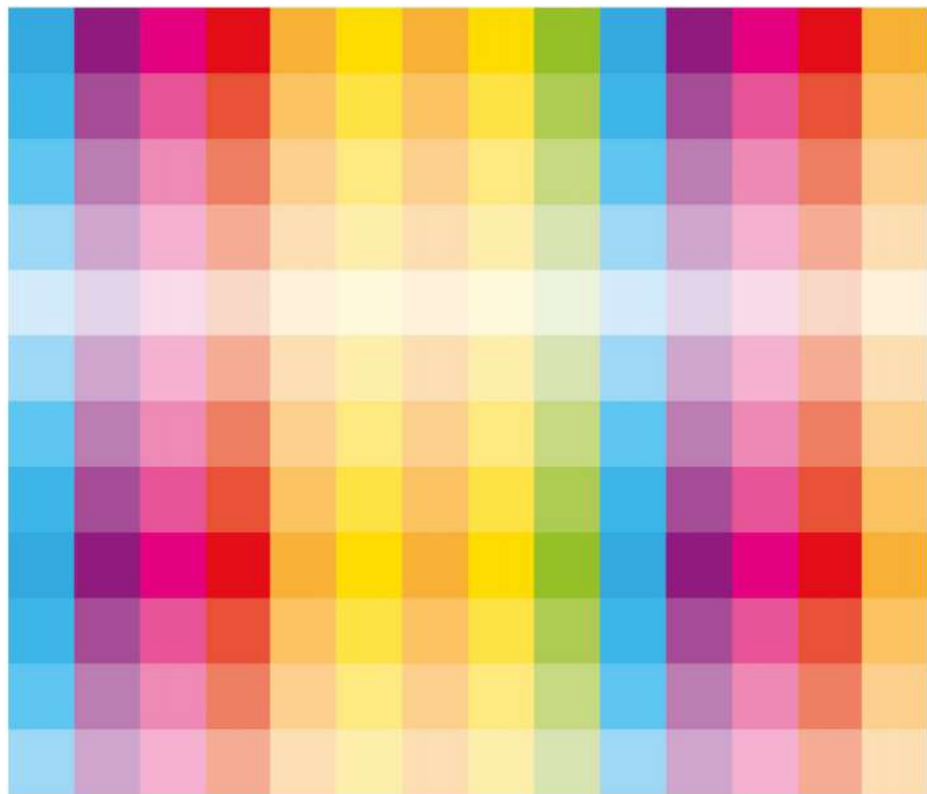


# The Designer's Dictionary of Color

By **Sean Adams** | Foreword by Jessica Helfand



**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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Library of Congress Control Number: 2018949082

ISBN: 978-1-4197-2391-9

eISBN: 978-1-6833-5002-6

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.

*PANTONE Colors displayed here may not match the PANTONE-identified standards. Consult current PANTONE Color Publications for accurate color. PANTONE® and the PANTONE Chip Logo® are the property of Pantone, Inc.*

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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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## Contents

FOREWORD

INTRODUCTION

GLOSSARY

WARM  
COLORS

8

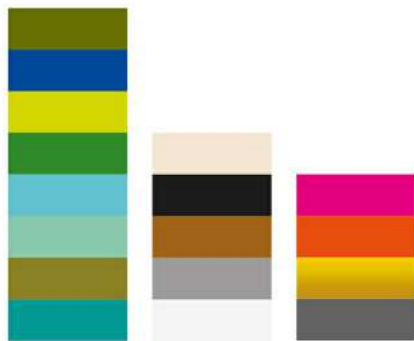
10

12

16

---

18 Butter  
26 Coral  
34 Fuchsia  
42 Ocher  
50 Orange  
58 Peach  
66 Pink  
74 Purple  
82 Red  
92 Scarlet  
100 Violet  
108 Yellow



COOL  
COLORS

118

NEUTRAL  
COLORS

188

SPECIALTY  
COLORS

234

CONTRIBUTORS

254

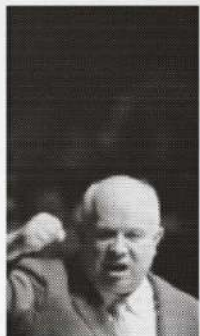
CREDITS

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

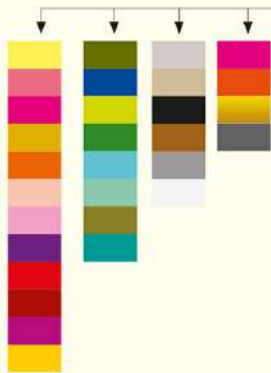
COLOR IS SUBJECTIVE AND EMOTIONAL. It is often the most volatile element of a project. To declare that the choice of a favorite color is inferior is to personally attack a person's core. A client may arbitrarily demand a specific color or reject another based on outwardly irrelevant reasons. Our response 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.

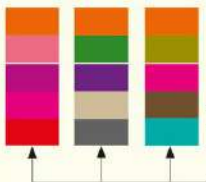
This book does not exist as a technical manual on the light waves of primary, secondary, and tertiary colors. It is not a technical manual on the mixing of paint. There is a multitude of other sources that do that. *The Designer's Dictionary of Color* is a guide to the cultural, historical, and social 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.

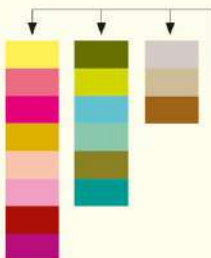
Each color also includes a list of *successful applications*. These are listed to guide further research on that color and specific application listed.





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.

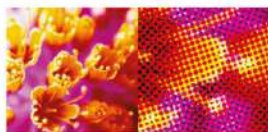
Design is 90% persuasion: not to push a client to do something simply because it is cool, but because it is right. Every designer needs the tools to make an informed decision, and critically explain the choices. To describe the logic for using a bright yellow background with terms such as “bright” or “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."*

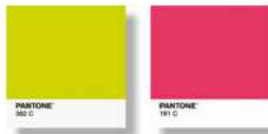
## Hue:



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."*

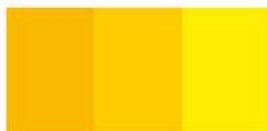
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**Primary Colors:**

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.”*

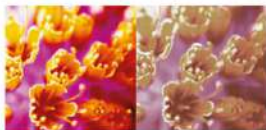
---

**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.”*

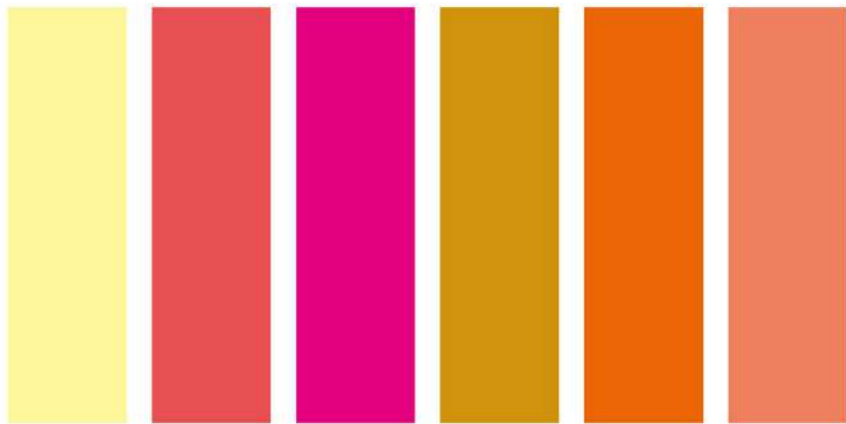
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**Value or Lightness:**

