Y	100	Y	50	Y	0
K	0	K	0	K	0



C	0	C	20	C	0	C	40	C	30
M	10	M	20	M	0	M	20	M	50
Y	100	Y	20	Y	30	Y	100	Y	100
K	10	K	0	K	70	K	30	K	30

Cool Colors



AVOCADO

120



BLUE

128



CHARTREUSE

138



GREEN

146



LIGHT BLUE

156



MINT

164



OLIVE

172



TURQUOISE

180

Omnia

einfach für retour

St. Gallen

8.-18. Oktober 1959



Avocado

Avocado \ ă-və-ˈkă-()dō \

From mid-17th century, from Spanish, alteration (influenced by avocado, or “advocate”) of *aguacate*, from Nahuatl *ahuacatl*

Avocado green is a dark green with more yellow than blue. While bright green may appear loud or abrasive, avocado is easier to manage. It feels restful to the viewer’s eye as the eye’s lens focuses green light exactly on the retina. It is a color that may be used to “cool down” a palette that is too sweet or hot.

As part of the secondary green family, avocado shares the subjective issues of orange. One person may love the tone, while another prefers a green that is more blue, or lighter. It also elicits strong opinions. The term “Avocado Green” may have associations with 1970s’ appliances and cars. A safer description to use is “dark green.”

CULTURAL MEANINGS

Avocado green represents new beginnings in New Age and mystical beliefs. In Western culture, it was used as a color for clothing, appliances, and automobiles in the 1970s to communicate nature. This was in response to the anticonsumerism ideas of the 1960s counterculture movement. If the station wagon is avocado green, it must be good for the Earth.

SUCCESSFUL APPLICATIONS

Kitchen appliances
1970s

Nauga Monster
George Lois, 1958

Grand Canyon Concourse mural
Mary Blair, 1971

OTHER NAMES

Pine
Seaweed
Juniper
Moss Green
Artichoke

OPPOSITE

Otma
Josef Müller-Brockmann - 1955
Poster
For an agricultural fair in St. Gallen, Switzerland, Müller-Brockmann applies a classic Swiss grid structure to an image of a cow

BELOW

Wit, Melody, & Essence Upholstery

Knoll, Inc. - 2016

Textiles

The interplay between shades of brown, moss, ochre, and avocado creates a dynamic sense of movement on these textiles from Knoll. They are used here for pads on a Bertoia bench.

OPPOSITE

Tanaka Sharaku

Ikko Tanaka - 1994

Poster

Ikko Tanaka merged Japanese traditional forms and colors with International Style Modernism. He reduced classic subjects to geometric shapes and emphasized sharp color contrast.





LeMans

One glance at the 1971 LeMans illustrates our belief that even a modestly priced Pontiac can have a sporty look. There's nothing to clutter up the lines. Even the windshield wipers and radio antenna are concealed to keep the design sleek and trim.



OPPOSITE

Pontiac LeMans

Unknown - 1971

Brochure

In the 1970s, Pontiac LeMans incorporated Shadow and Brasilia Gold, in reality both avocado green. The trend toward natural earth colors influenced all objects in the 1970s, from telephones to cars.

BELOW

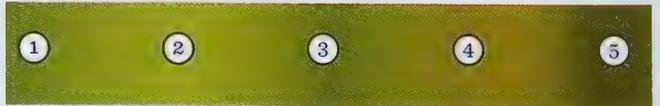
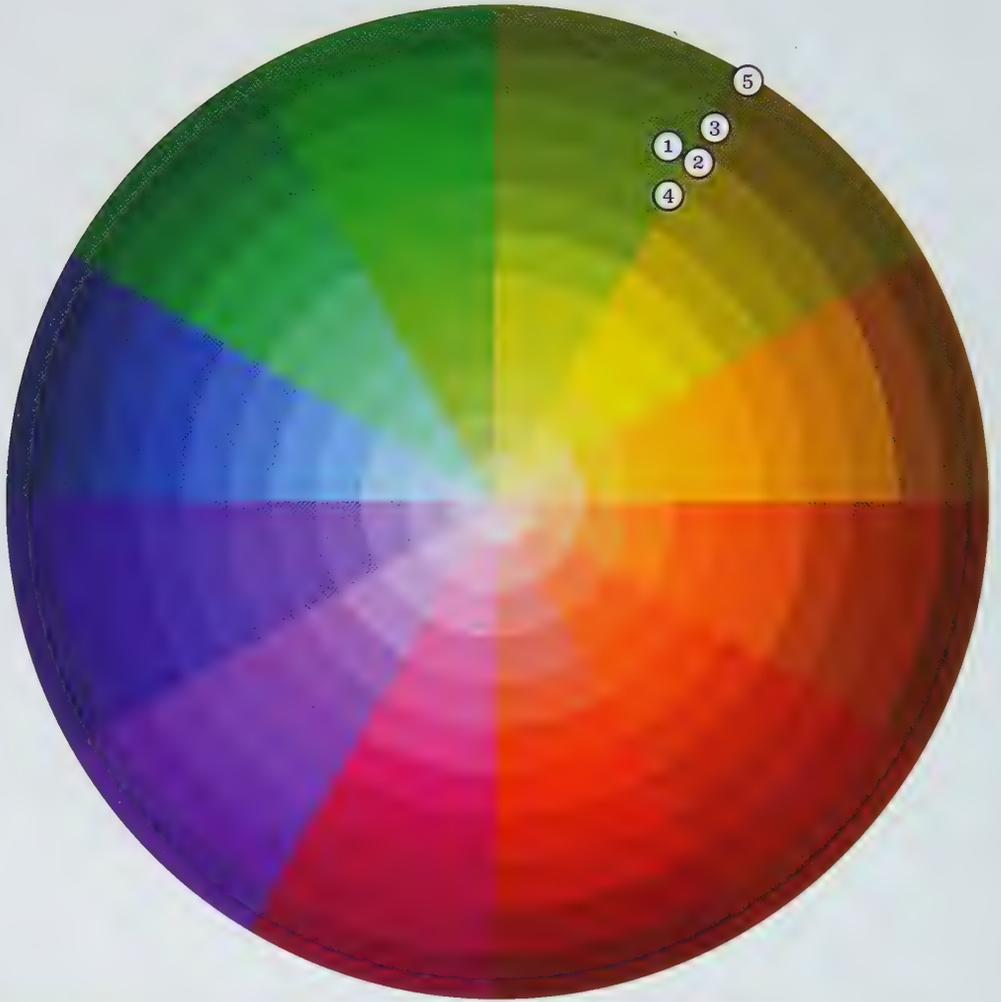
RAR

Charles Eames - 1958

Chair

In the late 1940s, Charles and Ray Eames turned to organic forms with new materials. The result was the Eames Fiberglass Chair. RAR stands for rocker height, armchair, rocking base





C	40	R	80	PMS	371
M	0	G	95		
Y	100	B	50		
K	60				

Palette Variations



C	40	C	25	C	0	C	0	C	20
M	0	M	80	M	70	M	0	M	40
Y	100	Y	100	Y	100	Y	50	Y	100
K	60	K	15	K	0	K	0	K	0



C	45	C	30	C	0	C	0
M	20	M	0	M	10	M	0
Y	100	Y	0	Y	100	Y	0
K	0	K	0	K	0	K	25



C	30	C	0	C	0	C	0	C	0
M	0	M	0	M	0	M	0	M	0
Y	100	Y	0	Y	0	Y	0	Y	0
K	60	K	25	K	50	K	75	K	100

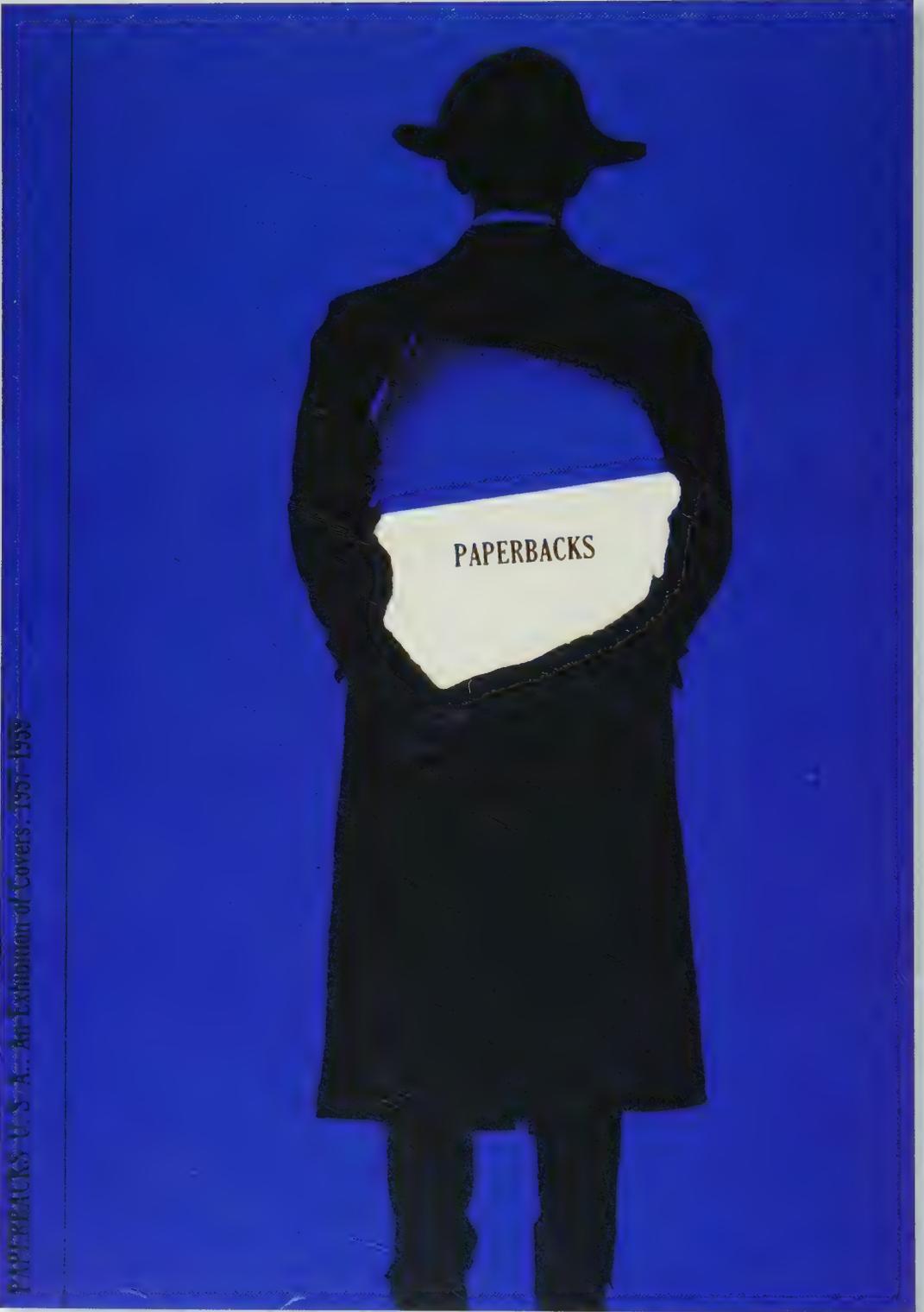


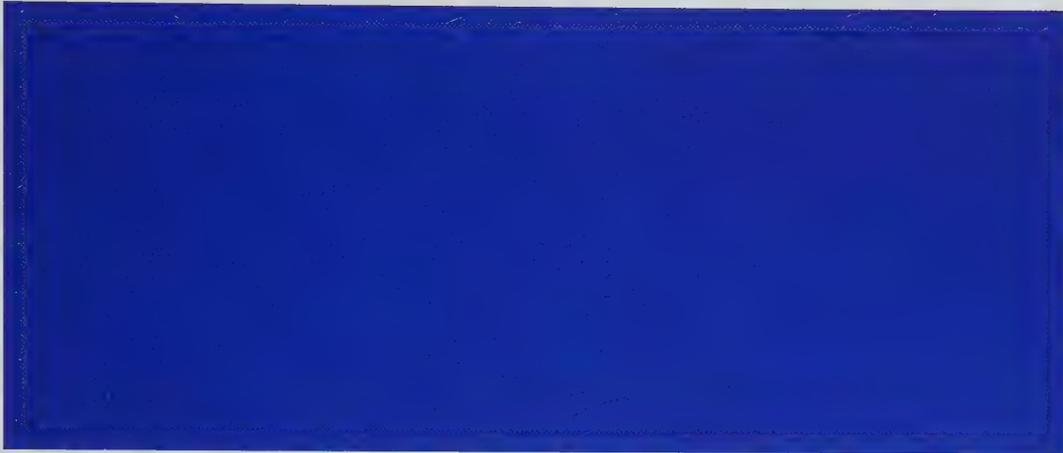
C	50	C	25	C	15
M	40	M	0	M	0
Y	100	Y	100	Y	100
K	10	K	25	K	0



C	0	C	0	C	0	C	90	C	100
M	0	M	0	M	60	M	100	M	70
Y	100	Y	100	Y	100	Y	15	Y	0
K	80	K	50	K	45	K	0	K	0

PAPERBACKS U.S.A.: An Exhibition of Covers: 1957-1959





Blue

129

BLUE

Blue \ˈblü\

From Middle English, from Old French *bleu*, ultimately of Germanic origin and related to Old English *blwen* (“blue”) and Old Norse *blár* (“dark blue”)

If asked, most clients will suggest blue for a logo color. It communicates honesty and loyalty. Blue is associated with the sky and water, power and authority. For decades, financial institutions and corporations insisted on blue as a corporate color due to its connection to stability and strength. It is the color on many flags and conveys patriotism. Blue is also the color of the Democratic Party in the United States, representing liberalism.

Blue can feel rich and hypnotic, or it can become banal and invisible, depending on the application. The term “type and blue stripe” is a reference to dull corporate graphics standards that utilized a bar of navy blue on the top or side of a page and white typography set in Helvetica. Alternatively, blue can be surprising when used dramatically and unexpectedly.

CULTURAL MEANINGS

In Western culture, blue is masculine, whereas pink is feminine. Aristocracy is referred to as blue-blooded. However, manual laborers are called blue-collar workers while professionals are white-collar workers. Blue is the color of holiness in Judaism. In Hinduism, blue represents the god Krishna.

SUCCESSFUL APPLICATIONS

GE logo
Wolff Olins, 2014

IBM logo
Paul Rand, 1972

Facebook logo
Cuban Council, 2005

OTHER NAMES

Cobalt
Navy
Indigo
Oxford Blue
Royal Blue

OPPOSITE

AIGA Paperbacks
Henry Wolf - 1957
Exhibition invitation

For an exhibition of paperback book covers, Wolf creates exactly that, a paperback. The typography references the spine of a book. The solid blue contrasts with the white form containing the headline.

BELOW

The Graphic Work of Lester Beall

Lester Beall - 1962

Invitation

The halftone pattern of Lester Beall's face interacts with the die-cut holes forming the "LB" letterforms. The solid blue color is the paper's color, not printed.

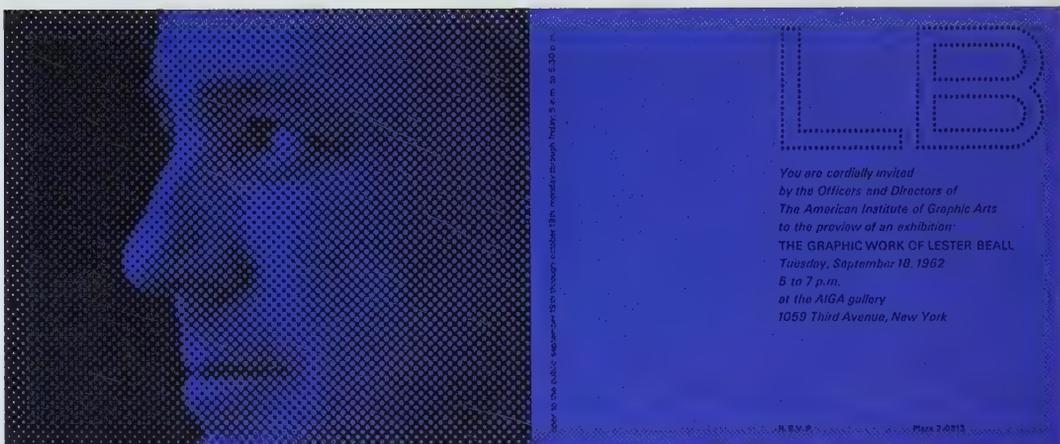
OPPOSITE

Blossa Tea

Scandinavian Design Group - 2016

Packaging

Influenced by the Swedish Christmas tradition of mulled wine, the design of Blossa 15 reinvents illustration techniques from traditional china by including the white and blue of Chinese pottery.





BELOW

Cape Cod Evening

Edward Hopper - 1939

Painting

Hopper uses shades of blue on the trees and house, reinforcing a sense of isolation and cold. The chill is clear with the interaction of the two characters' silence and the dog's attention elsewhere.

OPPOSITE

Jadą Goście Jadą

Jan Lenica - 1963

Poster

Lenica preferred to use two-dimensional forms. Here he works with a monochromatic palette of blues—blue being a recessive color—to create space in his posters with neither background nor perspective.





JADA
GOŚCI
JAD

Reżyser
Roman Polanski
Scenariusz
Jan Kott
Główny bohater
Grażyna Zdzienicka
Zdjęcia
Stanisław Luth
Muzyka
Mieczysław Szczerba
Montaż
Bogdan Bruch

Komedia
produkcji
POLSKIEJ
Produkcja
ZRF „Droga”

BELOW

Pan Am

Edward Larrabee Barnes - 1955

Logo

Pan Am entered the jet age with a new logo, a hemispheric globe overlaid with curved parabolic lines to give an impression of an airline without geographic demarcations.