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

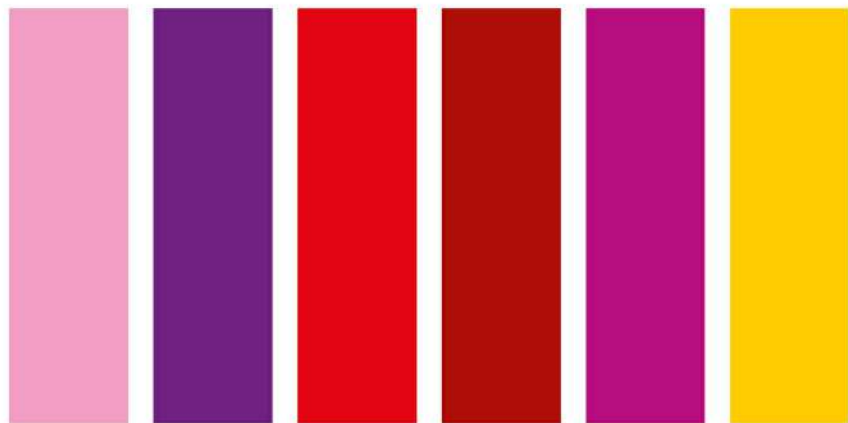
42

ORANGE

50

PEACH

58



---

PINK

66

PURPLE

74

RED

82

SCARLET

92

VIOLET

100

YELLOW

108

---

# BUTTER



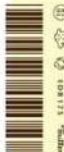
「ファッション」「ジュエリー」「プロダクト」  
様々な呼び方がありますが、  
私たちのづくりを通して 観客に一つの言葉では表現できなかったり、  
分類するの難しいことがあります。

ただ共通するものは  
「日常の中のあるゆるシーンで身につけたい物でありたいもの」  
ということです。

日常の中に在るもの。  
"BUTTER"

焼き立てのトーストにのせた固まったバターは、  
時間が経つととっとと溶けだし  
しみ込み トーストの一部となります。  
溶いたままに切り取ったバターを持ち帰り、  
それぞれの日常に  
とっと 馴染ませてもらえると嬉しいです。

- FASHION
- JEWELRY
- PRODUCT
- ARCHITECTURE
- & DESIGN
- INTERIOR
- OBJECT
- PRINT



## GROUP EXHIBITION BUTTER 01

FASHION JEWELRY PRODUCT

2014  
OCT 25 - 27  
SAT SUN MON  
10:00PM - 10:00PM

AT SPiNNING MILL

BUTTER 01



\*\*\*\*\*  
B TOKYO prof print air

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 \ˈbʊ-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

asitanoskaku - 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.

<b>RAW MATERIALS</b> TABLE CONTENTS	EXTRA CORDS OR NEW RESISTOR OR NEW TUBE BUSH WIREDS 12						<i>Fabric</i> 168	
	<b>PAPER</b> 10		<b>WOOD</b> 76			<b>GLASS</b> 138		
	<b>PLASTIC</b> 44				<b>METAL</b> 108			
								<b>APPENDIX</b> 198 GENERAL 200 CRYSTALS & MINERAL ELEMENTS 202 FIBER 202



## 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. It's our way or the high-way to the dump for these fellers. But look at all they have to offer: protection against the elements; translucency; 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**

Ermengildo 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 a fuel consumption of 78 mpg (3 L/100 km).

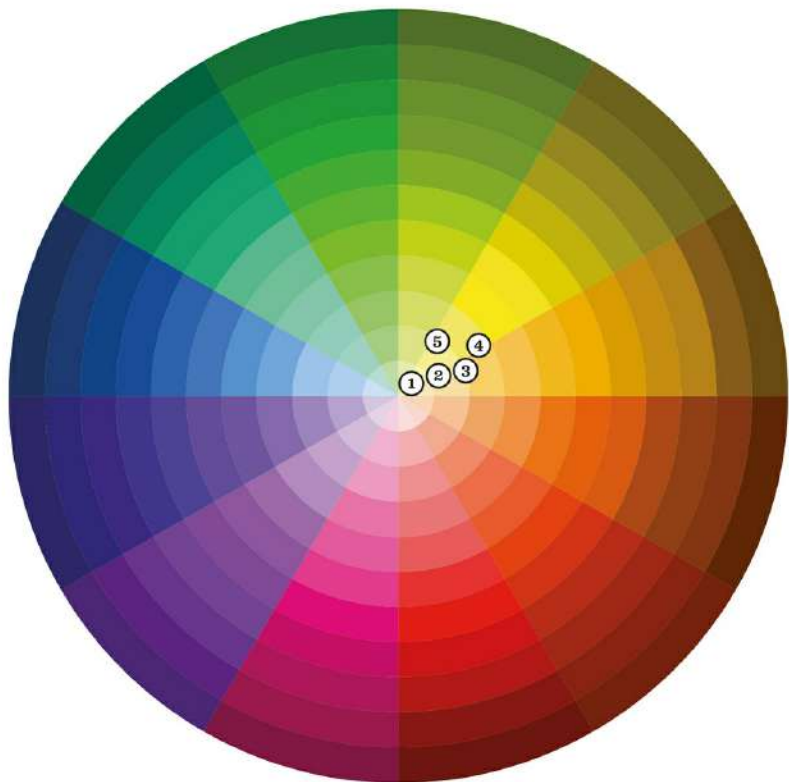


## Color Range

---

24

THE DESIGNER'S DICTIONARY OF COLOR



1

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

①

②

③

④

⑤

## 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



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

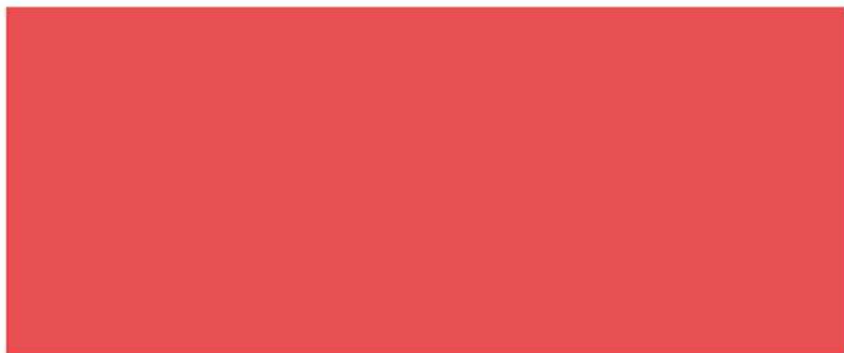
C	0
M	0
Y	100
K	50

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** \kōr-əl\

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

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*  
Phillip 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***

Halm Amar - 2014

**Poster**

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



**ABOVE**

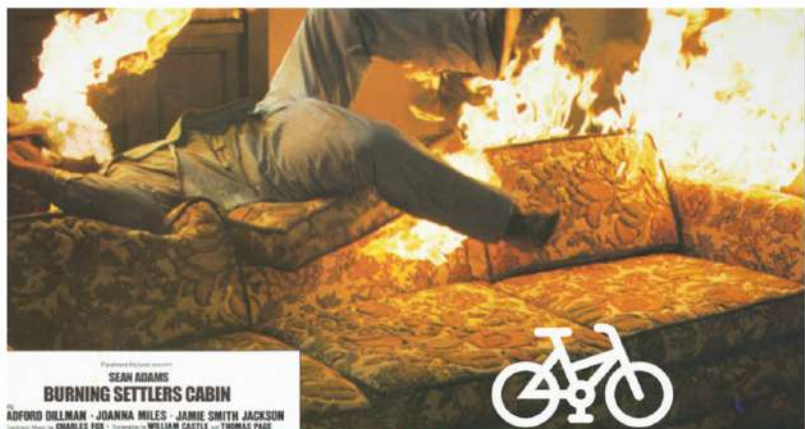
**Cadillac**  
General Motors - 1959  
Car

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.



Payment Protection

SEAN ADAMS

## BURNING SETTLERS CABIN

ADAFORD DELLMAN · JOANNA MILES · JAMIE SMITH JACKSON  
MONTY MARSH · CHARLES FOX · SCOTTIE · WILLIAM CASTLE · THOMAS PAGE



SEAN ADAMS'

Bu Rni.

NG

→ SETt ←  
(- LERs -)

CA B-i-n



31

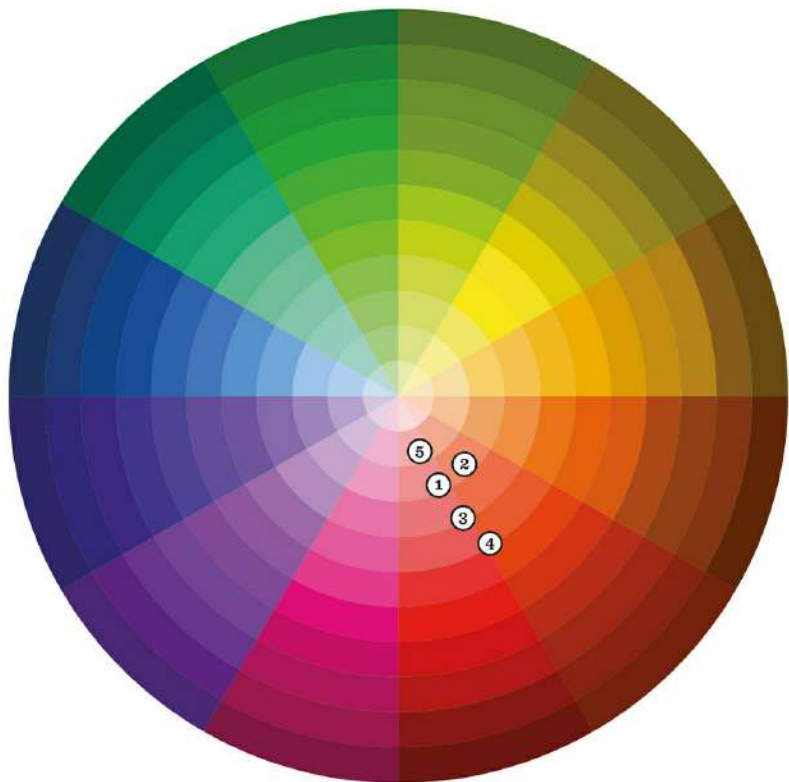
CORAL

## Color Range

---

32

THE DESIGNER'S DICTIONARY OF COLOR



C	0	R	255	FMS	178
M	80	G	90		
Y	60	B	90		
K	0				



## 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 60	C 0
M 60	M 10	M 100	M 0	M 0
Y 50	Y 100	Y 0	Y 40	Y 100
K 0	K 0	K 0	K 0	K 50



C 0	C 0	C 40	C 20	C 10
M 70	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 5	C 0	C 20
M 40	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

35

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)*

1990

#### 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.



ABOVE

***Lette Macarons***

ALM Project, Inc - 2015

Packaging

The goal is to highlight the soft colors of the macaron. Fuchsia does this as a contrasting, vibrant, and cheerful color.

OPPOSITE

***Boomerang Identity***

Primal Screen - 2015

Broadcast design

Fuchsia and yellow colors and isometric backgrounds hide secret doors concealing a host of surprises in this series of six IDs created for the Boomerang Network.

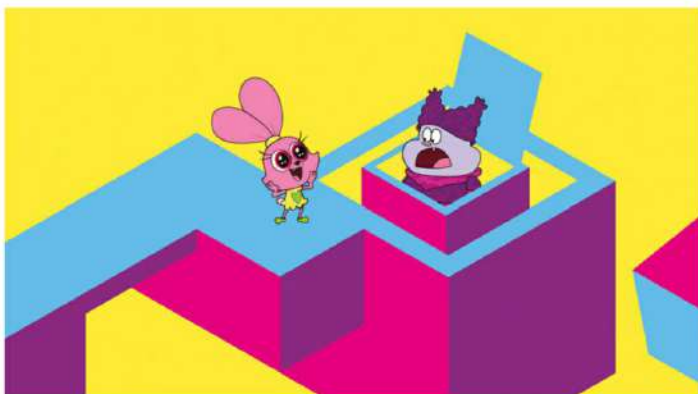
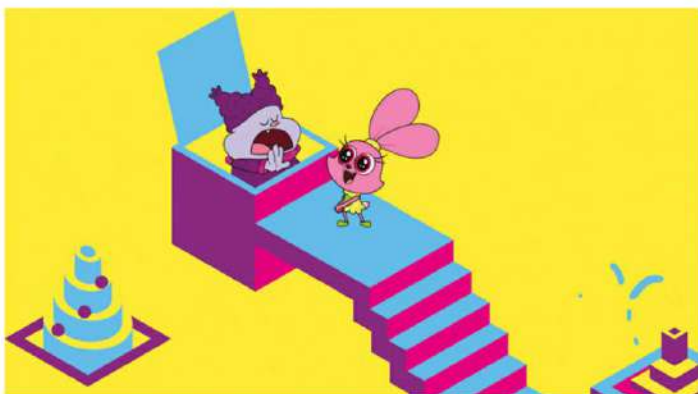
PAGES 38-39

***"Make Sense"***

Supply - 2014

B&F Papers advertisement

Supply crafted this promotion for B&F Papers by embracing the classical influence of the Rives paper range and adding a touch of rebellion with fuchsia backgrounds and images.



Smooth.

Sumptuous.



**Make  
SENSE**

Curious.

Open  
Me.



Riv  
sur  
gec  
wh  
me  
car  
wa  
Ser  
wh  
exc

Arj

certified to be sustaina  
Arjowiggins mills are  
(international environn  
standard).



We have five branches around the country that can help you find the best paper selections. For over 80 years we've been providing Kiwi designers, printers and clients with expert knowledge, quality paper stocks and helpful service like no other. We're New Zealand's smart paper company.

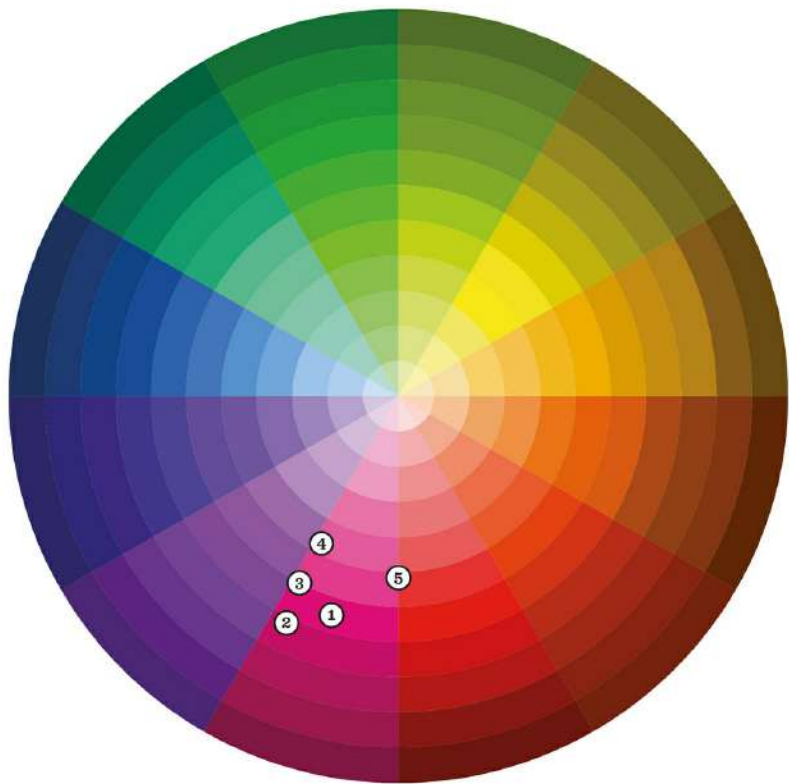
[WWW.BFPAPERS.CO.NZ](http://WWW.BFPAPERS.CO.NZ)