OPPOSITE

Benefit Paper

Doyle Partners - 1996

Poster

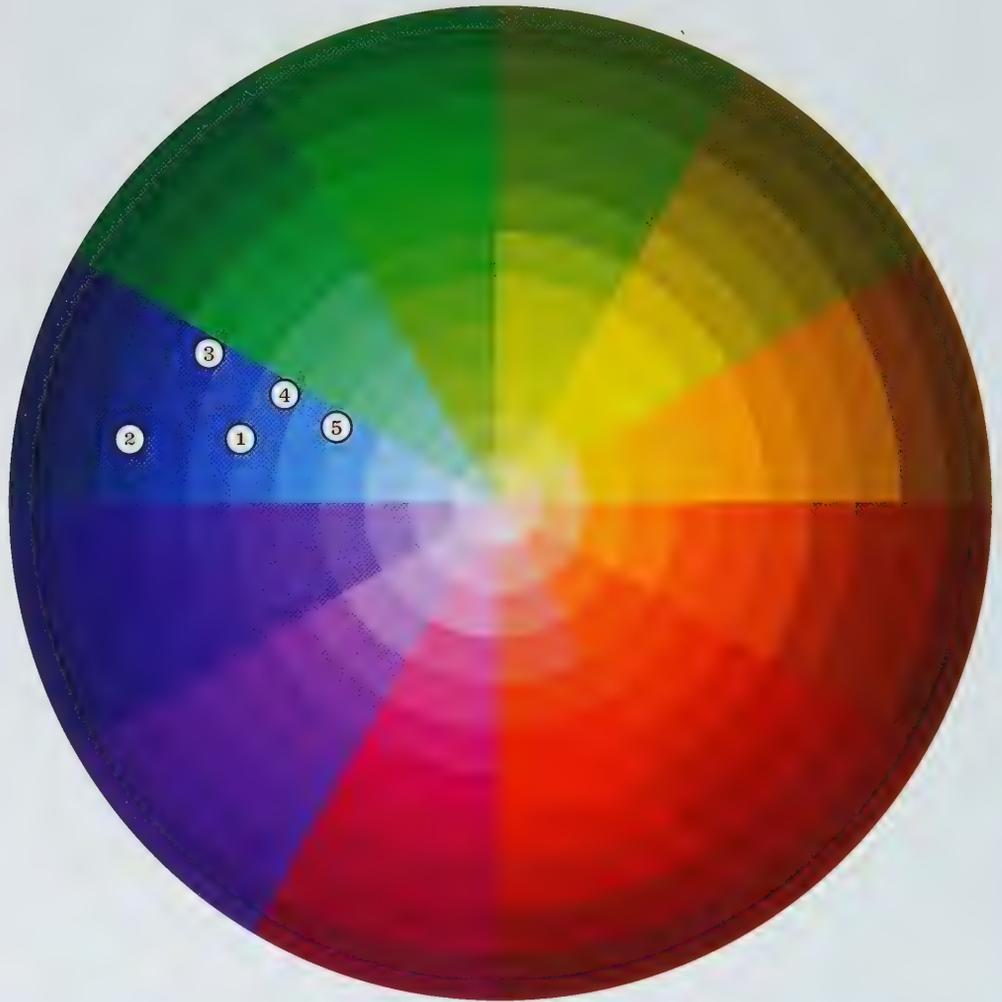
Doyle uses a soccer ball, tennis ball, whiffle ball, and other balls on a royal-blue background to create the solar system, part of a promotion using maps and patterns.





THE BENEFIT
Color System.

100 PERCENT RECYCLED PAPER
BY CHAMPINE
1 800 442 1444



C	100	R	0	PMS	285
M	50	G	115		
Y	0	B	180		
K	0				

Palette Variations



C	100	C	0	C	25	C	90	C	100
M	50	M	0	M	80	M	100	M	70
Y	0	Y	100	Y	100	Y	15	Y	0
K	0	K	50	K	15	K	0	K	0



C	100	C	0	C	0	C	50
M	90	M	70	M	10	M	0
Y	0	Y	100	Y	100	Y	100
K	0	K	0	K	0	K	0



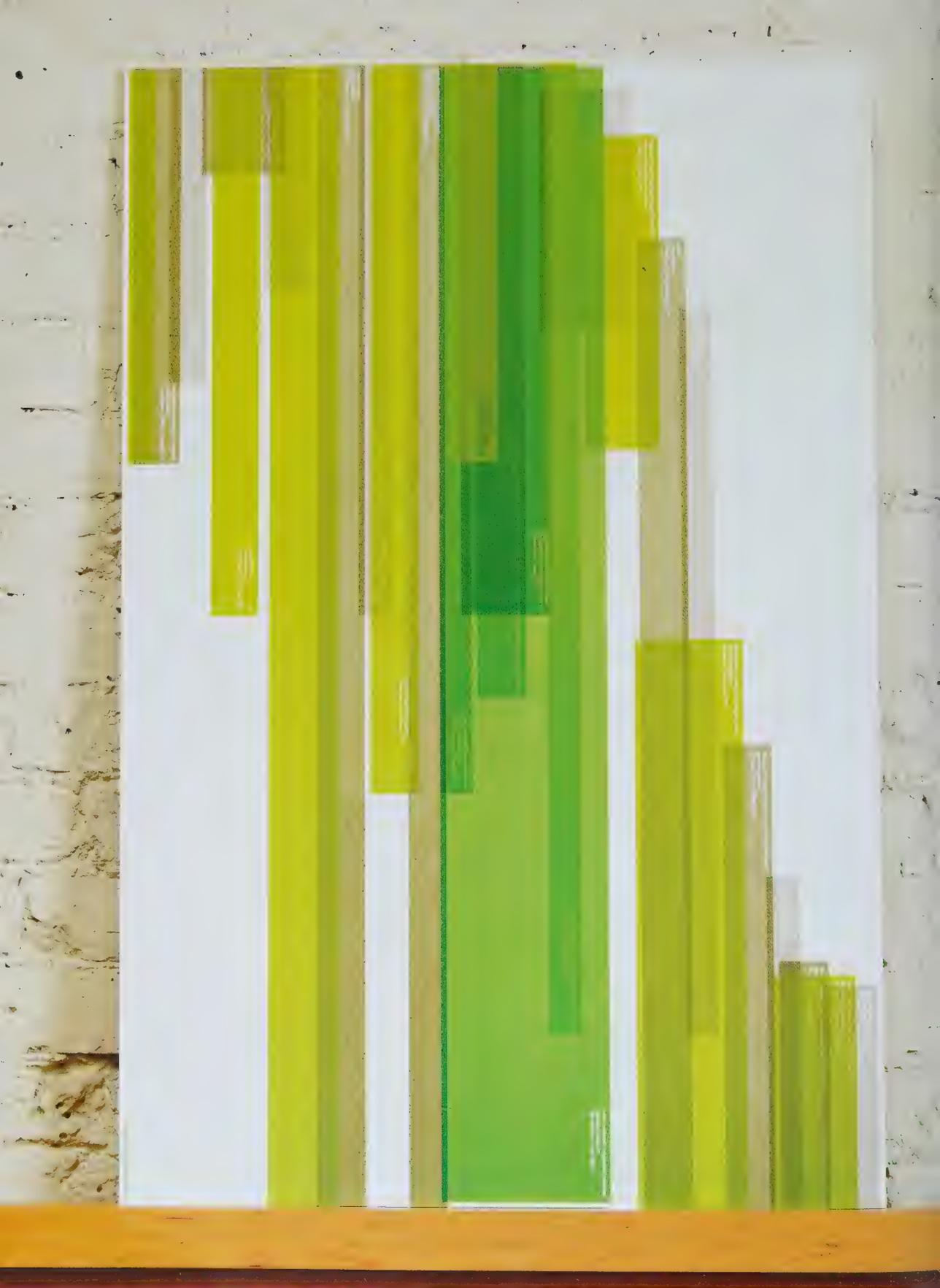
C	100	C	0	C	0	C	0	C	0
M	50	M	0	M	0	M	0	M	0
Y	0	Y	0	Y	0	Y	0	Y	0
K	30	K	25	K	50	K	75	K	100



C	50	C	0	C	0
M	0	M	10	M	25
Y	0	Y	100	Y	100
K	50	K	0	K	0



C	100	C	70	C	60	C	50	C	25
M	0	M	0	M	0	M	20	M	0
Y	0	Y	0	Y	40	Y	0	Y	0
K	30	K	0	K	0	K	0	K	0





Chartreuse

139

CHARTREUSE

Chartreuse \shär-'trüz\
From *La Grande Chartreuse*, the
Carthusian monastery near Grenoble,
where the liqueur was first made

Chartreuse is a color between green and yellow. Its name comes from the similarity to the color of the French liqueur, green chartreuse. It is a bold color verging on neon. Chartreuse is often used as a substitute for yellow, when a more aggressive tone is needed. It communicates boldness, youth, vitality, and creativity. Unlike mid-range green and its connection to nature, chartreuse is less restful.

For people who prefer yellow greens, chartreuse will work. But if a client likes green tones with more blue, it will never be accepted. Chartreuse as a name has a bad reputation. It is often referred to as a “fake” color, like aubergine, named by tricky marketing committees.

CULTURAL MEANINGS

A chartreuse aura suggests confidence, prosperity, travel, and growth. Negative connotations are sickness, disease, jealousy, and envy.

SUCCESSFUL APPLICATIONS

BP logo
Landor, 2000

Android identity
Irina Blok, Google, 2007

1972 Munich Olympics
Otl Aicher, 1972

OTHER NAMES

Absinthe
Citron
Lime
Spring Green
Yellow-Green

OPPOSITE

Wim Crowel Exhibition
Cartlidge Levene - 2015
Poster

The format and grid used in many of Crowel's posters for the Stedelijk Museum inspired this poster (one of seven) commissioned by Unit Editions to celebrate *Wim Crowel: A Graphic Odyssey*—an exhibition at the Design Museum.

BELOW

Green Wheat Fields, Auvers

Vincent van Gogh - 1890

Painting

Painted just weeks before the artist ended his life, *Green Wheat Fields, Auvers* provides the viewer little to read in the composition. The focus is on the color and brushwork.

OPPOSITE

Paul Rand: American Modernist

Jessica Helfand - 1998

Book cover

Helfand uses Rand's love of stripes, from the IBM logo to *Apparel Arts* magazine, but adds a twist—the bright yellow and chartreuse—creating a reference to, not a reproduction of, Rand.



PAUL RAND :

American Modernist

141

CHARTREUSE

Two Essays by Jessica Helfand

BELOW
USC Vertibi

Friend of a Friend - 2015
Magazine cover

USC Vertibi School of Engineering commissioned Friend of a Friend to move their magazine into a more dynamic and energetic place. The pure colors and fresh typography reinforce this goal.

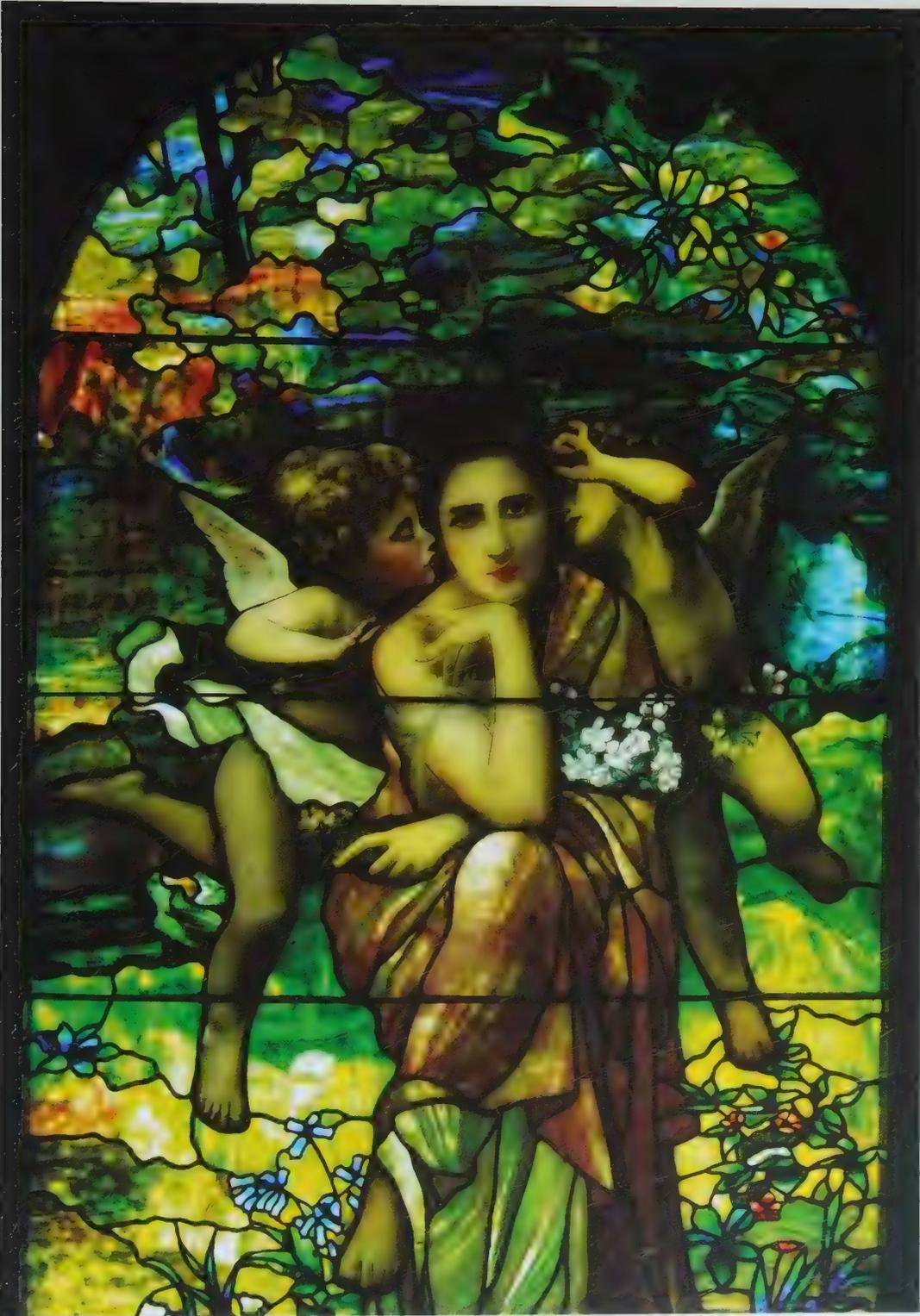
OPPOSITE
Chansons de Printemps

Louis Comfort Tiffany - 1989
Stained glass window

Tiffany invented new techniques to "paint" on glass, redefining how stained glass had been created since the 13th century. The result was a luminous intensity of color and form.



Milind Tambe's game theory software protects our nation's ports, airlines and trains. Now, it's being used to protect Earth's most endangered animals.





C	25	R	0	PMS	285
M	0	G	115		
Y	100	B	180		
K	0				

Palette Variations



C	50	C	25	C	50	C	30
M	0	M	15	M	40	M	0
Y	100	Y	60	Y	100	Y	70
K	0	K	0	K	10	K	0



C	25	C	70	C	60	C	50	C	25
M	0	M	0	M	0	M	20	M	0
Y	100	Y	0	Y	40	Y	0	Y	0
K	0	K	0	K	0	K	0	K	0



C	15	C	0	C	0	C	0
M	0	M	0	M	0	M	0
Y	100	Y	0	Y	0	Y	0
K	0	K	25	K	50	K	75



C	25	C	10	C	0	C	0	C	20
M	0	M	0	M	10	M	25	M	40
Y	100	Y	80	Y	100	Y	100	Y	100
K	25	K	0	K	0	K	0	K	0



C	30	C	70	C	60	C	0	C	0
M	0	M	0	M	0	M	0	M	100
Y	70	Y	0	Y	40	Y	100	Y	0
K	0	K	0	K	0	K	0	K	0

S

Spotify House
is Back

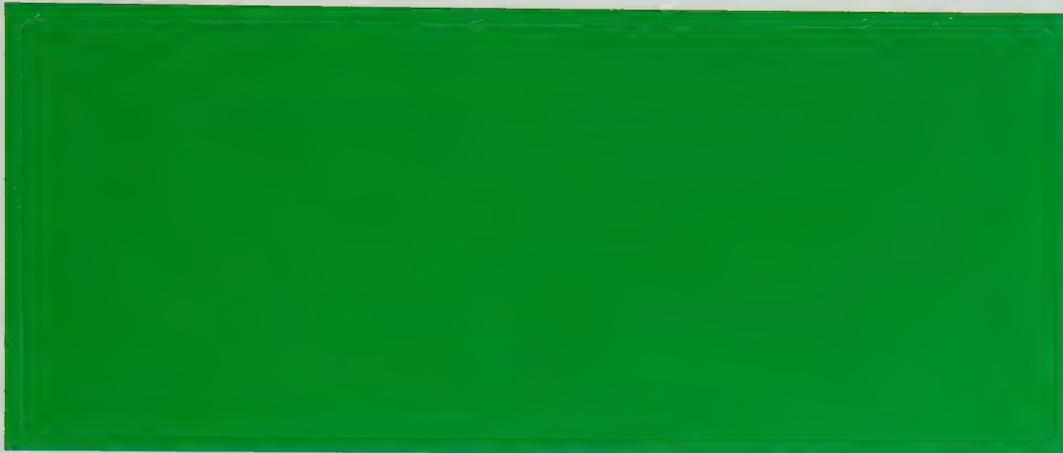
New Music,
Epic Vibes

SW



X





Green

147

GREEN

Green |'grēn|

From Old English *grēne* (adjective), *grēnian* (verb), of Germanic origin, related to Dutch *groen*, German *grün*, also to “grass” and “grow”

Blue and yellow combine to create green. The most common tone has equal parts of blue and yellow. It communicates nature and the environment. It is also the color of money, regardless of a country's own currency design. Green can also communicate illness or decay. Historically, it was avoided on food packaging, but this practice has evolved with the onset of the organic and green movement.

Green can be used as a design element to calm warm colors, such as orange or red. This, however, needs to be monitored, as the right tone of each will create an optical vibration. Green is also a good complement to pink, suggesting ease and a casual lifestyle. It is closely related to Ireland and the color to symbolize Saint Patrick's Day.

CULTURAL MEANINGS

In Western culture, green is considered lucky, as in “the luck of the Irish.” Green is the color used to say “go” in traffic lights. It is associated with envy and anger. Eastern cultures use green to convey fertility and regeneration.

SUCCESSFUL APPLICATIONS

Starbucks logo

Lippincott, 2011

Electric Wonders poster

John van Hamersveld, 1968

S&H Green Stamps

Andy Warhol, 1965

OTHER NAMES

Apple Green

British Racing Green

Emerald

Grass

Pistachio

OPPOSITE

Spotify

Collins - 2014

Poster

With clear and energetic colors, Collins redefined Spotify, an online music service, with emotion. The brand identity system is the visual corollary to the “bursting” experience felt when listening to music.

BELOW

Brian H. Kim

Friend of a Friend - 2012

Website

Brian H. Kim is a composer for film, television, and multimedia. Friend of a Friend designed a web experience that unifies the multiple projects with a system of solid color over black and white images.

OPPOSITE

Rosemary's Baby

Gips & Danne - 1967

Poster

Rosemary's Baby is a film about a pregnant woman who gradually discovers that the true father of her baby is the Devil. Rather than pink or blue, green here symbolizes the unnatural and evil.





Mia Farrow
In a William Castle Production
**Rosemary's
Baby**

Produced by Sam Katzman
Directed by William Castle
Distributed by United Artists
© 1968 United Artists
All Rights Reserved



BELOW

WCAU Radio Philadelphia

John Alcorn - 1959

Advertisement series

Alcorn combined a passion for craft and appreciation of the handmade with vibrant color at a time when high modernism demanded corporate Helvetica and black and white photography.

WCAU FEEDS MORE FAMILIES...

490,900 a day! More different families daily and weekly than any other station in town.* When Philadelphians head for the picnic grounds during the summer, they pack along WCAU. While they're eating, sell them tomorrow's dinner, or a new fishing rod, or some high octane gas for next week's trip to the Poconos. Summertime creates a huge appetite for goods. WCAU's 18 top local personalities can make it a picnic for your product!

*LATEST CUMULATIVE PULSE ANALYSIS.

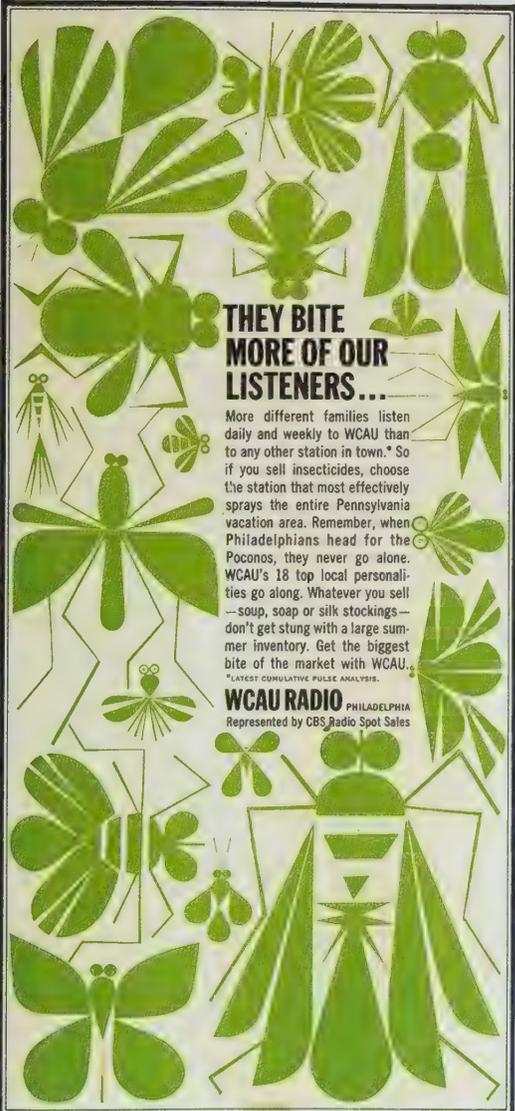
WCAU RADIO PHILADELPHIA
Represented by CBS Radio Spot Sales

THEY DIG WCAU MORE...

More different families tune to WCAU daily and weekly than to any other station in Philadelphia.* Whether you sell garden supplies, gas, or batteries—Pennsylvania is a fertile summer market. And WCAU's 18 top local personalities plant your message so it really takes root. All the way from the Poconos to Delaware Bay, WCAU is a constant travelling companion. Where it goes—so will your product. Don't let your inventory go to seed. Rake in sales on our influence.

*LATEST CUMULATIVE PULSE ANALYSIS.

WCAU RADIO PHILADELPHIA
Represented by CBS Radio Spot Sales



THEY BITE MORE OF OUR LISTENERS...

More different families listen daily and weekly to WCAU than to any other station in town.* So if you sell insecticides, choose the station that most effectively sprays the entire Pennsylvania vacation area. Remember, when Philadelphians head for the Poconos, they never go alone. WCAU's 18 top local personalities go along. Whatever you sell — soup, soap or silk stockings — don't get stung with a large summer inventory. Get the biggest bite of the market with WCAU.

*LATEST CUMULATIVE PULSE ANALYSIS.

WCAU RADIO PHILADELPHIA
Represented by CBS Radio Spot Sales



WCAU WILL NET YOU MORE FISHERMEN...

Because more different families listen daily and weekly to WCAU than to any other station in Philadelphia.* Look what we have for bait: 18 of the most persuasive personalities anywhere in radio. Whether you sell fishing tackle, clothes, beer, cigarettes or gas, WCAU reels in your customers. It figures: wherever Philadelphians go, more of them take WCAU along. Want to lure customers all the way from the Poconos to Delaware Bay this summer? Use the power line... WCAU Radio.

*LATEST CUMULATIVE PULSE ANALYSIS.

WCAU RADIO PHILADELPHIA
Represented by CBS Radio Spot Sales

BELOW

Teknion

Vanderbyl Design - 2009

Branding

Teknion's commitment to sustainable business practices encompasses the design, development, and manufacturing of all its products. Michael Vanderbyl reinforces this message with green and living plants.

OPPOSITE

Interessante

Jessica Hische - 2014

Label

Hische explains that she wanted to create a look that was "as interesting as the wine," using a green and gold foil palette that complemented the color of the white wine.







C	100	R	0	PMS	354
M	0	G	160		
Y	100	B	180		
K	0				

Palette Variations



C	100	C	60	C	20	C	25
M	0	M	0	M	0	M	0
Y	100	Y	40	Y	20	Y	0
K	0	K	0	K	0	K	0



C	70	C	20	C	0	C	0	C	70
M	0	M	100	M	70	M	10	M	0
Y	100	Y	0	Y	100	Y	100	Y	10
K	0	K	0	K	0	K	0	K	0



C	100	C	0	C	0	C	0	C	0
M	20	M	0	M	0	M	0	M	0
Y	100	Y	0	Y	0	Y	0	Y	0
K	0	K	25	K	50	K	75	K	100



C	50	C	0	C	0
M	20	M	10	M	0
Y	100	Y	100	Y	10
K	0	K	0	K	0



C	100	C	30	C	25	C	20	C	20
M	0	M	95	M	65	M	40	M	20
Y	100	Y	100	Y	100	Y	100	Y	20
K	50	K	35	K	10	K	0	K	0





Light Blue

157

LIGHT BLUE

Light Blue

From Old English *leht*, earlier *leoht*, (daylight, not dark), Old High German *liohht*, Old Frisian *liacht*; from Old French *bleu*, ultimately of Germanic origin and related to Old English *blwén* “blue”

Blue is the color of power. It can communicate mature military authority on one end of the spectrum, and juvenile innocence on the other. Light blue is connected to a sunny sky. It communicates ideas of peace and quiet, the spiritual and infinite. Like yellow, light blue is a good substitute for gray if the designer desires a more colorful solution.

Light blue is not cyan. Cyan is more intense and acidic. On the screen, cyan will appear fluorescent, while light blue remains consistent with the printed version. Light blue with too much yellow becomes mint green. With too much red, it appears lavender. A true light blue is calming and reassuring.

CULTURAL MEANINGS

Light blue is connected to newborn baby boys in the West. White and light blue are the colors of Israel and are used for Chanukah decorations. The United Nations flag employs light blue to represent peace and serenity. Light blue is the color associated with the fifth (throat) chakra, relating to communication and self-expression.

SUCCESSFUL APPLICATIONS

Palais de Glace poster
Jules Chéret, 1894

Twitter logo
Doug Bowman, 2012

Windows 8 logo
Paula Scher, 2012

OTHER NAMES

Baby Blue
Columbia Blue
Cornflower
Sapphire
Sky Blue

OPPOSITE

Unidentified Man
Frances Benjamin Johnston - 1890
Cyanotype photograph

Sir John Herschel discovered the cyanotype procedure in 1842. It was originally intended purely for blueprints, but 19th- and 20th-century photographers explored its potential noncommercial uses.



OPPOSITE

Lace pattern with flowers

Larkin Goldsmith Mead - 19th century
Greeting card (detail)

From an album of ephemera and Civil War-era photographs compiled by Larkin Goldsmith Mead, this piece may be part of a greeting card. Victorian imagery often focused on innocence and purity.

BELOW

SF Toile

Mende Design - 2015
Shirt

Instead of depicting the pleasures of 18th-century pastoral England or France, Mende's SF Toile shows the hazards awaiting the unsuspecting San Francisco cyclists.



BELOW

Variation at MIT poster

Sean Adams - 2006

Poster

For a series of lectures on diversity at MIT, Adams's poster focuses on the biological process of variation represented by a tree with many types of fruits. The shapes are created with circles, while the color palette is minimal and simple.

OPPOSITE

Boijmans van Beuningen

Thonik - 2015

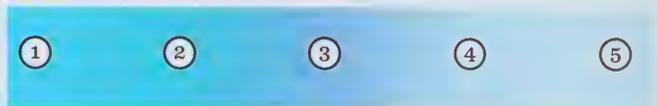
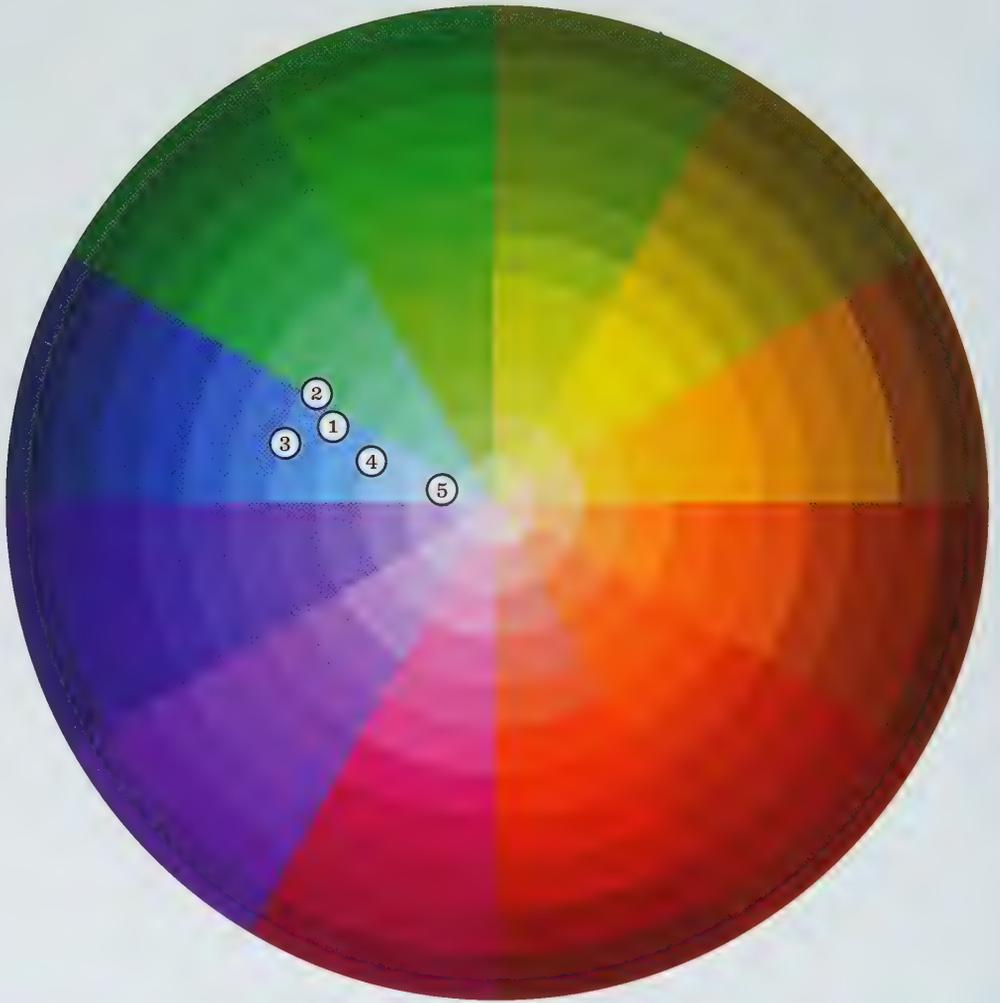
Poster

Boijmans van Beuningen is an art museum in the Netherlands. The new identity has a formal and an experimental side. The identity creates a lyrical three-line typeface. The graphics form strings of colored lines that interact visually with the art shown.





museum van
boijmans beuningen



C	70	R	0	PMS	298
M	0	G	190		
Y	0	B	250		
K	0				

Palette Variations



C 70	C 60	C 45	C 50	C 0
M 0	M 0	M 20	M 0	M 0
Y 0	Y 40	Y 100	Y 100	Y 100
K 0	K 0	K 0	K 0	K 0



C 70	C 0	C 0	C 0	C 0
M 0	M 65	M 70	M 10	M 0
Y 10	Y 25	Y 100	Y 100	Y 0
K 0	K 0	K 0	K 10	K 25



C 50	C 0	C 0	C 0	C 0
M 20	M 0	M 0	M 0	M 0
Y 0	Y 0	Y 0	Y 0	Y 0
K 0	K 25	K 50	K 75	K 100



C 30	C 0	C 0
M 0	M 0	M 0
Y 0	Y 100	Y 10
K 0	K 0	K 0



C 20	C 10	C 0	C 0	C 0
M 5	M 0	M 10	M 20	M 0
Y 0	Y 50	Y 100	Y 50	Y 0
K 0	K 0	K 0	K 0	K 25



MID-CENTURY MODERN
100 POSTCARDS OF ICONIC DESIGNS



MID-CENTURY MODERN
100 POSTCARDS OF ICONIC DESIGNS





Mint

Mint */'mint/*

From Old English *mintre*, related to German *Minze*, ultimately via Latin from Greek *minthē*

Mint exists between light blue and light green. Mint is the younger sibling of green. It communicates growth, life, and the natural world. But it also conveys spring, youth, and beginnings. It is an especially pure color, maintaining a crisp and cool appearance. Mint is also delicate. It must be watched closely on press as it can shift to light blue or turquoise with too much or too little yellow. Due to the color differences on all monitors, mint will rarely display exactly as intended.

Mint can be used as an alternative to gray. It is light and works well as a neutral tone. The upside of mint is the cool and clean flavor, as if it were toothpaste. The downside is a chilly and clinical tone. Mint grew in popularity after World War II. Its synthetic and pure appearance was a counterpoint to the muted and dull colors of the 1930s and 1940s.

CULTURAL MEANINGS

Mint green is used in Western weddings to symbolize growth, financial prosperity, and innocence. A mint green candle is lit to achieve financial gain in New Age beliefs. In auras, mint green is seen with people involved in spiritual pursuits and advancement.

SUCCESSFUL APPLICATIONS

Bridge over a Pond of Water Lilies
Claude Monet, 1899

Bitter Pastore poster
Luigi Caldanzano, 1910

Crest toothpaste
Procter & Gamble, 1955

OTHER NAMES

Aquamarine
Caribbean Green
Celadon
Pale Green
Seafoam

OPPOSITE

Mid-Century Modern
Here Design - 2015
Book

Here Design took the phenomenal creative outpouring of mid-century modern design and unified it into a brand identity and holistic system for Thames & Hudson.

BELOW TOP

Chevrolet Bel Air

General Motors - 1955

Car

The Chevrolet Bel Air was a car in the mid-range of price, aimed at younger owners. The friendly pastel colors reflect the hopefulness of the 1950s, communicating the joy of freedom and travel.

BELOW BOTTOM

Arquitectura Mexico

Lance Wyman, Ltd. - 1968

Logo

Arquitectura Mexico magazine had a long history of working with some of the world's leading designers, including Herbert Bayer and Lance Wyman. The logo here incorporates the idea of three-dimensional structure.



BELOW

Boijmans van Beuningen

Thonik - 2015

Website

The website for Boijmans van Beuningen incorporates the forms of the graphic system of colored lines that interact visually with the content. Like the identity (see page 161), the site has a formal and an experimental side.

PAGES 168-169

Waterloo Bridge, London, at Dusk

Claude Monet - 1904

Painting

Monet paints the natural world in the *plein-air* (open air) style, with a focus on light as a reaction to the industrial urbanization of late 19th- and early 20th-century Europe.

ONDERZEEBOOTLOODS



ONDERZEEBOOTLOODS WORDT EXPOSITIEHAL

Rotterdam herbergt vanaf mei de grootste tentoonstellingsruimte van Nederland. Havenbedrijf Rotterdam en Museum Boijmans Van Beuningen gaan samen de leegstaande Onderzeebootloods in de haven inrichten als tentoonstellingsruimte.

De eerste expositie is Atelier Van Lieshout, dat aan de overkant huist. De expositie in de loods neemt een kleine 5000 vierkante meter in beslag en duurt van eind mei tot en met het laatste weekend van september. Daarna wordt de loods iedere zomer heropend voor een nieuwe expositie van een nieuwe kunstenaar.

18 SEPTEMBER
Opening Notion Motion - Olafur Eliasson

17 SEPTEMBER
Laatste Weekend! Divided geopend tot eind van de zomer

10 SEPTEMBER
Opening thematic exhibition by Atelier Van Lieshout

4 SEPTEMBER
Atelier van Lieshout ontvangt reddot design award



Museum Boijmans Van Beuningen verkent dit najaar de grenzen van de mode. Hedendaagse modeontwerpers begeven zich steeds vaker op het terrein van de beeldende kunst. Dit najaar wordt de loods heropend voor een nieuwe kunstenaar.