## Color Range

---

40

THE DESIGNER'S DICTIONARY OF COLOR



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



## Palette Variations



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



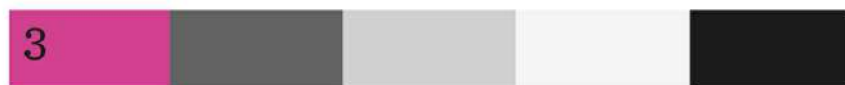
C	10
M	100
Y	0
K	0

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



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



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



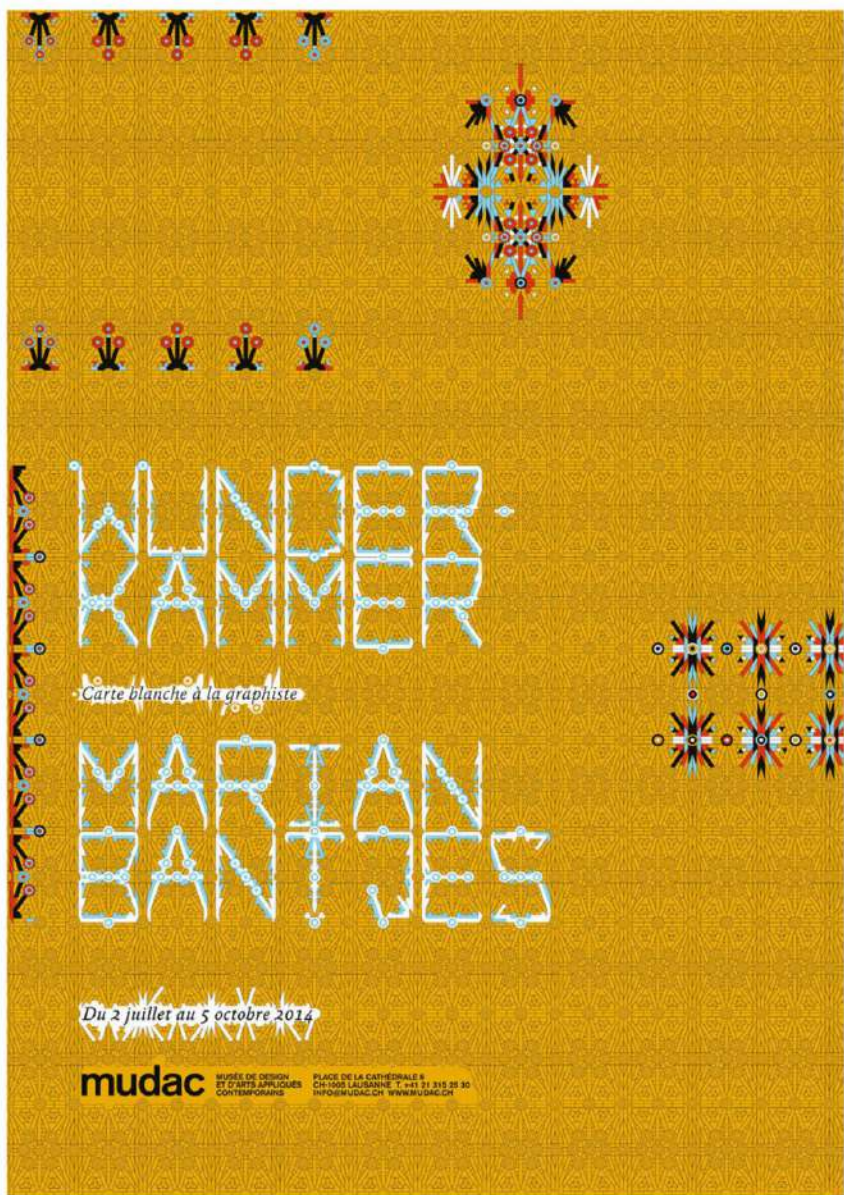
C	0
M	100
Y	30
K	0

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





## Ocher

43

OCHER

### Ocher \ō-kər\

From Middle English Old French *ocre*,  
via Latin from Greek *ōkhra* “yellow  
ocher” *ōk-kr*; from Greek: *ōkhrós*,  
(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

*Brasiff 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

***WunderKammer***  
**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 ochre as part of a palette to represent the organic product and its superior genetics and technology.

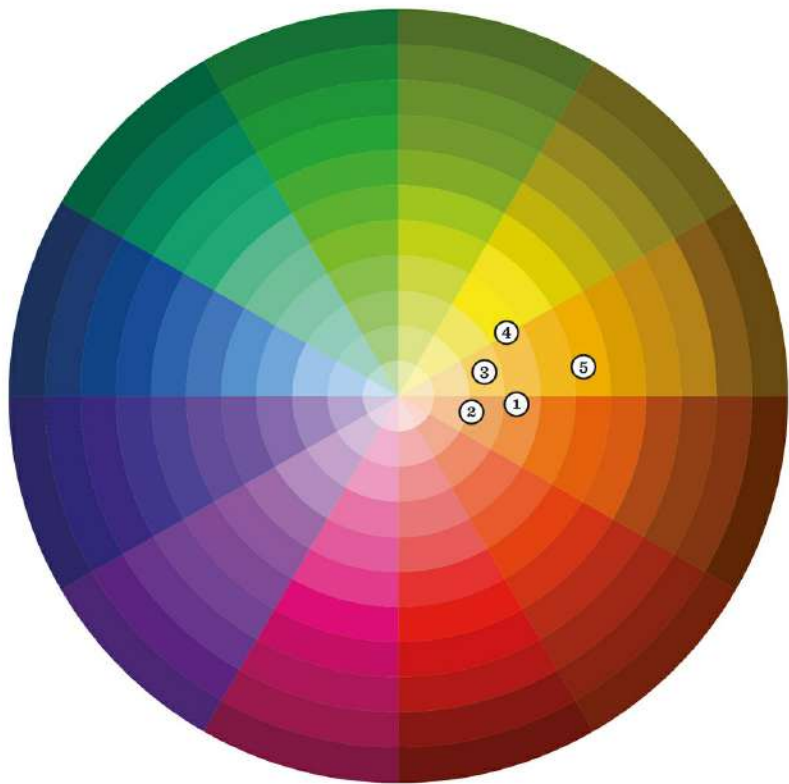
OPPOSITE

**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	0	R	205	FMS	117
M	20	G	150		
Y	45	B	0		
K	100				

## Palette Variations



**1**

C	20
M	45
Y	100
K	0

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	15
M	30
Y	100
K	0

C	0
M	70
Y	100
K	0

C	0
M	100
Y	0
K	0

C	0
M	10
Y	100
K	0

C	50
M	0
Y	100
K	0



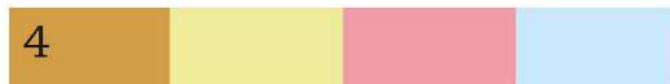
C	20
M	40
Y	100
K	0

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	20
M	40
Y	80
K	0

C	10
M	0
Y	50
K	0

C	0
M	50
Y	20
K	0

C	25
M	0
Y	0
K	0



C	40
M	50
Y	100
K	0

C	0
M	0
Y	100
K	50

C	25
M	80
Y	100
K	15



*Sean Adams*

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Poster design by Sean Adams, Los Angeles, California

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# Orange

51

ORANGE

## Orange \ˈār-ɪŋ\

From late Middle English, Old French *orange* (in the phrase *pomme d'orange*), 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