C	40	R	0	PMS	333
M	0	G	190		
Y	30	B	250		
K	0				

Palette Variations



C	40
M	0
Y	30
K	0

C	30
M	0
Y	0
K	0

C	0
M	80
Y	60
K	0



C	30
M	0
Y	50
K	0

C	60
M	0
Y	40
K	0

C	70
M	0
Y	10
K	0

C	40
M	0
Y	40
K	0

C	50
M	20
Y	100
K	0



C	60
M	0
Y	40
K	0

C	0
M	0
Y	0
K	25

C	0
M	0
Y	0
K	50

C	0
M	0
Y	0
K	75

C	0
M	0
Y	0
K	100



C	40
M	0
Y	40
K	0

C	0
M	0
Y	100
K	50

C	15
M	15
Y	45
K	0

C	0
M	0
Y	0
K	50



C	20
M	0
Y	20
K	0

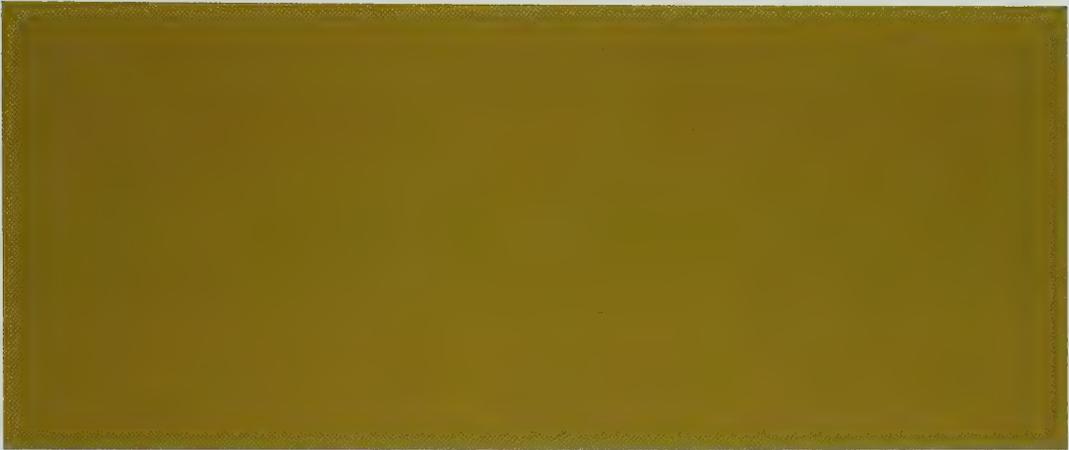
C	10
M	0
Y	80
K	0

C	0
M	20
Y	50
K	0

C	25
M	0
Y	0
K	0

C	0
M	50
Y	20
K	0





Olive

Olive |'ä-tiv|

From Middle English, via Old French from Latin *oliva*, from Greek *elaia*

Olive green is created from a combination of yellow and black. It is a softer version of avocado. Olive is a color loved by designers and hated by clients. It is complex and dense, changing with the light. It is the color of a perfectly ripe avocado, but is also the color of the vomit from *The Exorcist*. Designers should refer to the color as “olive,” not “baby-shit green.” Olive creates a somber and peaceful tone, as opposed to dark gray, which may read as funereal. In interior spaces, olive walls or furniture can be calming. It is also used to communicate environmental or “green” products.

Olive green is the traditional color of peace, derived from the olive branch and dove. At the same time, it is the color of the majority of military uniforms in the world due to its ability to blend in with an environment.

CULTURAL MEANINGS

In Buddhist culture, olive is a symbol of natural wisdom, intuition, and meditation. In Judaism, olive represents charity and the good of love:

Thou shalt plant vineyards and dress them, but thou shalt not drink of the wine; thou shalt have olive-trees throughout all thy border, but thou shalt not anoint thyself with the oil. (Deut. 28:39-40)

SUCCESSFUL APPLICATIONS

OG-107 United States Army uniform
United States Armed Forces, 1952

Matchbooks

Saul Bass, 1968

OTHER NAMES

- Army Green
- Camouflage
- Drab
- Khaki Green
- Moss

OPPOSITE

U.S. Marine Corps
United States Armed Forces - c. 1941
Summer service uniform

The summer service uniform consists of green and khaki colors. It is equivalent in function and composition to a business suit. The “khaki green” minimizes obvious stains and works as camouflage.

BELOW

Range Rover Lincoln Green

Spencer King - 1970

Car

Initially, Range Rovers had basic interiors with vinyl seats and plastic dashboards that were designed to be washed down with a hose. Colors were chosen to accentuate the car as an estate (or country) car.

OPPOSITE

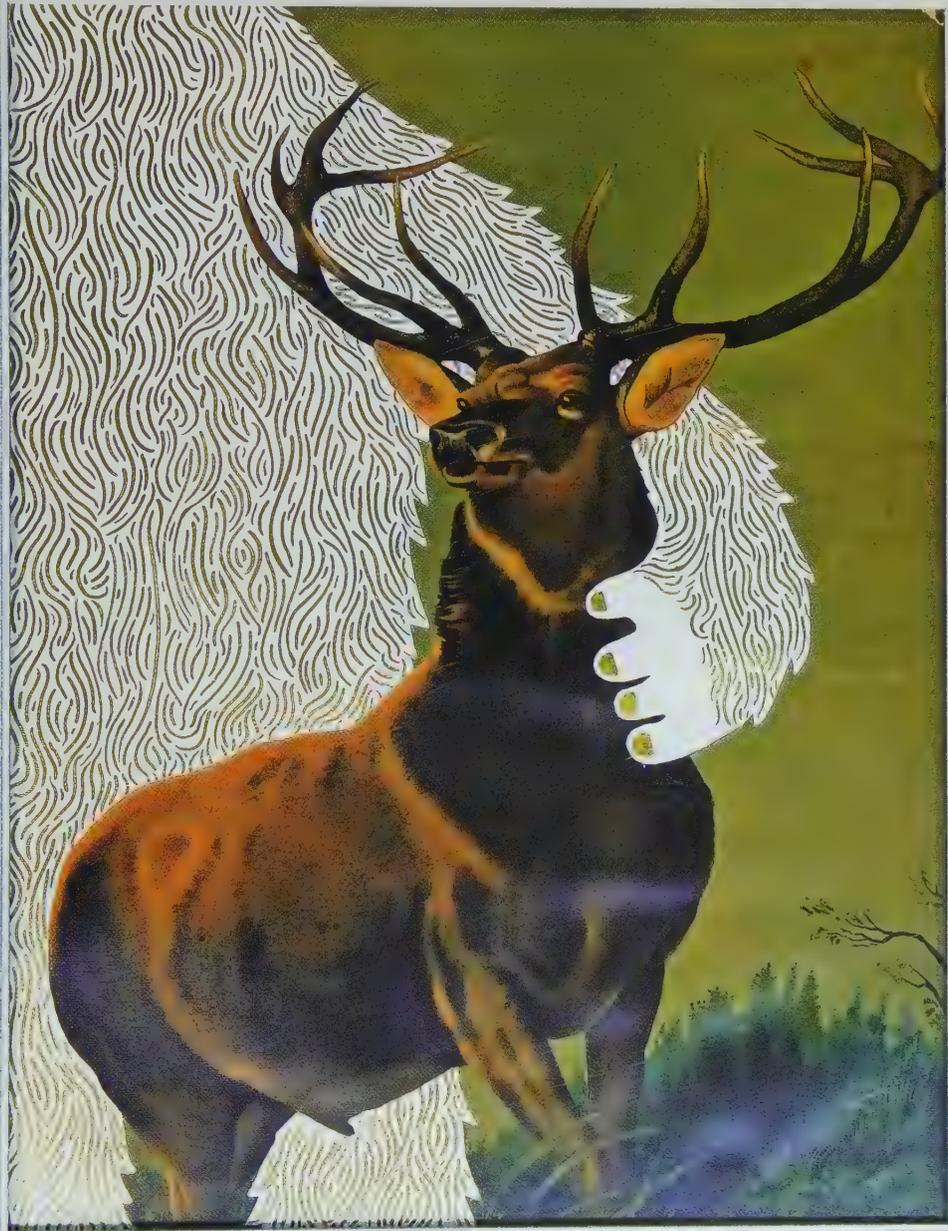
Deer Hug

Office - 2012

Print

I Don't Believe in You Either is a Bigfoot-inspired art exhibit benefiting 826 Valencia and 826 Boston (home of the Bigfoot Research Center).





BELOW

Marqués de Oliva

Lacia Branding & Packaging - 2016
Packaging

The Marqués de Oliva is a papal knighthood granted by Leo XIII Apostolic. Lacia's packaging for this extra-virgin olive oil combines the leaf shape of an olive tree, shades of olive, and classic typography.

OPPOSITE

De'Longhi Icona

De'Longhi - 2013
Kettle

The olive color for the De'Longhi kettle combined with the product design is reminiscent of Italian kettles of the 1950s.

176

THE DESIGNER'S DICTIONARY OF COLOR





177

OLIVE



C	10	R	175	PMS	391
M	0	G	175		
Y	100	B	10		
K	30				

Palette Variations



C	10	C	30	C	15	C	15	C	10
M	0	M	0	M	30	M	15	M	0
Y	100	Y	100	Y	100	Y	45	Y	50
K	30	K	60	K	0	K	0	K	0



C	30	C	0	C	40
M	20	M	0	M	60
Y	100	Y	20	Y	100
K	0	K	75	K	30



C	0	C	0	C	0	C	0	C	0
M	0	M	0	M	0	M	0	M	0
Y	100	Y	0	Y	0	Y	0	Y	0
K	60	K	25	K	50	K	75	K	100



C	40	C	60	C	0	C	0
M	25	M	0	M	65	M	70
Y	100	Y	40	Y	25	Y	100
K	0	K	0	K	0	K	0



C	25	C	15	C	10	C	15
M	15	M	15	M	10	M	30
Y	60	Y	45	Y	20	Y	30
K	0	K	0	K	0	K	0

ATTENTION TO **DETAIL** IS AN ESSENTIAL OF FINE PRINTING



Don McPherson



Turquoise

Turquoise \tər-kōiz\

From Middle English *turkeys*, from Anglo-French *turkeise*, from feminine of *turkeis* (“Turkish”), from *Turc* (“Turkish”)

Turquoise is more vibrant and closer to blue than mint. Its brightness creates a happy tone, similar to yellow. Due to its popularity on 1950s’ cars and appliances, turquoise can feel retro and nostalgic. It has a calming influence on coral, pink, and orange.

Turquoise is the color of communication, self-awareness, and initiative. Turquoise is used for healing and maintaining emotional stability in many cultures. It is soothing and connects with the blue-green of tropical seas. This in-between color represents water, thus the names aqua and aquamarine, other terms used for turquoise.

CULTURAL MEANINGS

Turquoise is closely associated with the Middle East and the American Southwest. It is a holy color in Islam and a spiritual stone of protection in Native American culture. Turquoise is one of the oldest protection amulets and in many ancient cultures was a symbol of wealth and prosperity. Due to its position between blue and green, it is a symbol of the development of wisdom and the cycle of life and death in Tibetan culture.

SUCCESSFUL APPLICATIONS

Kitchen appliances
1950–1966

Undercurrent album cover
Reid Miles, 1955

“Tiffany Blue” brand color
Charles Lewis Tiffany, 1845

OTHER NAMES

Aqua
Blue-Green
Robin’s Egg Blue
Tiffany Blue
Verdigris

OPPOSITE

Attention to Detail
Don Madden - 1962
Advertisement

To highlight the refined printing quality at Kraft Printing, Madden incorporates small detailed lines, a solid yellow background, an overprinting of turquoise, and fine turquoise elements.

BELOW

When Hearts Are Trumps

Will Bradley - 1894

Book cover

Bradley, part of the Arts and Crafts Movement, combines turquoise with orange for the book cover of love poems. The image shows the god of the wild, Pan, with a beautiful nymph, Syrinx.

OPPOSITE

Burning Settlers Cabin

Sean Adams - 2014

Poster

For the launch of a new studio, Adams ties together elements of the American Westward Expansion, Mark Twain, a riverboat narrative, and Western turquoise.





ATTENTION
DECK WATCH

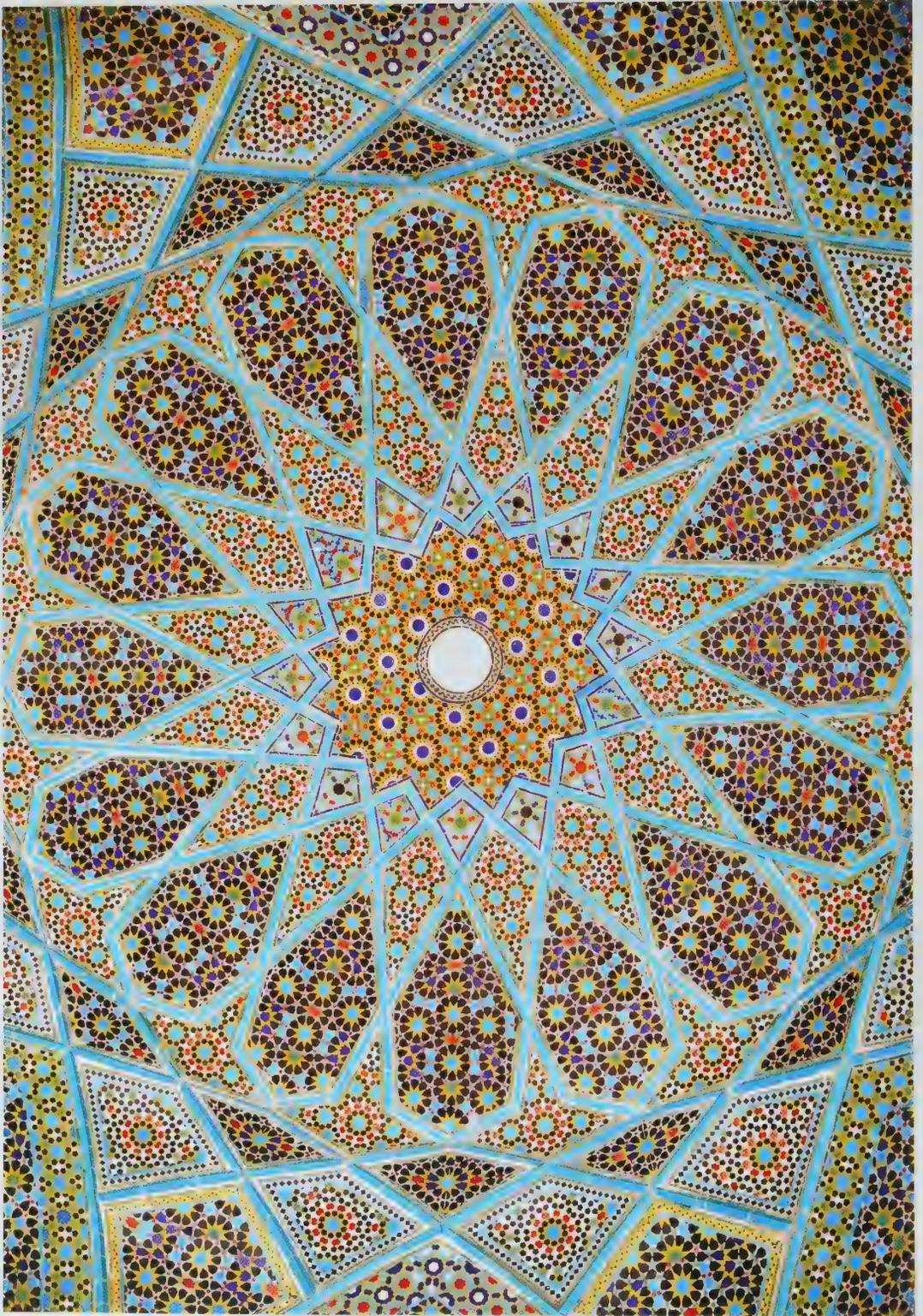
BURNING
SETTLERS
CABIN

OFF
STARBOARD
BOW

SETTLERS
WHO ENTER THIS
WILDERNESS
FACE

MANY
DANGERS





OPPOSITE

Enamel Tile, Tomb of Hafez

André Godard - 1935

Tile

This enameled-tile mosaic on the ceiling of the pavilion at the Tomb of Hafez in Iran incorporates traditional forms of Muslim architectural details: geometric tile patterns and rich colors such as turquoise and purple.

BELOW

Sesame

Here Design - 2013

Branding

Offering authentic food in an unpretentious space, Yotam Ottolenghi's restaurant Sesame evokes the casual food stands of the Middle East.





C	60	R	0	PMS	3125
M	0	G	180		
Y	20	B	205		
K	0				

Palette Variations



C	60	C	0	C	25	C	90	C	100
M	0	M	0	M	80	M	100	M	70
Y	20	Y	100	Y	100	Y	15	Y	0
K	0	K	50	K	15	K	0	K	0



C	50	C	0	C	0
M	0	M	100	M	10
Y	40	Y	0	Y	100
K	0	K	0	K	0



C	80	C	0	C	0	C	0
M	0	M	0	M	0	M	0
Y	40	Y	0	Y	0	Y	0
K	0	K	25	K	50	K	100



C	30	C	0	C	10	C	0	C	25
M	0	M	20	M	0	M	50	M	0
Y	20	Y	50	Y	50	Y	20	Y	0
K	0	K	0	K	0	K	0	K	0



C	60	C	10	C	0	C	0
M	0	M	0	M	10	M	25
Y	10	Y	80	Y	100	Y	100
K	0	K	0	K	0	K	0

Neutral Colors



BEIGE

190



BLACK

198



BROWN

208



GRAY

216

WHITE

226





Beige

Beige \bāzh\

From mid-19th century French

Beige is a neutral color, darker than cream and lighter than tan. It has a pleasant, calming effect. Beige can appear warm or cool, depending on what colors you pair it with. As a color for graphic design, beige is often recessive and quiet. Many designers prefer a brighter option to create stronger contrast. Beige is difficult to reproduce in process CMYK printing. Too much cyan, yellow, magenta, or black will shift the color dramatically. If used, beige should be a specific PMS spot color. It has the same issues with RGB screen-based media. The intended color of beige will be different on every screen.

CULTURAL MEANINGS

Beige is associated with sustainability due to its connection to earth tones. It is connected with the absence of dye, communicating the rustic and natural. In Western culture, beige is connected to conservative values. Beige khaki pants and a blue blazer or a woman's beige suit communicate the desire to conform and not stand out. The early Macintosh computers were beige to promote a casual, friendly, and comforting tone, as opposed to a technological black or silver.

SUCCESSFUL APPLICATIONS

Macintosh 128K computer
Hartmut Esslinger, 1984

Design Group invitation
Lou Danziger, 1958

Die Konstruktivisten poster
Jan Tschichold, 1937

OTHER NAMES

Tan
Sand
Putty
Bisque
Straw

OPPOSITE

Mark and Graham
Morla Design ~ 2012
Packaging

For the Williams-Sonoma's brand, Mark and Graham, Jennifer Morla designed a pure and restrained system. The bridal line continued this with Morla's modern sensibility, clean design, and love of type.

BELOW

Design Guild

Louis Danziger - 1951

Invitation

As a master of communication filtered to its most necessary elements, Danziger strips away all needless graphic forms. He creates an enormous area of beige negative space that becomes a dynamic element.

OPPOSITE

Down on the Farm

Simona Szabados - 2016

Book

A book about rural life and immigration issues in the United States is divided in half. The top, bright white, portrays the myth. The bottom, beige newsprint, shows the reality.



DO MEETING * 1/19/51 * 8 PM * 1261 1/2 S. LA BREA * BRING A CHAIR



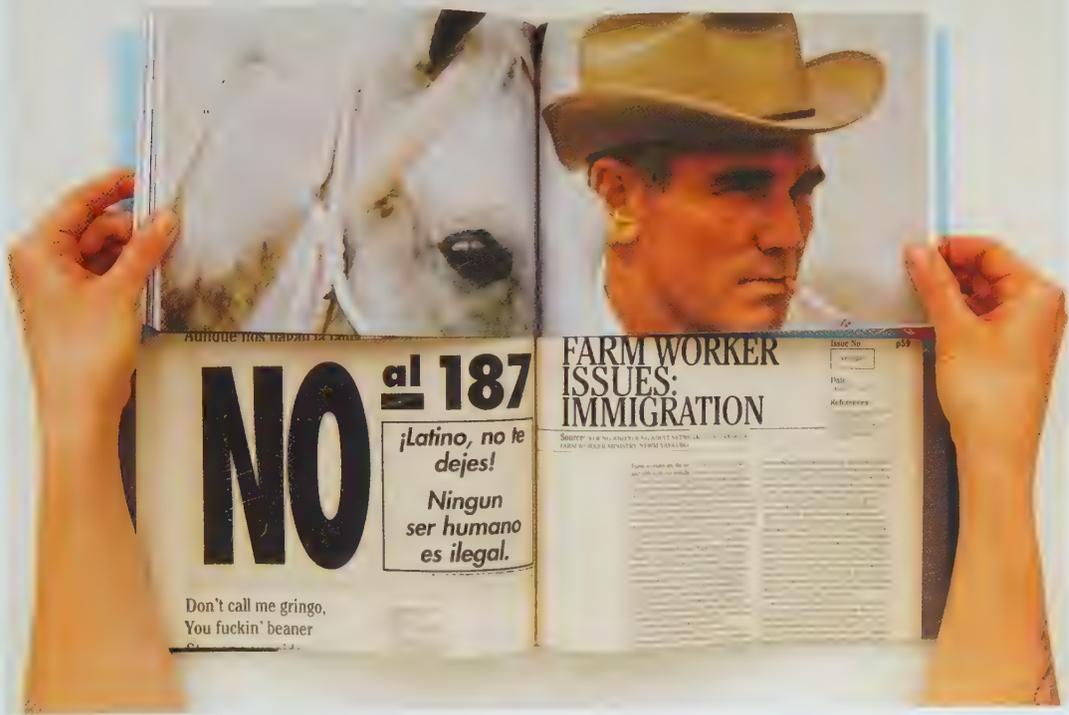
Down on the Farm
 A PICTURE TREASURY OF COUNTRY LIFE IN AMERICA
 IN THE GOOD OLD DAYS


 F. B. Rothlisberger, Inc.
 New York, N.Y.
 1941

DOWN ON THE FARM
 A PICTURE TREASURY OF
 COUNTRY LIFE IN AMERICA
 IN THE GOOD OLD DAYS
Que Viva La América!

193

BEIGE



NO al 187
¡Latino, no te dejes!
Ningun ser humano es ilegal.

Don't call me gringo.
 You fuckin' beaner

FARM WORKER ISSUES: IMMIGRATION

Source: U.S. DEPARTMENT OF AGRICULTURE
 FARM WORKER MOVEMENT: 1980-1985

There is a...
 ...

Issue No. p59
 Page
 Address

COR
CHOCOLATE
BELGA

CB.

TABLETES ARTESANAIS
COM BRIGADEIRO

COCADA, AO LEITE,
PACCOA E GANACHE

50g

COR
CHOCOLATE
BELGA

CORINHOS DE
CHOCOLATE NOIR
COM BRIGADEIRO

AO LEITE, NINHO,
COCADA E
MEIO AMARGO

CB.

27g

COR
CHOCOLATE
BELGA

CB.

TABLETE
DE
CHOCOLATE
AO LEITE

COR
CHOCOLATE
BELGA

CB.

TABLETE
DE
CHOCOLATE
NOIR

CHOCOLATE BY BRIGADERIA

COR
CHOCOLATE
BELGA

CB.

TABLETE
DE
CHOCOLATE
BRANCO

COR
CHOCOLATE
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CB.

LINHA
DRAGE
CAFE

COR
CHOCOLATE
BELGA

CB.

LINHA
DRAGE
COCOA
BRANCO

COR
CHOCOLATE
BELGA

CB.

LINHA
DRAGE
MENDIGA

COR
CHOCOLATE
BELGA

LINHA
DRAGE
AVELA

CB.

OPPOSITE

CbyB chocolate

Casa Rex - 2016

Packaging

Set against a beige background, the bright colors add vibrancy to the packaging. As chocolate brown would recede on the shelf, beige takes its place.

BELOW

Bickford and Sons

Bickford's Australia - 2016

Packaging

The soft tan tones on the Bickford and Sons packaging recalls Victorian-era handmade products, communicating a dedication to quality and high-end craft.





C	5	R	215	PMS	468
M	10	G	180		
Y	20	B	170		
K	0				

Palette Variations



C	5
M	10
Y	20
K	0

C	25
M	15
Y	60
K	0

C	0
M	0
Y	50
K	0

C	0
M	0
Y	0
K	5



C	20
M	20
Y	20
K	0

C	0
M	0
Y	50
K	0



C	15
M	20
Y	40
K	10

C	0
M	0
Y	0
K	25

C	0
M	0
Y	0
K	75

C	0
M	0
Y	0
K	100



C	15
M	15
Y	45
K	0

C	20
M	40
Y	100
K	0

C	10
M	80
Y	100
K	0

C	0
M	60
Y	100
K	45

C	0
M	0
Y	0
K	25



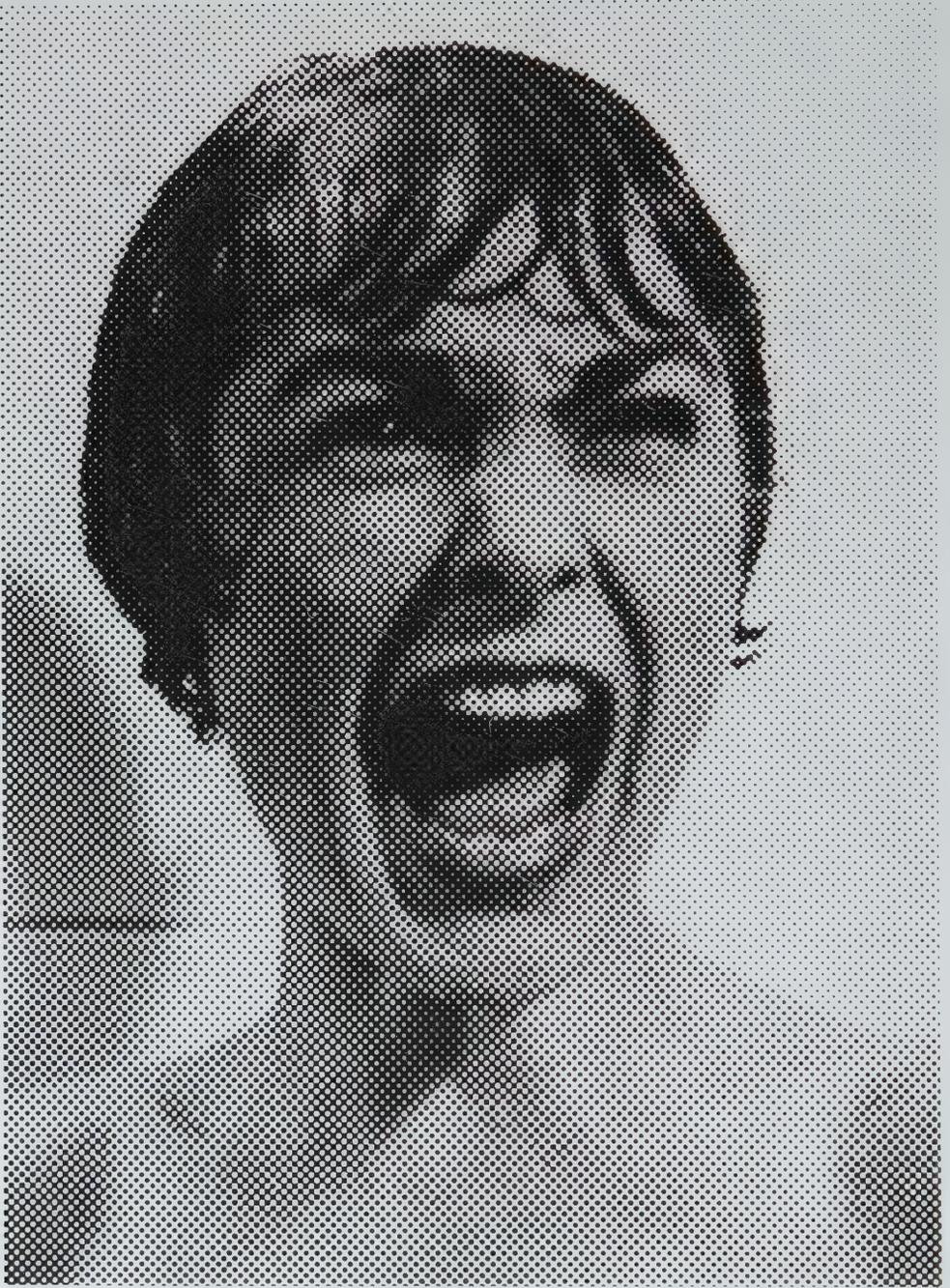
C	15
M	30
Y	30
K	0

C	20
M	0
Y	20
K	0

C	20
M	5
Y	0
K	0

C	0
M	0
Y	50
K	0

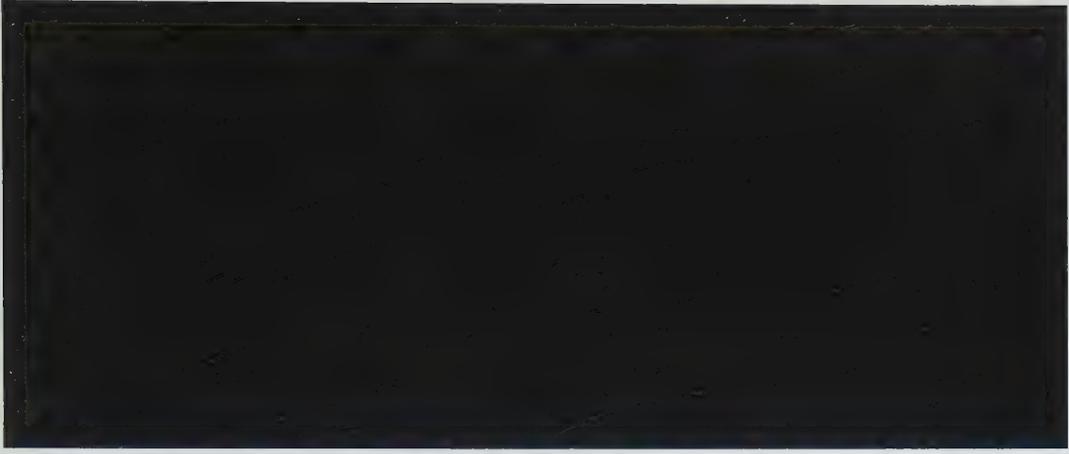
C	0
M	15
Y	0
K	0



CUT YOUR SHOWER SHORT



DO THE GREEN THING



Black

Black \ˈblak\
From the Old English *blæc*, Middle English *blak*, related to Old High German *blah* and to Latin *flagrare* (“to burn”), Greek *phlegain*

Black is technically not a color. It is the result of any color shifted to its darkest value. As an aesthetic tool, black will add gravity to any project. Too many bright colors together may create an overly saccharine tone. Adding black counteracts this “sweetness.” Black is often the default color of text due to its legibility when printed or seen on white. The bold nature of black creates drama and confidence.

Black is sophisticated, formal, and sleek. As the color of a tuxedo or the “little black dress,” it communicates a mature confidence. Too much black in the wrong context, however, may become funereal. As the primary color for a children’s brand, black may read as depressing.

CULTURAL MEANINGS

Ancient Egyptians viewed black as a positive color. It was the color of Anubis, the god of the underworld who protected the dead from evil. The Romans first used black as a color of mourning. In medieval Western culture, black represented power and secrecy. It was the color worn by monks and clergy. Hindu traditions use black as the color of Kali, the goddess of time and change. In contemporary society, black represents death, the night, and mystery.

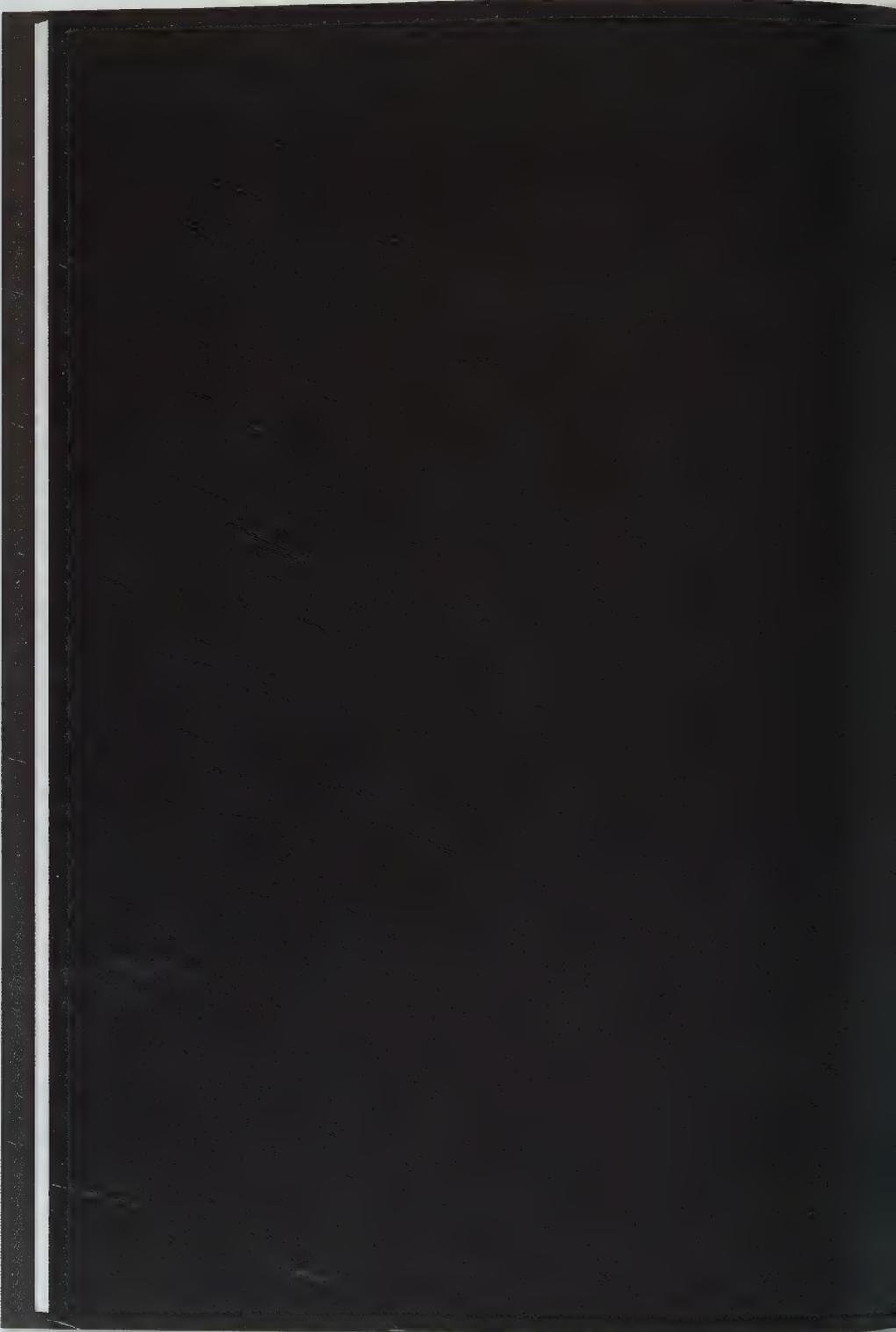
SUCCESSFUL APPLICATIONS
Saks Fifth Avenue identity
Michael Bierut, 2007

The National Theatre posters
Ken Briggs, 1960s

IBM Building
Mies van der Rohe, 1973

OTHER NAMES
Ebony
Midnight
Ink
Onyx
Jet Black

OPPOSITE
Water Conservation
Pentagram, Michael Bierut - 2013
Poster
From Alfred Hitchcock’s film *Psycho*, Bierut uses the shower scene’s deadly encounter to warn the viewer to use less water. The large black halftone dots create the dramatic black and white effect.