*Nichelodeon brand*

AdamsMerioka, 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

**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.

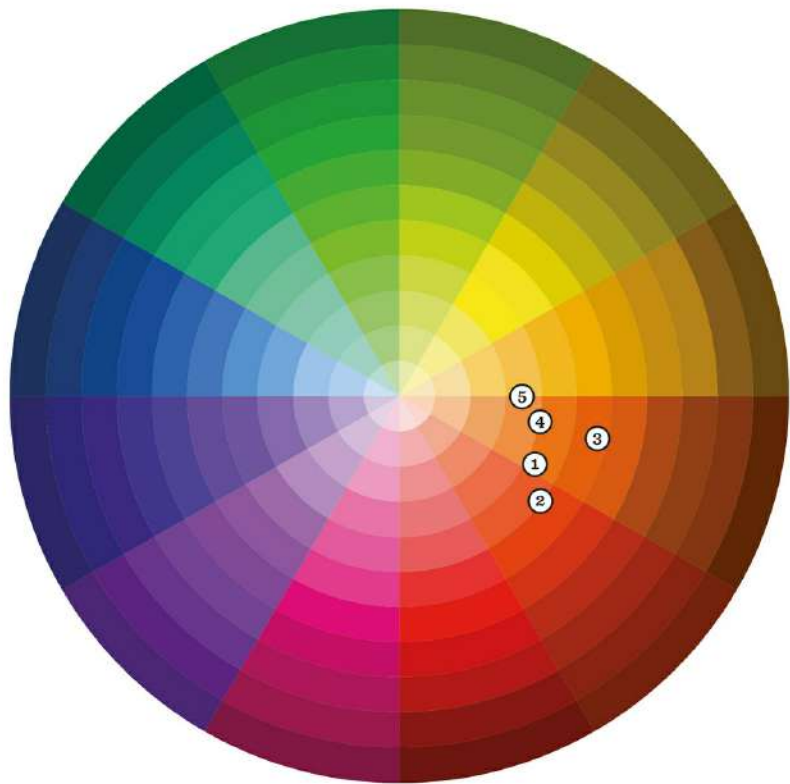
---





55

ORANGE



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



## Palette Variations



C	0
M	70
Y	100
K	0

C	25
M	80
Y	100
K	15

C	40
M	0
Y	100
K	60

C	20
M	40
Y	100
K	0



C	0
M	85
Y	100
K	0

C	25
M	0
Y	100
K	25

C	60
M	0
Y	40
K	0

C	0
M	100
Y	100
K	0

C	0
M	10
Y	100
K	0



C	10
M	80
Y	100
K	0

C	0
M	0
Y	100
K	60

C	40
M	25
Y	100
K	0

C	25
M	15
Y	60
K	0

C	10
M	0
Y	50
K	0



C	0
M	50
Y	100
K	0

C	0
M	30
Y	40
K	0

C	0
M	0
Y	70
K	0



C	0
M	30
Y	100
K	0

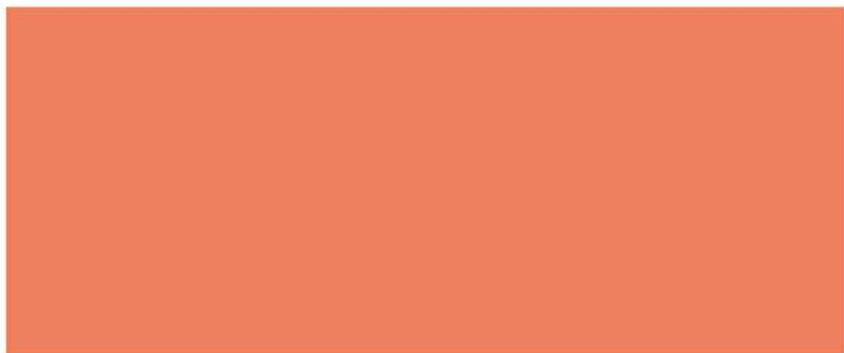
C	0
M	0
Y	0
K	25

C	0
M	0
Y	0
K	50

C	0
M	0
Y	0
K	75

C	0
M	0
Y	0
K	100





## Peach

59

PEACH

### **Peach** \pěch\

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, 1968

*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.





PAGES 60–61

***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.



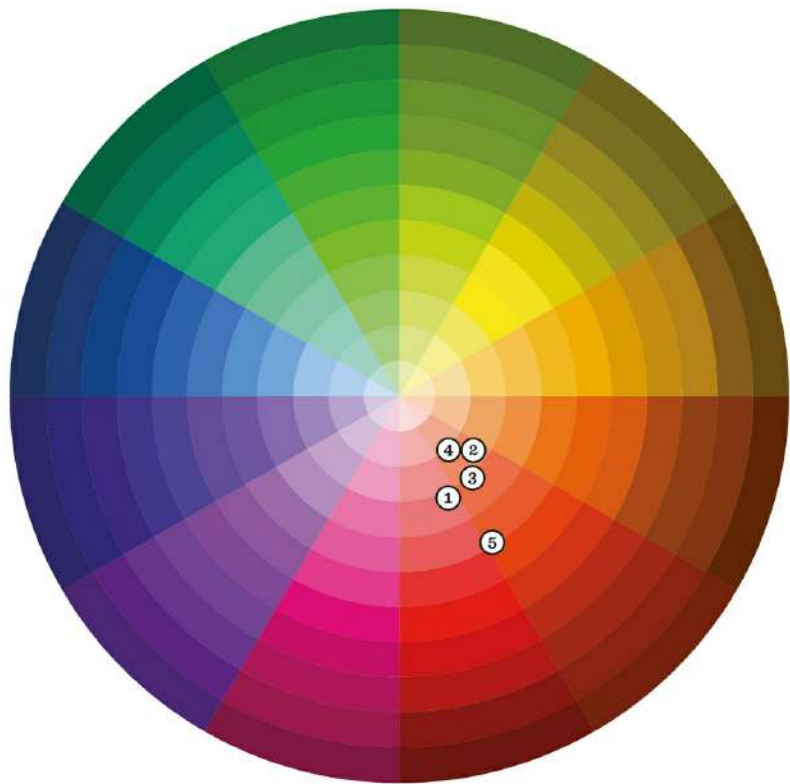
# C.O.L.A.09

INDIVIDUAL  
ARTIST  
FELLOWSHIPS

**Front Cover**

Foreword	10
Foreword	11
Curator's Statement	12
Visual Artists	16
Natalie Bookchin	18
Jane Castillo	24
Joe Davidson	30
David DiMichele	36
Bia Gayotto	42
Willie Robert Middlebrook, Jr.	48
Naureen Selwood	54
Eloy Torres	60
Shirley Tse	66
Literary Artists	74
Gloria Alvarez	76
Bruce Bauman	82
Performing Artists	90
Alejandro Flores	92
Lionel Popkin	98
Houman Pourmehdi	104
Chong Chieh Yu	110
Exhibition Checklist	118
Readings/Performances	121
Artist Biographies	122
C.O.L.A. History	128
Acknowledgements	134
Photo Credits	135
Back Cover	

**OC3** DEPARTMENT OF CULTURAL AFFAIRS  
City of Los Angeles



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



## Palette Variations



1

C	0
M	60
Y	60
K	0

C	20
M	40
Y	80
K	0

C	0
M	10
Y	100
K	0

C	0
M	25
Y	100
K	0

C	25
M	80
Y	100
K	15



2

C	0
M	30
Y	40
K	0

C	50
M	20
Y	0
K	0

C	60
M	0
Y	40
K	0

C	30
M	20
Y	100
K	0

C	0
M	100
Y	0
K	0



3

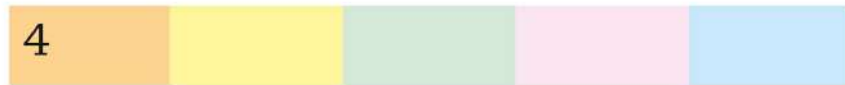
C	0
M	40
Y	70
K	0

C	0
M	0
Y	20
K	75

C	40
M	40
Y	40
K	0

C	15
M	30
Y	30
K	0

C	15
M	15
Y	45
K	0



4

C	0
M	20
Y	50
K	0

C	0
M	0
Y	50
K	0

C	20
M	0
Y	20
K	0

C	0
M	15
Y	0
K	0

C	25
M	0
Y	0
K	0



5

C	0
M	50
Y	50
K	0

C	20
M	20
Y	20
K	0

C	40
M	40
Y	40
K	0

C	15
M	15
Y	45
K	0

C	10
M	10
Y	20
K	0



The William Shields Foundation

2017

Unheard Voices 09.23.15-02.17.17

# Pink

67

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.