JAN TSCHICHOLD

DIE NEUE TYPOGRAPHIE

EIN HANDBUCH FÜR ZEITGEMÄSS SCHAFFENDE

BERLIN 1928

VERLAG DES BILDUNGSVERBANDES DER DEUTSCHEN BUCHDRUCKER

201

BLACK

PAGES 200-201

Die Neue Typographic

Jan Tschichold - 1928

Book

To represent the idea that the white background of a page is a formal element, Tschichold uses white negative space on one page and black negative space on the opposite page.

BELOW

Blow-Up

Unknown - 1967

Broadsheet

Michelangelo Antonioni explored themes of isolation, the inability to communicate, and the nature of reality. The one-sheet here uses a solid black section of film to speak to nothing.

OPPOSITE

Ellen Peabody Endicott

John Singer Sargent - 1901

Painting

Black is used in the subject's dress against the dark background to highlight her pale flesh tone and white shawl. Mrs. Endicott wears a black mourning gown after the loss of her husband.

202

THE DESIGNER'S DICTIONARY OF COLOR





BELOW

MIT Graduate Programs

Dietmar Winkler - 1967

Poster

Winkler focuses attention on the remarkable word combinations with a solid black background, small body copy, and active letterforms.

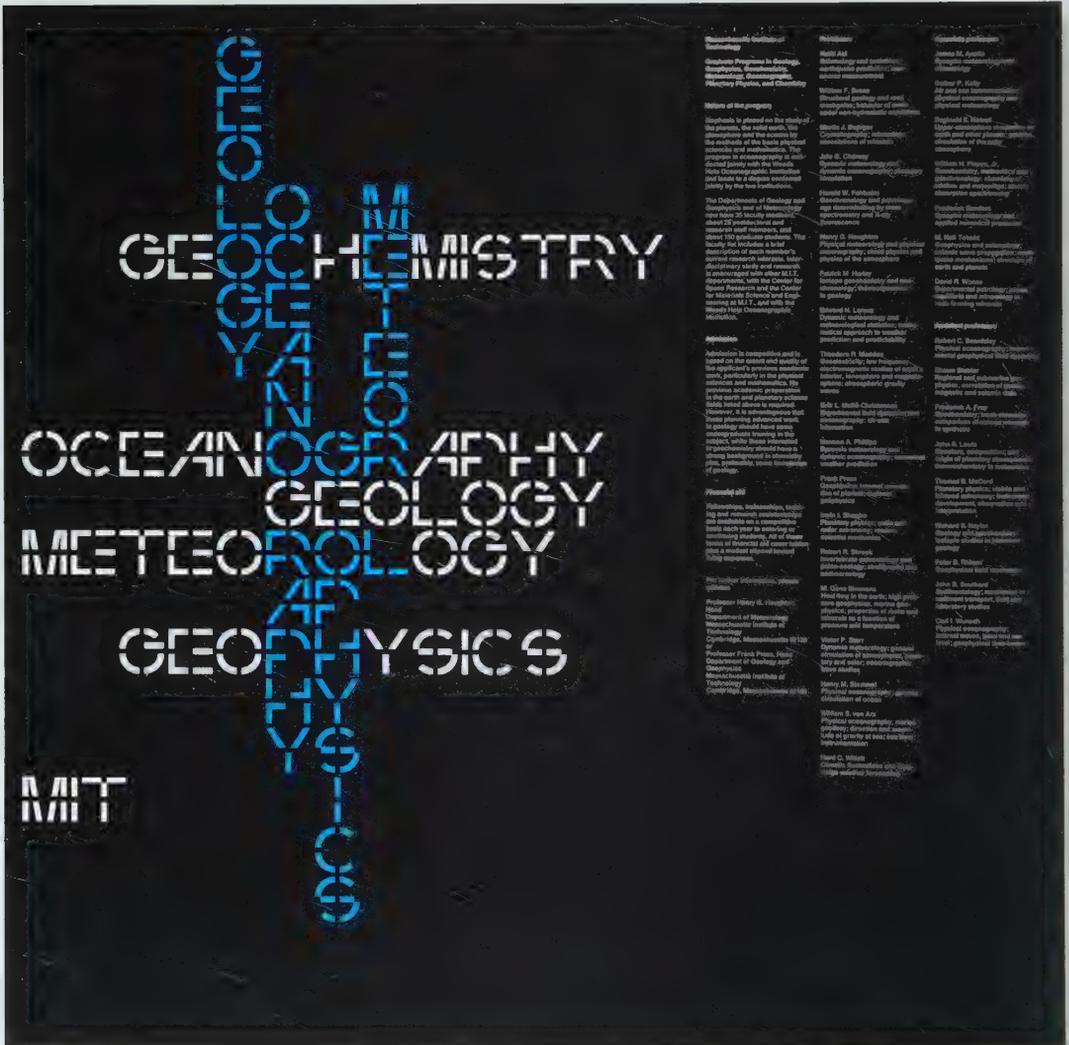
OPPOSITE

Aloha, Mr. Hand

Sean Adams - 2013

Skate-deck

The design of this skateboard deck takes dialogue from the film *Fast Times at Ridgemont High*. These quotes relate to the endlessly stoned Jeff Spicoli and hard-line teacher, Mr. Hand.



Graduate Programs in Biology, Chemistry, Earth and Atmospheric Sciences, Engineering, Mathematics, Mechanical Engineering, Physics, and Computer Science

History of the program

Emphasis is placed on the study of the sciences, for which search for interrelationships and the search for the scientific method, the scientific method, and the scientific method. The program is designed to provide a broad background in the sciences and to provide a strong foundation for research in the sciences. The program is designed to provide a broad background in the sciences and to provide a strong foundation for research in the sciences.

The Departments of Chemistry and Earth and Atmospheric Sciences

The Department of Chemistry and Earth and Atmospheric Sciences is a leading center for research in the sciences. The department is committed to the highest standards of research and teaching. The department is committed to the highest standards of research and teaching.

Research and teaching

The department is committed to the highest standards of research and teaching. The department is committed to the highest standards of research and teaching.

Faculty

The department is committed to the highest standards of research and teaching. The department is committed to the highest standards of research and teaching.

Students

The department is committed to the highest standards of research and teaching. The department is committed to the highest standards of research and teaching.

Admission

The department is committed to the highest standards of research and teaching. The department is committed to the highest standards of research and teaching.

Financial aid

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Financial aid

The department is committed to the highest standards of research and teaching. The department is committed to the highest standards of research and teaching.

Aloha, Mr. Hand

→ All I need are
some tasty waves,
a cool buzz, and
I'm fine.

→ Where'd you
get this jacket?

Stu: I got this
from the network.

→ What Jefferson
was saying was,
Hey! You know,
We left this England
place 'cause it was
bogus; so if we don't
get some cool rules
ourselves, pronto,
we'll just be bogus
too! Get it?

—Jeff Spicoli

→ What are you,
people? On dope?

—Mr. Hand



C	0	R	35	PMS
M	0	G	35	PROCESS
Y	0	B	35	BLACK
K	100			

Palette Variations



C	0	C	0
M	0	M	0
Y	0	Y	0
K	100	K	0



C	50	C	0	C	0	C	0
M	50	M	100	M	0	M	10
Y	50	Y	100	Y	0	Y	100
K	100	K	0	K	25	K	0



C	60	C	0	C	0	C	0	C	0
M	70	M	0	M	0	M	0	M	0
Y	50	Y	0	Y	0	Y	0	Y	0
K	70	K	25	K	50	K	75	K	100



C	35	C	0	C	0
M	0	M	90	M	0
Y	0	Y	100	Y	0
K	90	K	0	K	0



C	0	C	0	C	15	C	0
M	20	M	0	M	15	M	0
Y	85	Y	50	Y	45	Y	0
K	90	K	0	K	0	K	25

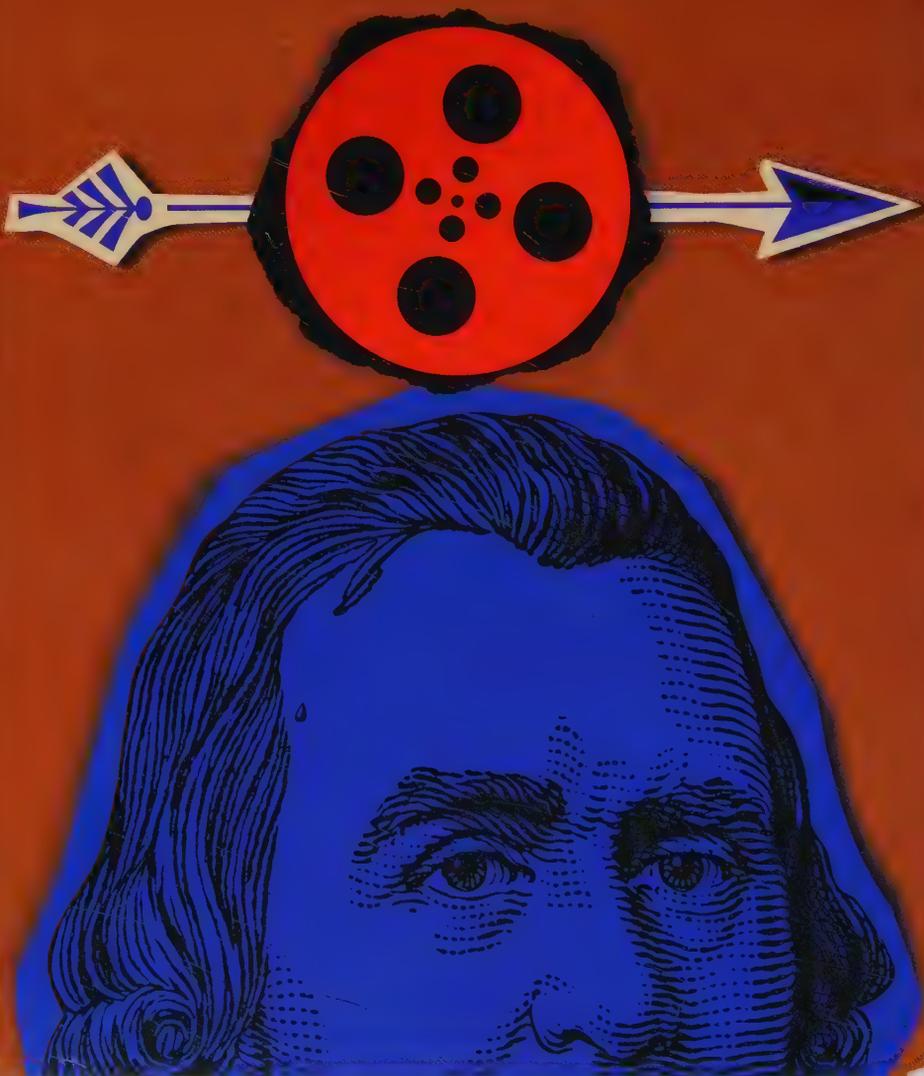
PARK CITY, UTAH • JANUARY 19-29, 2006

25
YEARS

SUNDANCE

FILM FESTIVAL

06





Brown

Brown \ˈbraʊn\

From Old English *brūn*, similar to Dutch *bruin*, German *braun*, Old Norse *brūnn*, related to Lithuanian *brūnas*

Brown is a complex color. It is a mix of other colors. A shade of brown can vary dramatically when pushed toward warm, cool, dark, or light tones. For a designer, this is the difference between a color that communicates an earthy, solid, sensual message, and one related to baby diapers.

When accompanied with green, brown reads a natural color. This combination is typically overused with branding related to “organic” and “sustainability.” Brown and orange were popular colors in the 1970s, again communicating a return to the natural world and rejection of the synthetic. A palette of shades of brown, from tan to gray brown, can read as sophisticated and solid.

CULTURAL MEANINGS

Most cultures connect brown with the earth. It is wholesome and stable. In the United States, brown and orange are the colors of Thanksgiving. In India, brown is the color of mourning as it relates to dying leaves. The early Nazi party used brown uniforms, referred to as “brown-shirts.”

SUCCESSFUL APPLICATIONS

UPS logo
Paul Rand, 1961; FutureBrand, 2003
Hershey's packaging
Hershey Chocolate Corporation, 1950
LVDamier bag
Louis Vuitton, 1888

OTHER NAMES

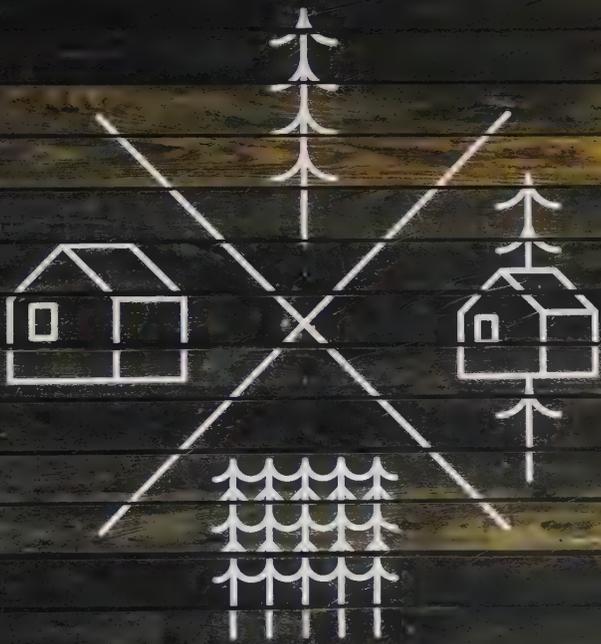
Coffee
Chocolate
Mocha
Hickory
Mahogany

OPPOSITE

Sundance Film Festival
Sean Adams, AdamsMorioka- 2006
Poster

The campaign for the 2006 festival pulled together multiple myths and stories, talking to the idea of narrative in film. The William Tell story alludes to precision, faith, and fear.





DEPARTMENT OF THE INTERIOR, NATIONAL PARK SERVICE



THE NATIONAL PARKS
PRESERVE WILD LIFE

MADE BY WORKS PROGRESS ADMINISTRATION, 17 DAVIS, AND PRODUCTIONS

OPPOSITE

"The National Parks Preserve Wild Life"

J. Hirt - 1936

Poster

The Work Projects Administration (WPA) commissioned hundreds of posters during the Great Depression of the 1930s. This poster depicts two bighorn sheep at a national park in the western United States.

BELOW

Casseroles

Edith Heath - cs. 1950-2003

Casseroles, redwood glaze

Heath's products maintain a tradition of utility and beauty that is true to the materials. The glazing technique and production allow for natural colors and variation from one piece to another.

PAGES 210-211

Nature Benefits Us All

Volume Inc. - 2014

Exhibition

For the Boy Scouts of America's *Sustainability Treehouse* exhibition program, Volume uses nature's natural processes to translate these principles to everyday life.





C	0	R	150	PMS	470
M	60	G	80		
Y	100	B	5		
K	45				

Palette Variations



1

C	0
M	60
Y	100
K	45

C	0
M	25
Y	100
K	0

C	0
M	70
Y	100
K	0

C	0
M	0
Y	50
K	0

C	20
M	40
Y	100
K	0



2

C	30
M	95
Y	100
K	35

C	0
M	10
Y	100
K	0

C	0
M	0
Y	0
K	25

C	0
M	0
Y	0
K	5



3

C	30
M	80
Y	100
K	60

C	0
M	0
Y	0
K	25

C	0
M	0
Y	0
K	50

C	0
M	0
Y	0
K	75

C	0
M	0
Y	0
K	100



4

C	40
M	60
Y	100
K	30

C	25
M	0
Y	100
K	25

C	15
M	0
Y	100
K	0

C	100
M	50
Y	0
K	30



5

C	25
M	65
Y	100
K	15

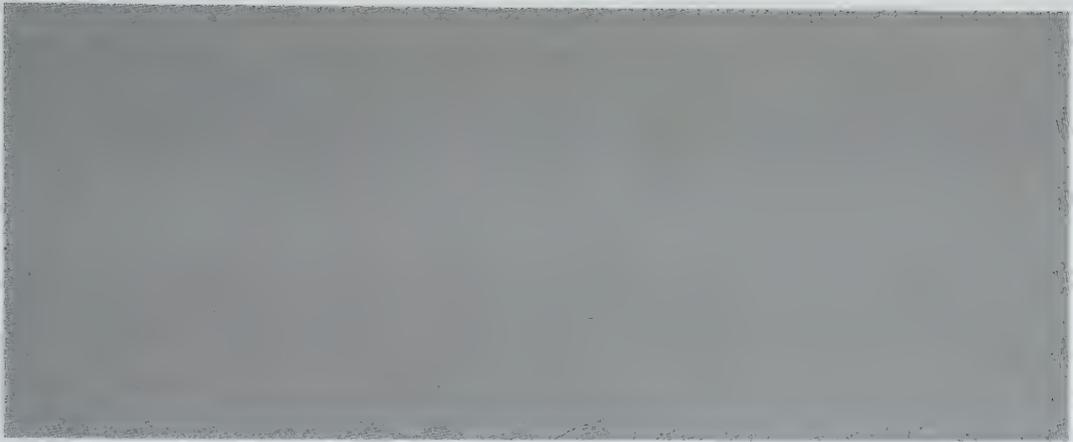
C	0
M	0
Y	100
K	50

C	0
M	100
Y	100
K	50

C	90
M	100
Y	15
K	0

C	100
M	70
Y	0
K	0

Paolo Zellini A Brief History of Infinity



Gray

Gray \ˈgrā\

From Old English *græg*, related to Old High German *grāo*, Dutch *grauw*, Old Norse *grar*

Gray rests on a wide spectrum between black and white. It is recessive and can appear dull and emotionless. It is often used as a background tone due to its impartiality and neutrality. A dark charcoal gray may appear rich and sophisticated. A light gray reads as subtle and elegant. Medium gray, however, appears noncommittal and passive. Rather than resorting to a flat medium gray, many designers use another mid-range color such as a warm yellow, light blue, or pink.

Gray is mature and unrelated to juvenile communication. It is associated with gray hair, weapons, and an executive's business suit. Gray is used as a metaphor for conformity in Sloan Wilson's *The Man in the Gray Flannel Suit*. Charcoal gray can convey the same attributes as black while averting the associations of death and darkness.