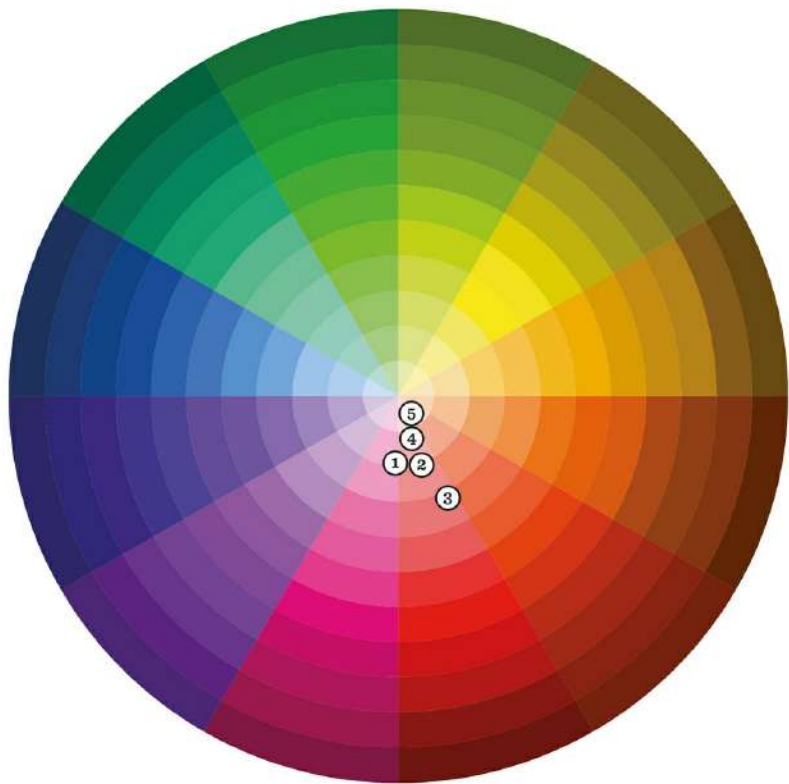


## Color Range

---

72

THE DESIGNER'S DICTIONARY OF COLOR



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



## Palette Variations



1

C	0
M	50
Y	10
K	0

C	0
M	80
Y	60
K	0

C	0
M	60
Y	50
K	0

C	0
M	85
Y	0
K	0

C	30
M	70
Y	0
K	0



2

C	0
M	40
Y	20
K	0

C	15
M	0
Y	100
K	0

C	100
M	0
Y	0
K	30

C	0
M	0
Y	70
K	0



3

C	0
M	65
Y	25
K	0

C	0
M	100
Y	100
K	0

C	90
M	100
Y	15
K	0

C	100
M	0
Y	100
K	0

C	0
M	35
Y	100
K	0



4

C	0
M	30
Y	0
K	0

C	60
M	0
Y	40
K	0

C	40
M	0
Y	40
K	0

C	20
M	0
Y	20
K	0

C	25
M	0
Y	0
K	0



5

C	0
M	15
Y	0
K	0

C	0
M	10
Y	100
K	10

C	0
M	80
Y	80
K	0

C	5
M	0
Y	0
K	0

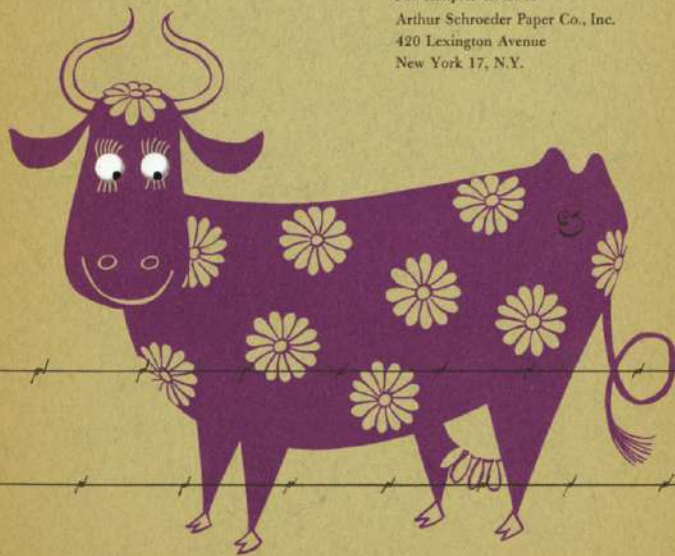
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## Purple

75

PURPLE

### **Purple** \ˈpor-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  
Grape  
Lavender  
Plum

### OPPOSITE

*Topsham Text*  
Unknown - 1962  
Magazine advertisement  
This advertisement for a line of paper uses a die cut for the fanciful purple cow's eyes. The pupils are created by two black dots printed on the following page of the magazine.



## ABOVE

**Brown Sugar 1st.**

Kelko 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 McMakin  
Furniture Maker / Building  
Designer

**Installing Poetry**  
Amy Denster  
Poet / Artist / Critic

**Pure Prisms**  
James Carpenter  
Light and Glass Artist

**The Blue of Sky**  
Robert Miller  
Public Art Artist

**Schindler House**  
635 N Kings Road  
W Hollywood, California 90088  
213 852 7145

# Teaching Architecture

77

PURPLE



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

Peter Nichols



79

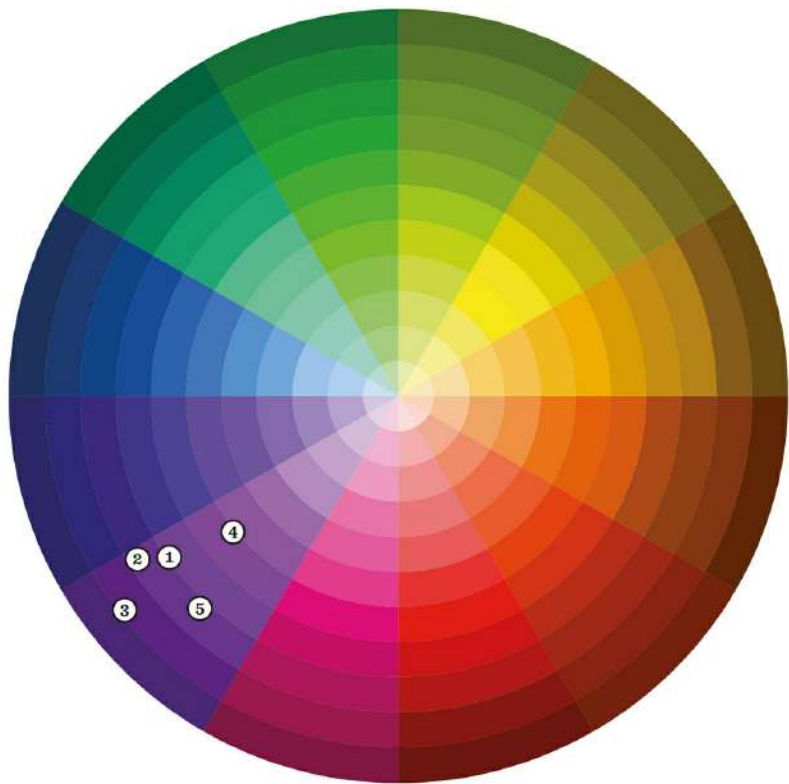
PURPLE

## Color Range

---

80

THE DESIGNER'S DICTIONARY OF COLOR



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



## Palette Variations



1

C	70
M	100
Y	0
K	0

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



2

C	90
M	100
Y	0
K	0

C	0
M	70
Y	100
K	0

C	0
M	100
Y	0
K	0



3

C	70
M	100
Y	0
K	50

C	0
M	0
Y	100
K	50

C	25
M	80
Y	100
K	15

C	90
M	100
Y	15
K	0

C	100
M	70
Y	0
K	0



4

C	40
M	60
Y	0
K	0

C	0
M	50
Y	20
K	0

C	25
M	0
Y	0
K	0



5

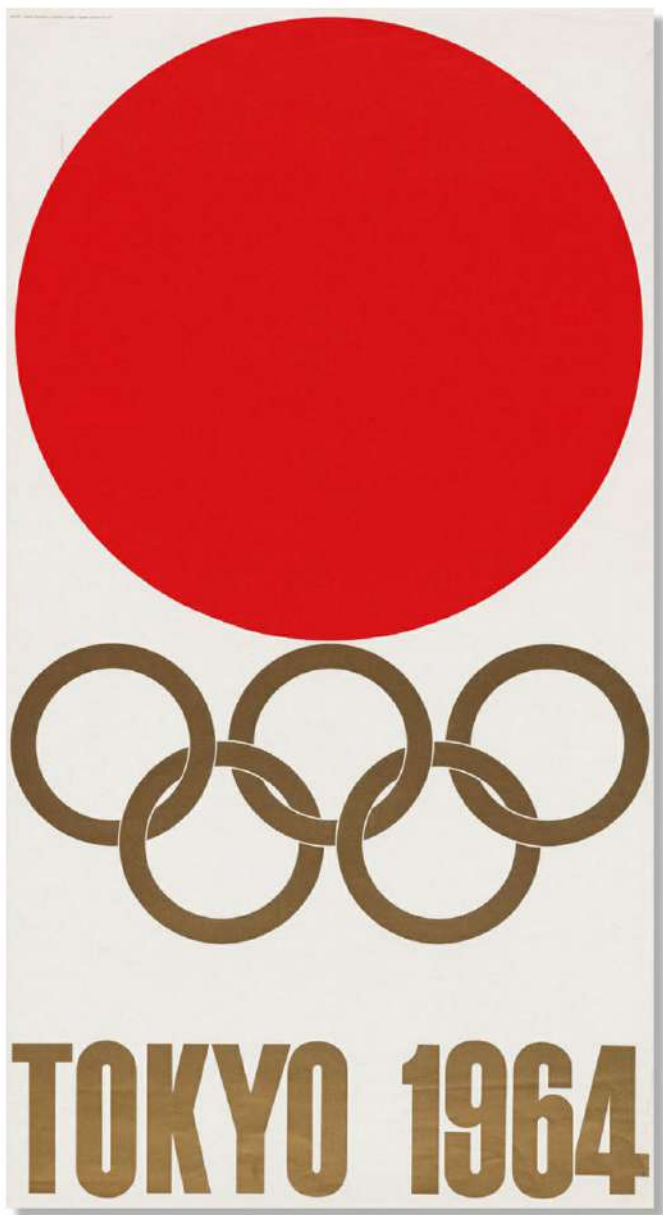
C	50
M	100
Y	0
K	0

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





## Red

83

RED

### Red \red\

From Old English *read*, 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 Hirrichs - 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.