CULTURAL MEANINGS

The term "gray area" is used as a way to describe issues that have no clear moral value. Franciscan friars wore gray as a symbol of their vow of poverty. The color of the Confederate Army during the American Civil War was gray, while the Union Army was blue.

SUCCESSFUL APPLICATIONS

Vertigo gray suit
Edith Head and Alfred Hitchcock, 1958
10:56:20 PM 7:20.69
Lou Dorfsman, 1969

Arrangement in Gray and Black No.1
James McNeill Whistler, 1871

OTHER NAMES

Charcoal
Smoke
Slate
Fog
Graphite

OPPOSITE

A Brief History of Infinity
David Pearson - 2004
Book cover

The smallest detail of light on a gray field is evocative of humanity's attempts to comprehend the concept of infinity.

BELOW

The Beatles

Bob Van Dam - 1964

Photograph

Over five years, the Beatles transformed from clean-cut mods in gray collarless suits to bearded hippies wearing brightly colored paisley, striped, and floral patterns on their shirts.

OPPOSITE

Genesis

Herb Lubalin - 1965

Poster

Typically, designers avoid a "gray" page. Here, Lubalin embraces the gray page. He creates a broadside using the entire book of Genesis. The strict columns create a rhythm of gray and white stripes.



In the beginning God created the heaven and the earth.

[The main body of the page contains a dense, vertical column of extremely small, illegible text, likely representing the full text of the Bible.]

genesis



SCRATCHING THE BELLY OF THE BEAST
CUTTING EDGE MEDIA IN LOS ANGELES 1922-94

OPPOSITE

Filmforum

Sean Adams - 2015

Poster

The view through the windshield on a freeway is a common sight in Los Angeles. For an independent film series, Adams forgoes sunny, bright Southern California for a journalistic gray image.

BELOW

Scope

Lester Beall - 1950

Magazine cover

Published by Upjohn Pharmaceuticals, Beall's cover for *Scope* avoids the traditional medical magazine imagery. Here, he employs abstract geometric shapes against a 19th-century engraving.



BELOW

Wet Night, Columbus Circle, New York
William A. Fraser - 1899

Photograph

Fraser created this photograph, a symphony of gray tones, following the tenets of pictorialism. Pictorialist photographs were often soft, blurry, and manipulated by the photographer, much like an impressionist painting.

OPPOSITE

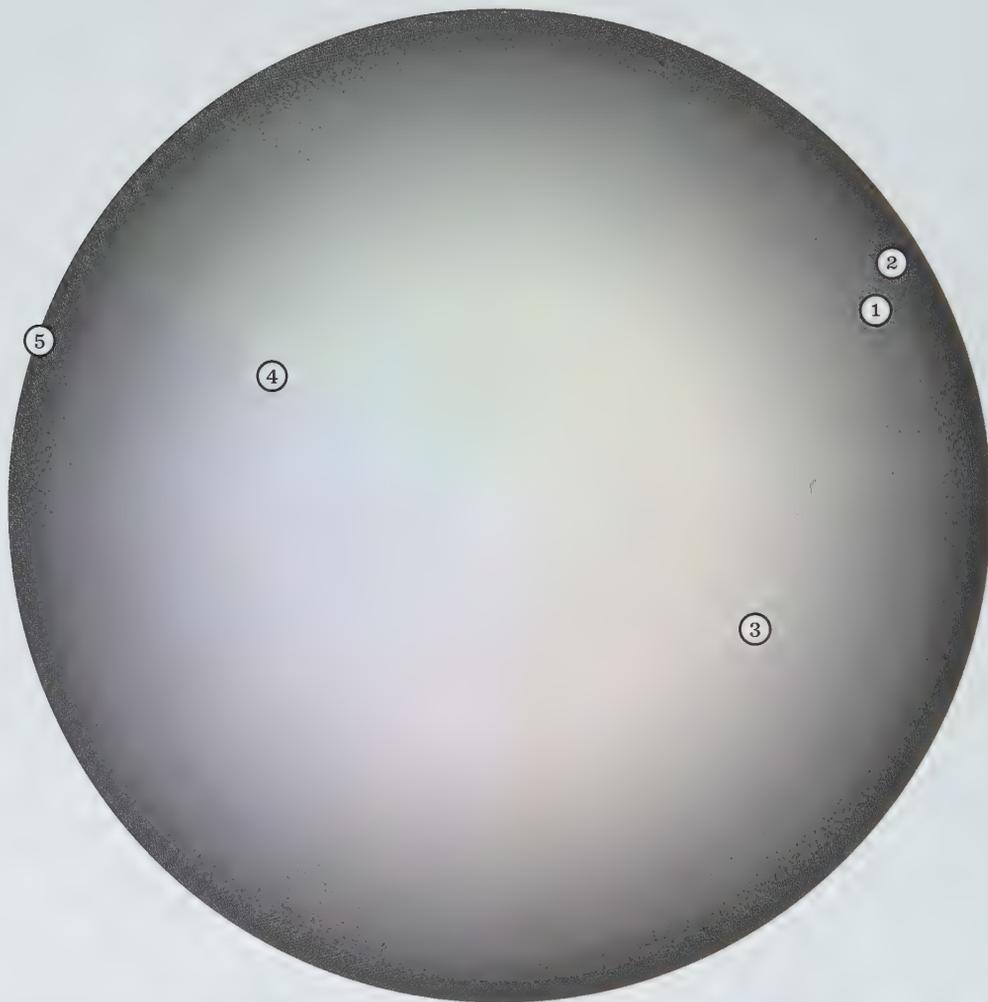
Exhibitor
Vanderbyl Design - 2005

Poster

Vanderbyl's poster for the annual Exhibitor conference plays with the nature of a flat two-dimensional design and three-dimensional elements. Gray neither advances nor recedes visually, adding to the ambiguity.







C	0	R	150	PMS
M	0	G	150	COOL
Y	0	B1	150	GRAY 9
K	50			

Palette Variations



C	0	C	0
M	0	M	0
Y	0	Y	0
K	50	K	0



C	0	C	0	C	0	C	0
M	0	M	100	M	0	M	10
Y	0	Y	100	Y	0	Y	100
K	75	K	0	K	25	K	0



C	20	C	0	C	0	C	0	C	0
M	20	M	0	M	0	M	0	M	0
Y	20	Y	0	Y	0	Y	0	Y	0
K	0	K	25	K	50	K	75	K	100



C	0	C	0	C	0
M	0	M	90	M	0
Y	20	Y	100	Y	0
K	75	K	0	K	0



C	0	C	0	C	15	C	0
M	0	M	0	M	15	M	0
Y	0	Y	50	Y	45	Y	0
K	90	K	0	K	0	K	25



White

White \ˈhwīt\

From before 900CE, late Old English *hwīt*, Middle English *whit*, of Germanic origin, related to Dutch *wit* and German *weiss*, also to “wheat”

In design, the absence of forms on a page or screen is described as white space. This leads to the mistaken idea that white is boring or dull. White is rarely used as a dominant color. However, white is the contrasting color that creates drama when used with dark colors or black. It is a tool to create order and provide space for the viewer to digest information or a concept.

As a communication device, white stands out in a crowded visual environment. There are many variations of white, from off-white to cream white. The slightest addition of another color will shift the emotional temperature from cold to warm.

CULTURAL MEANINGS

Western culture views white as a symbol for purity, virginity, innocence, and cleanliness. In Asian cultures, white is the color of death and mourning. A white carnation symbolizes death in Japan, while a white rose is associated with marriage and new beginnings in Western culture. A white flag is a symbol of truce. Professionals are called white-collar workers, while a laborer is a blue-collar worker.

SUCCESSFUL APPLICATIONS

White Album

Richard Hamilton, 1968

Gastrotypographicalassemblage

Lou Dorfsman, Herb Lubalin, and Tom Carnese, 1966

OTHER NAMES

Ivory

Snow

Pearl

Bone

Linen

OPPOSITE

The Pressery

Tim Jarvis - 2015

Branding

Branding for The Pressery was an exercise in rigorous minimalism, reflecting the pure values of this handmade product. No ingredients are used that aren't required. No design elements are used that aren't absolutely necessary.

BELOW

Business card

Josef Müller-Brockmann - c. 1955

Business card

Brockmann's business card emphasizes the white space as the dominant element. The typography, one size, one weight—all Akzidenz-Grotesk—only serves to punctuate the white negative space.

OPPOSITE

Clorox Bleach

Morla Design - 2012

Book cover

Created for Clorox Bleach's 100th anniversary, the book was designed to embody, quite literally, their iconic bottle. The vacuum-formed cover uses the same material as a Clorox bottle.

josef müller-brockmann

studio 4 enzianweg
 8048 zürich
 tel. 01 - 54 40 22
 switzerland

privat 15 bergstrasse
 8103 unterengstringen
 tel. 01 - 79 38 24
 switzerland





OPPOSITE

Boylan Heritage Tonic

Boylan Bottling Co., W&P Design - 2016

Packaging

The Boylan Heritage line of cocktail mixers is the result of a collaboration between Boylan Bottling Co. and W&P Design. The reductive design clarifies Boylan Heritage Tonic's crisp and classic qualities.

BELOW

Luna Textiles

Vanderbyl Design - 2012

Showroom

Vanderbyl's design for the Luna Textiles showroom uses white as a backdrop for the company's products. Crisp black elements ground the design solution, preventing it from becoming recessive.





C	0	R	255
M	0	G	255
Y	0	B1	255
K	0		



Palette Variations



C	0	C	0
M	0	M	0
Y	0	Y	0
K	0	K	100

233



C	0	C	20	C	0	C	0
M	5	M	0	M	0	M	0
Y	0	Y	20	Y	0	Y	50
K	0	K	0	K	25	K	0

WHITE



C	0	C	0	C	0	C	0	C	0
M	0	M	0	M	0	M	0	M	0
Y	10	Y	0	Y	0	Y	0	Y	0
K	0	K	25	K	50	K	75	K	100

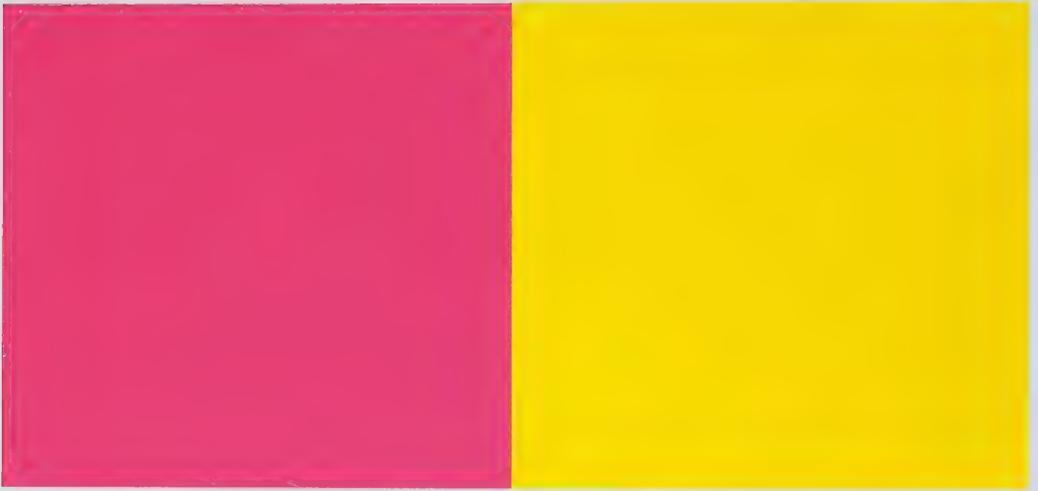


C	0	C	0	C	0
M	0	M	80	M	0
Y	0	Y	100	Y	0
K	5	K	0	K	100



C	5	C	15	C	0
M	0	M	15	M	0
Y	0	Y	45	Y	0
K	0	K	0	K	25

Specialty Colors



234

THE DESIGNER'S DICTIONARY OF COLOR

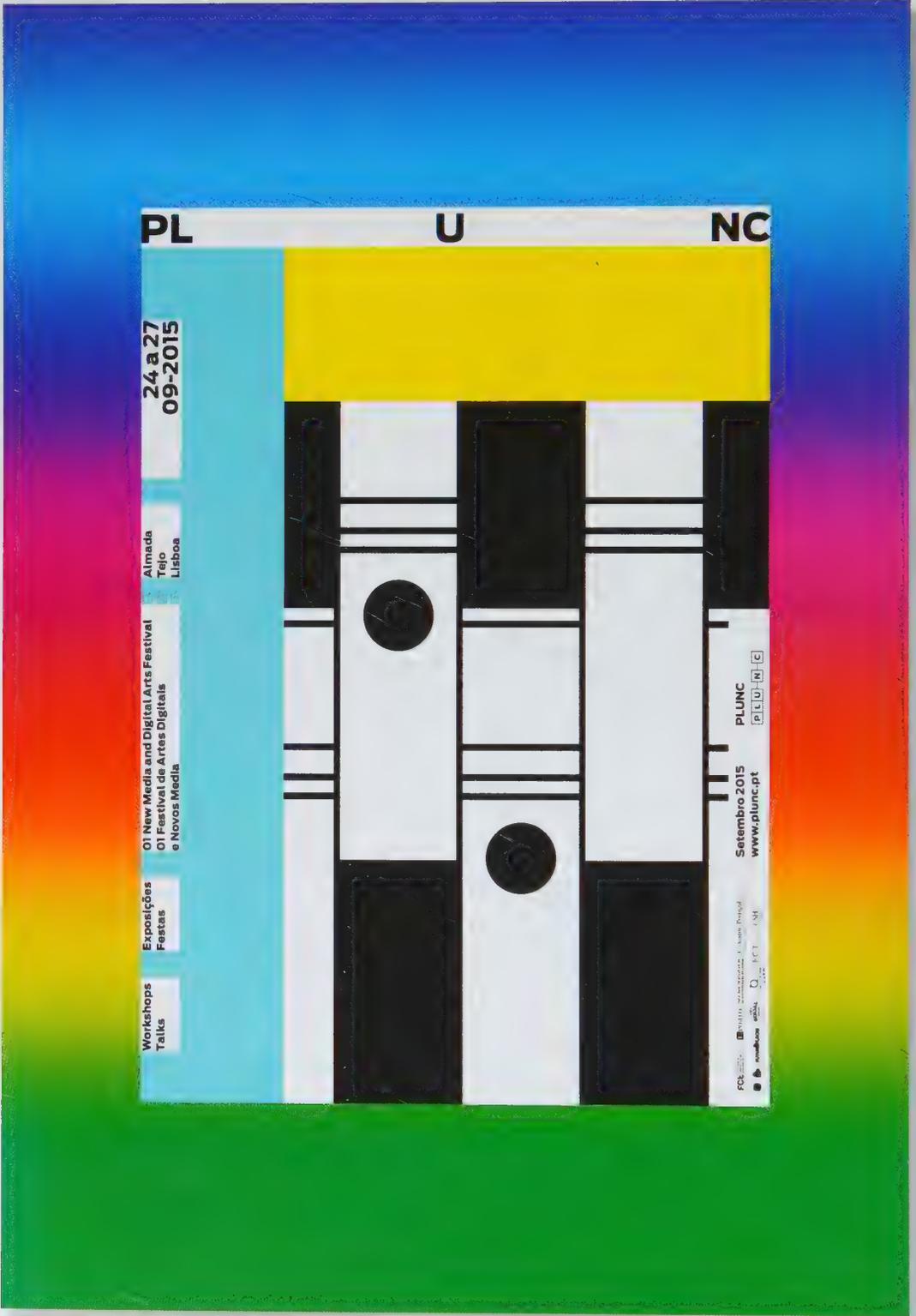
FLUORESCENT

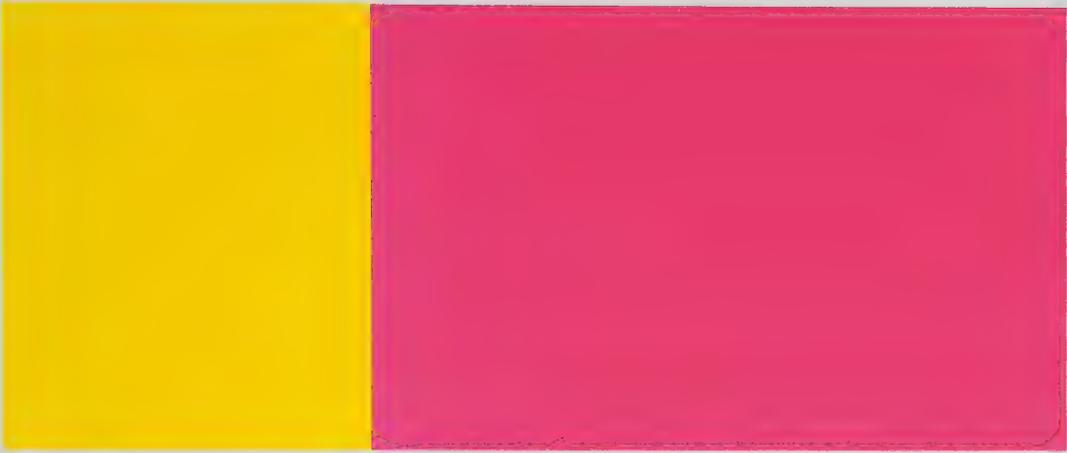
236



METALLIC

244





Fluorescent

237

FLUORESCENT

Fluorescent \flu-'res-sənt\

From 1852, modeled after the etymology of opalescence

Fluorescent colors use a larger amount of both the visible spectrum and the lower wavelengths compared to conventional colors. As a result, your eye perceives a far more intense color. A conventional color reflects a maximum of 90%; a fluorescent color can reflect as much as 300%.

A solid fluorescent color will add visual presence to a project. It is unapologetically confident and clear. To achieve the best result in offset printing, a double hit of the color is advised. Fluorescent magenta and yellow can be added to CMYK images as spot colors to add punch. On screen, fluorescent cyan, magenta, and yellow are aggressive, but may read as technical and cold.

CULTURAL MEANINGS

Fluorescent colors are most closely associated with the Fillmore posters of the 1960s and black-light rock posters of the 1970s. Both of these used fluorescents as a way to simulate a hallucinogenic experience. By the 1980s, fluorescent colors were adopted by teenage and juvenile audiences—this time, more closely aligned with optimism than drug use.