A large, bold, red NASA logo is centered on the page. The letters are thick and stylized, with a slight curve to the top of the 'N' and 'A's. The color is a vibrant, warm red.



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.

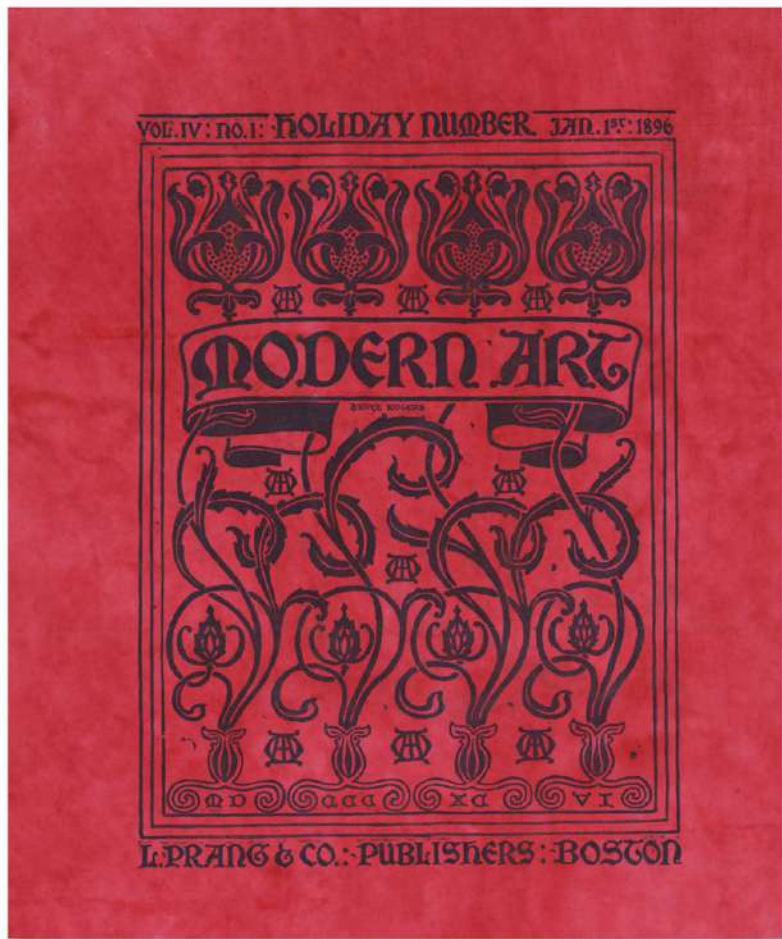
OPPOSITE

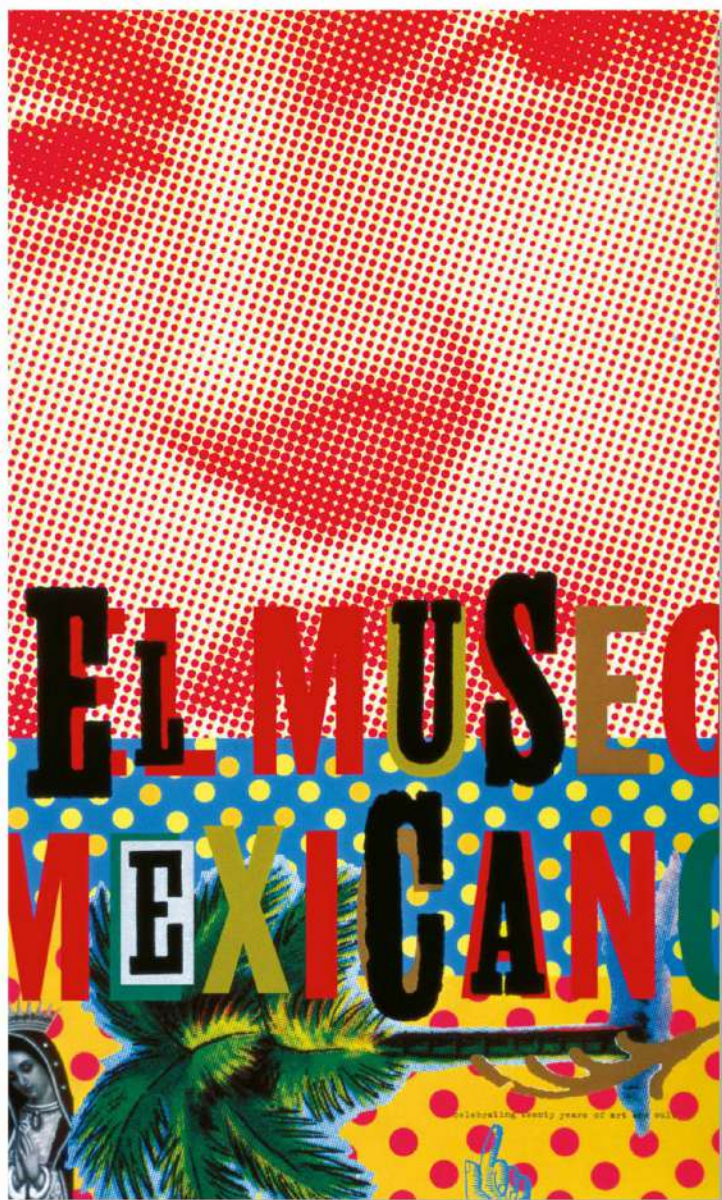
**El Museo Mexicano**

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

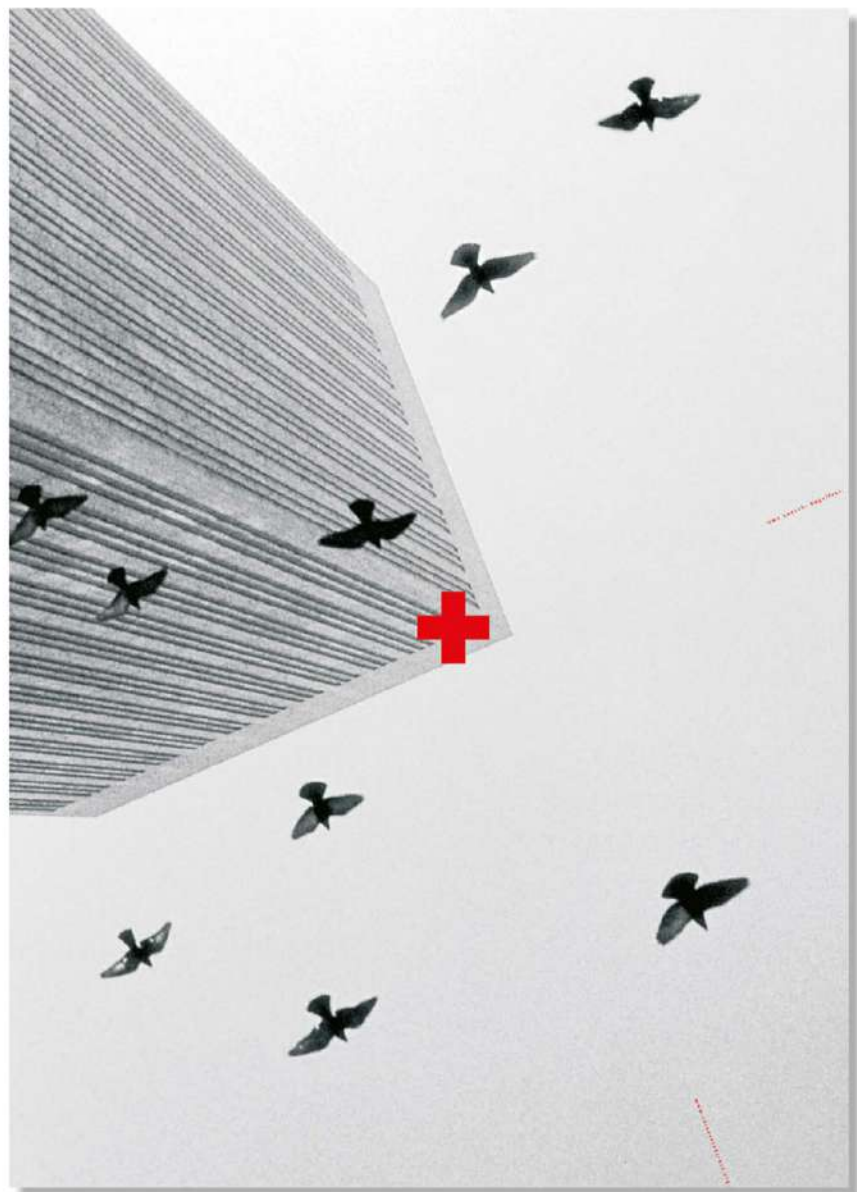
**Outlaw**

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.



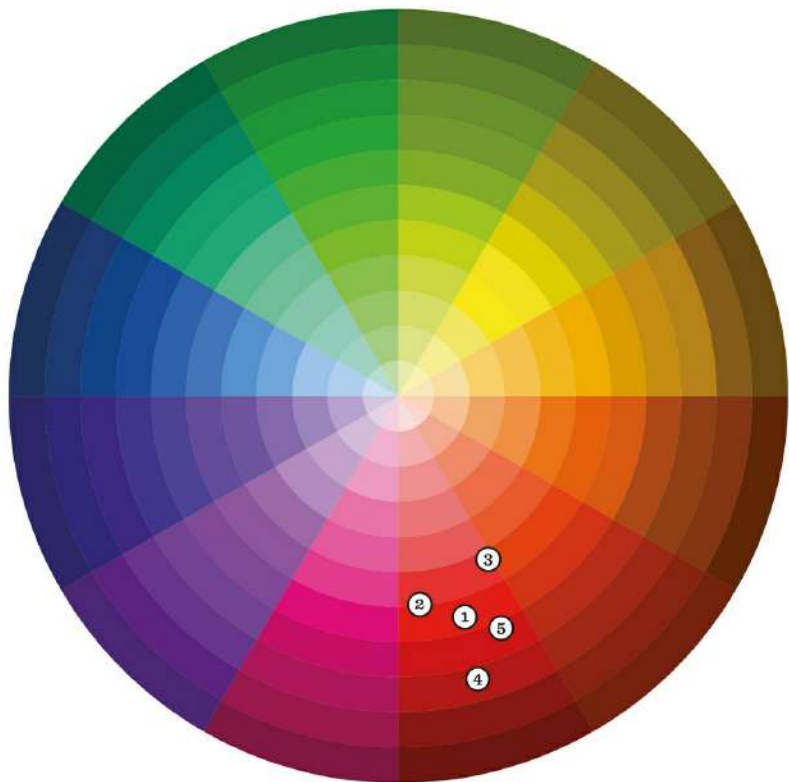


## Color Range

---

90

THE DESIGNER'S DICTIONARY OF COLOR



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

## Palette Variations



1

C	0
M	100
Y	100
K	0

C	0
M	50
Y	100
K	0

C	0
M	80
Y	60
K	0

C	0
M	100
Y	0
K	0

C	0
M	25
Y	100
K	0



2

C	0
M	100
Y	70
K	0

C	0
M	10
Y	100
K	0

C	100
M	50
Y	0
K	0

C	0
M	0
Y	0
K	50

C	0
M	0
Y	0
K	100



3

C	0
M	90
Y	100
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



4

C	0
M	100
Y	100
K	30

C	0
M	0
Y	0
K	50

C	25
M	80
Y	100
K	15

C	0
M	0
Y	0
K	75

C	90
M	100
Y	15
K	0



5

C	0
M	100
Y	80