SUCCESSFUL APPLICATIONS

"Wake Me Up Before You Go Go"
Andy Morahan, George Michael, 1984

Silver Surfer comic books
Jack Kirby, c. 1970

Endless Summer poster
John Van Hamersveld, 1964

OTHER NAMES

Day-Glo
Neon
Techno
Hot
Electric

OPPOSITE

PLUNC
The Royal Studio - 2015
Poster

The identity for PLUNC, a multimedia arts festival in Lisbon, was designed with a set of parameters and solutions generated by code. This allows the final result to be chosen at random. There is an infinite number of solutions focusing on the representation of two elements: circles and brackets.

BELOW

***Earthquakes, Mudslides, Fires & Riots:
California & Graphic Design, 1936–1986***

Louise Sandhaus Design - 2015

Book

This is the first publication to capture the enormous body of visually ecstatic graphic design that emanated from California throughout most of the 20th century.

OPPOSITE

Base Museum

Paola Meraz - 2015

Poster

For a rebrand exploration for San Francisco's Exploratorium, Meraz designed a strategy and system to change the way the audience learns. BASE is an acronym for Bridging Art and Science Education.

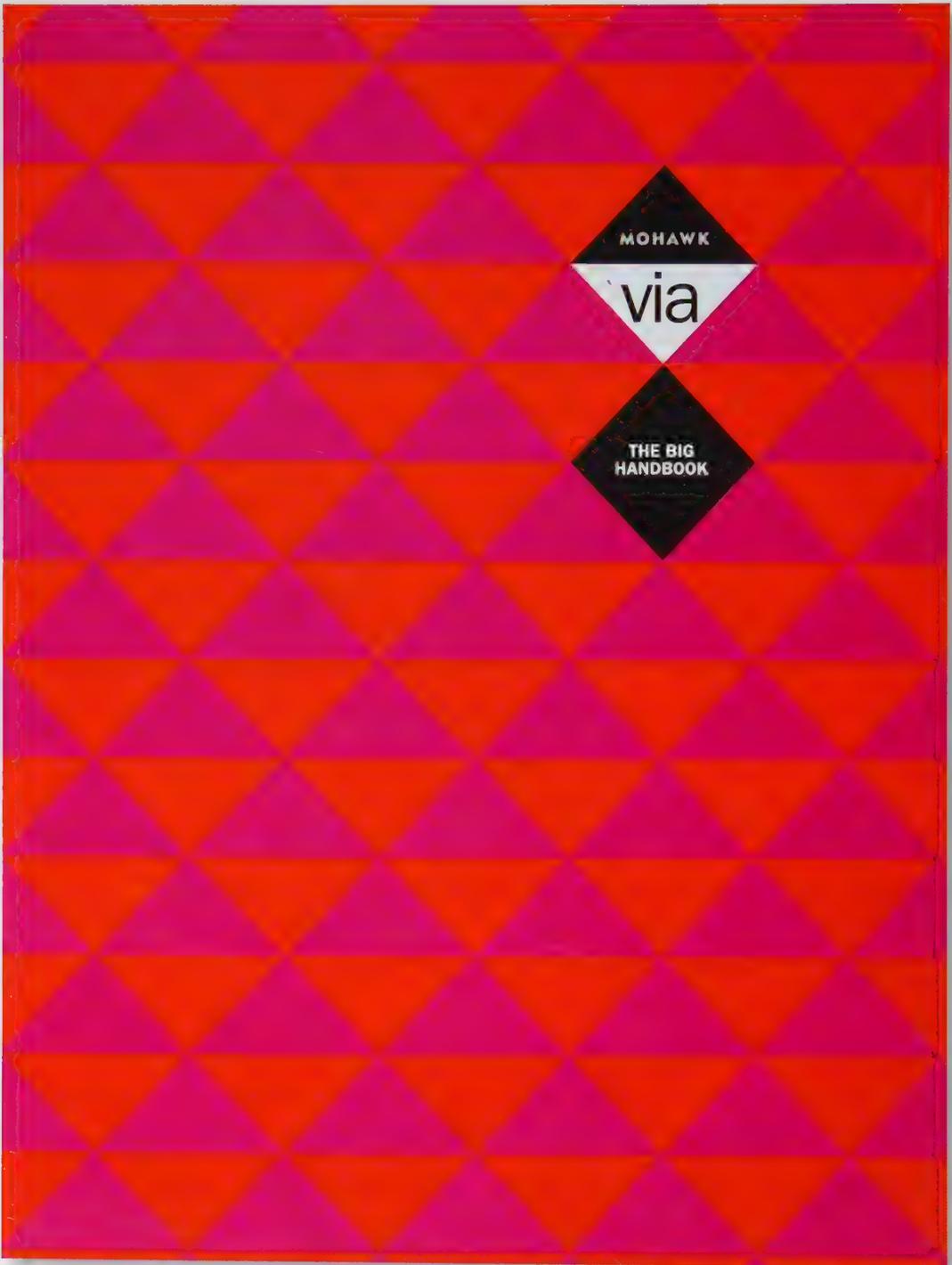
238

THE DESIGNER'S DICTIONARY OF COLOR





IMAGINATION
IS THE BASE
OF CREATION.
CREATIVITY IS
JUST PIECING
THINGS
TOGETHER.



MOHAWK

via

THE BIG
HANDBOOK

240

THE DESIGNER'S DICTIONARY OF COLOR

OPPOSITE

Mohawk Via

Sean Adams, AdamsMorioka- 2008

Book cover

This cover for Mohawk Via paper was designed to demonstrate the printing quality of the paper. The cover has a double hit of fluorescent pink and overprint of process yellow, creating the red triangles.

BELOW

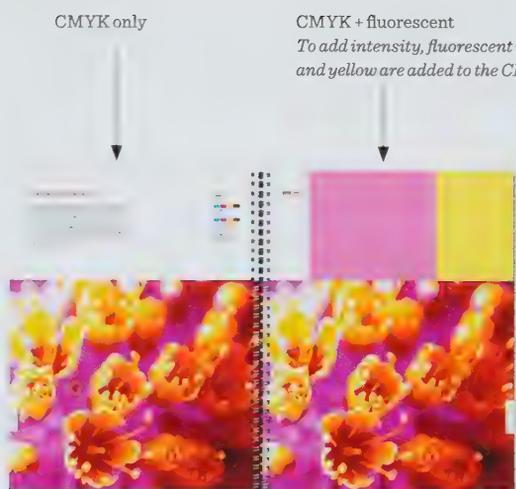
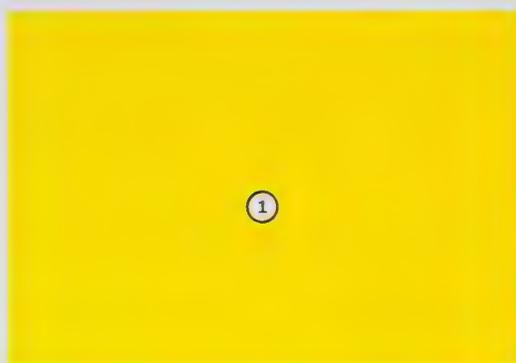
Hill & Friends

Construct - 2015

Packaging

Hill & Friends is a luxury yet functional bag brand with a subversive wink. Construct designed a simple and elegant mark and used fluorescent pink as an unexpected element.





CMYK + fluorescent
 To add intensity, fluorescent magenta
 and yellow are added to the CMYK.



R	255	PMS	803
G	233		
B	0		



R	255	PMS	806
G	63		
B	180		

Note:
 CMYK process color cannot
 replicate fluorescent colors

Palette Variations



R	255	C	0
G	233	M	0
B	0	Y	0
PMS	803	K	0



R	255	R	255	C	0
G	233	G	63	M	0
B	0	B	180	Y	0
PMS	803	PMS	806	K	100



R	255	C	0	C	0	C	0
G	233	M	0	M	0	M	0
B	0	Y	0	Y	0	Y	0
PMS	803	K	25	K	50	K	75

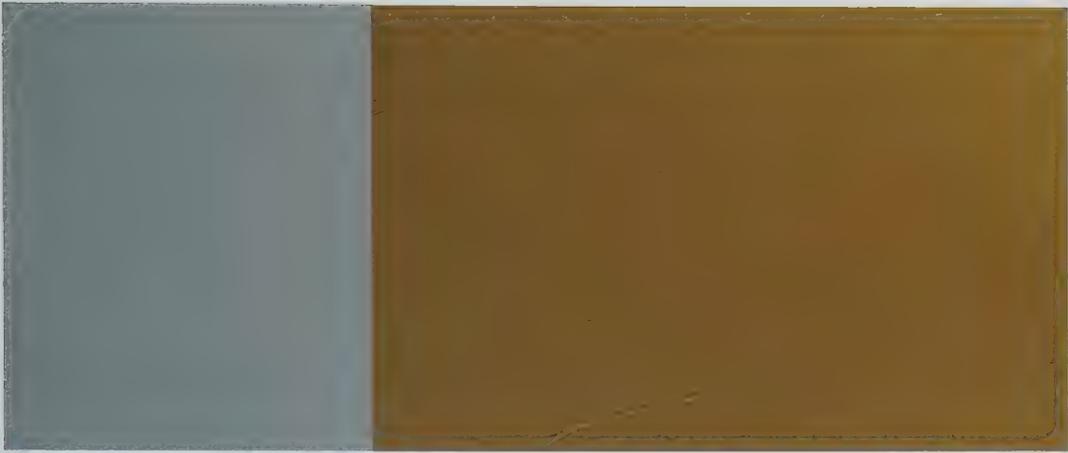


R	255	C	30	C	0	C	0	C	0
G	63	M	100	M	70	M	100	M	0
B	180	Y	0	Y	100	Y	100	Y	100
PMS	806	K	0	K	0	K	0	K	0



R	255	C	0
G	63	M	0
B	180	Y	50
PMS	806	K	0





Metallic

245

METALLIC

Metallic \mə-'ta-lik\

Late Middle English via Latin from
Greek *metallikos*, from *metallon*

The reflectivity of metallic ink depends on several factors: the surface material, varnish or lack of varnish, technique, and scale. Printing a spot color of gold on uncoated paper will appear brown. Printing the same color on a gloss-coated sheet with a gloss varnish will appear shiny and closer to the desired effect. To fully capture the highest level of shine, a foil is required. In the process, foil-stamping machines use heat to transfer a metallic foil to paper or another material.

Gold, silver, copper, or bronze in a design solution can add elegance and richness. The most common issue is a client requesting a metallic, such as gold, without being willing to pay for the expense of a foil. The result is a brown stamp on a letterhead or brochure.

CULTURAL MEANINGS

Metallic gold represents wealth and luxury across all cultures. In Western cultures, gold may also represent the sin of idolatry and avarice, as represented in biblical terms. In pagan beliefs, silver is the feminine equivalent of gold in the same way that the silver moon is feminine and the golden sun is masculine.

SUCCESSFUL APPLICATIONS

Goldfinger title sequence
Robert Brownjohn, 1963

Walt Disney Concert Hall
Frank Gehry, 2003

66th Annual Academy Awards poster
Saul Bass, 1994

OTHER NAMES

Gold:
Gilded
Halcyon
Silver:
Sterling
Chrome

OPPOSITE

The Shapes of Things to Come
ART+COM Studios - 2012
Kinetic Sculpture

At the BMW Museum, Munich, Germany, in a 65-square-foot (6-square-meter) field, 714 metal spheres are suspended from the ceiling on thin steel wires and animated with the help of mechanics, electronics, and code to create the shape of BMW cars.

BELOW

Golden Meaning

GraphicDesign& - 2014

Book

Golden Meaning (think Fibonacci) collects the responses of 55 designers, typographers, and image-makers to communicate, explore, or explain the golden mean. Shown here is the contribution from Homework.

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THE DESIGNER'S DICTIONARY OF COLOR



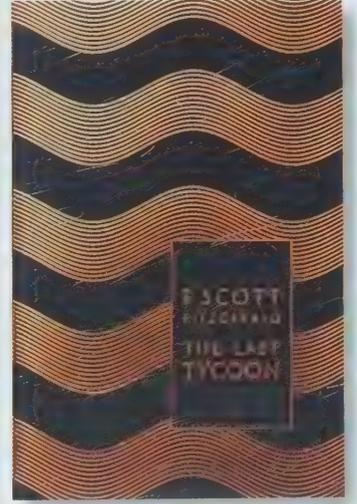
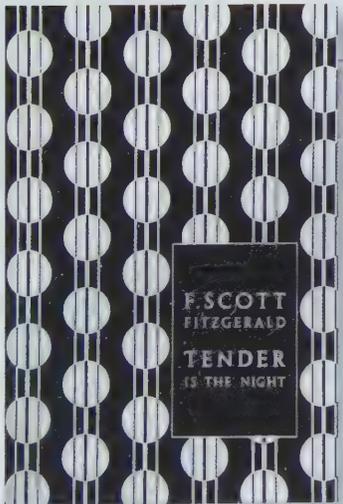
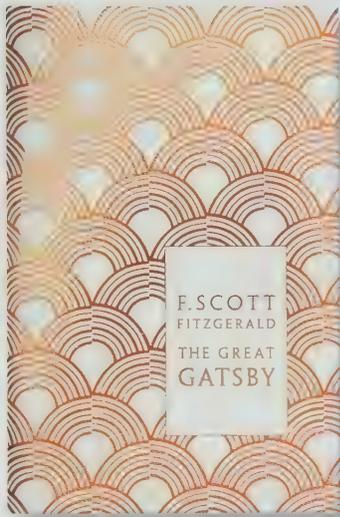
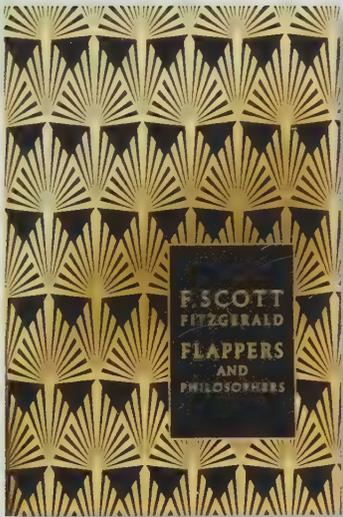
BELOW

F. Scott Fitzgerald

Coralie Bickford Smith - 2010

Book covers

The elegance and glamour of the art deco period, with the sense of ornate detail fused with the modernist aesthetic of mechanical repetition, is created with gold, copper, and silver foil.



BELOW

Mercedes-Benz SL-Class

Daimler AG - 1954-2008

Automobiles

The SL was the fastest production car of its day. The car was the result of an idea of a toned-down Grand Prix car tailored to affluent performance enthusiasts in the booming postwar American market.

OPPOSITE

Sundance Film Festival 2005

Sean Adams, AdamsMorioka - 2004

Poster

The world's most influential film festival is held each winter in Park City, Utah. The limited-edition poster with gloss and matte metallic silver refers to a cowboy's rodeo award belt buckle.





2005 Sundance Film Festival

Park City, Utah • January 20-30, 2005

SUNDANCE

BELOW

Platner Coffee Table

Knoll, Inc., Warren Platner - 1966

Coffee table

The table, reflecting Platner's brand of modernism, is made up of hundreds of individual welds, all soldered by hand, resulting in forms that recall golden sheaves of wheat.

250

THE DESIGNER'S DICTIONARY OF COLOR



BELOW

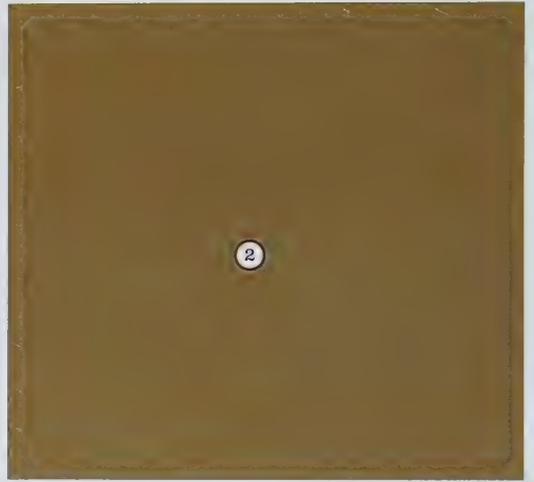
Initial Q with a Procession of Children

Zanobi Strozzi - c. 1430

Tempera and gold leaf on parchment

A manuscript illumination with the initial "Q" represents the tradition of the historiated initial. This is an enlarged letter at the beginning of a paragraph depicting a scene. Gold leaf was applied to depict the glory of God.





PMS 877

*Note:
CMYK process color cannot
replicate true metallic colors*



PMS 871

*RGB color can simulate a
metallic color as a photographic
image*

Palette Variations



PMS 877

C	10
M	0
Y	80
K	0

C	0
M	10
Y	100
K	0

C	0
M	25
Y	100
K	0

c	20
m	40
y	100
k	0



PMS 877

C	75
M	30
Y	0
K	0

C	5
M	0
Y	0
K	0



PMS 871

C	0
M	100
Y	100
K	0

C	30
M	0
Y	100
K	60



PMS 871

C	70
M	100
Y	0
K	0

C	90
M	100
Y	15
K	0

C	100
M	0
Y	100
K	30

C	0
M	25
Y	100
K	0



PMS 871

C	5
M	0
Y	0
K	0

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Color is a language all its own. It can be loud or quiet, somber or whimsical; it can remind us of the sea or a school, a factory or a forest. Color is an incredibly powerful tool—but the task of choosing well can often leave designers stumped. *The Designer's Dictionary of Color* is a remedy to this frustration.

Organized into four color categories—warm, cool, neutral, and specialty—and complete with infographics that display ranges in tint, shade, and hue, this comprehensive guide will help designers increase their fluency in the language of color. Each entry features information on a color's cultural significance, as well as vivid examples of its successful applications throughout history—all created by top designers and artists.

“How does coral make people feel?” “Is mint too sterile?” “Is chartreuse off limits?” When faced with these questions, new and veteran designers alike can turn to this book for insight and inspiration. *The Designer's Dictionary of Color* is an invaluable resource for all who want to wield color more thoughtfully, creatively, and successfully—in any medium.

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