K	20

C	25
M	15
Y	60
K	0

C	5
M	0
Y	50
K	0

C	40
M	50
Y	100
K	0

C	0
M	10
Y	100
K	10



# 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

Erick

Burgundy

Caliente

Dark Red

Flaming Red

### OPPOSITE

*Saruwaka-cho Kogiku*

Kunehika 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.

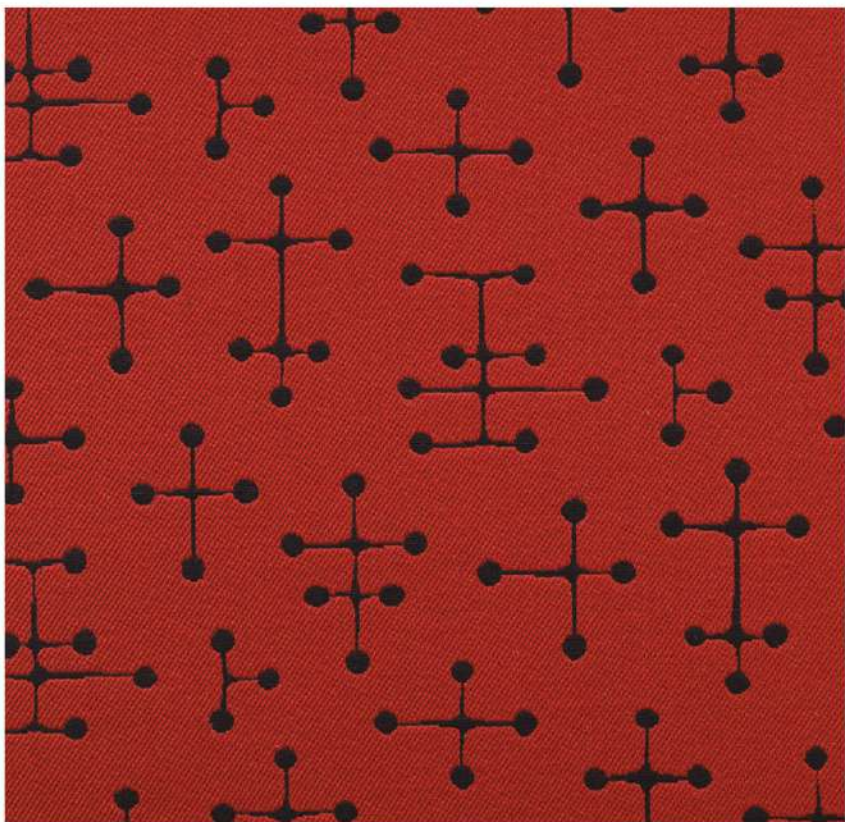
OPPOSITE

***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**

**MITCHELL** **TERRY** **HEATHER**  
**BEAVER** **BURNS**

**VICTORIA** **JOHN** **KATE**  
**CLARK** **GLOVER** **JENNINGS**  
**GRANT**

**JULIE** **ADAM**  
**HAGERTY** **LEFEVRE**

**ZOE** **CHARLES** **CHRISTOPHER** **EVAN**  
**LISTER-JONES** **SOCARIDES** **WELCH**

*a play on love.*

SET DESIGN BY **DAVID KORINS**  
PRODUCTION STAGE MANAGER **ROBYN HENRY**

COSTUME DESIGN BY **SUSAN HILFERTY**  
CASTING BY **CARRIE GARDNER**

LIGHTING DESIGN BY **DONALD HOLDER**  
PRODUCTION MANAGER **KAI BROTHERS**

STAGE DESIGN BY **ACME SOUND PARTNERS**  
GENERAL MANAGER **REBECCA HABEL**

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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.

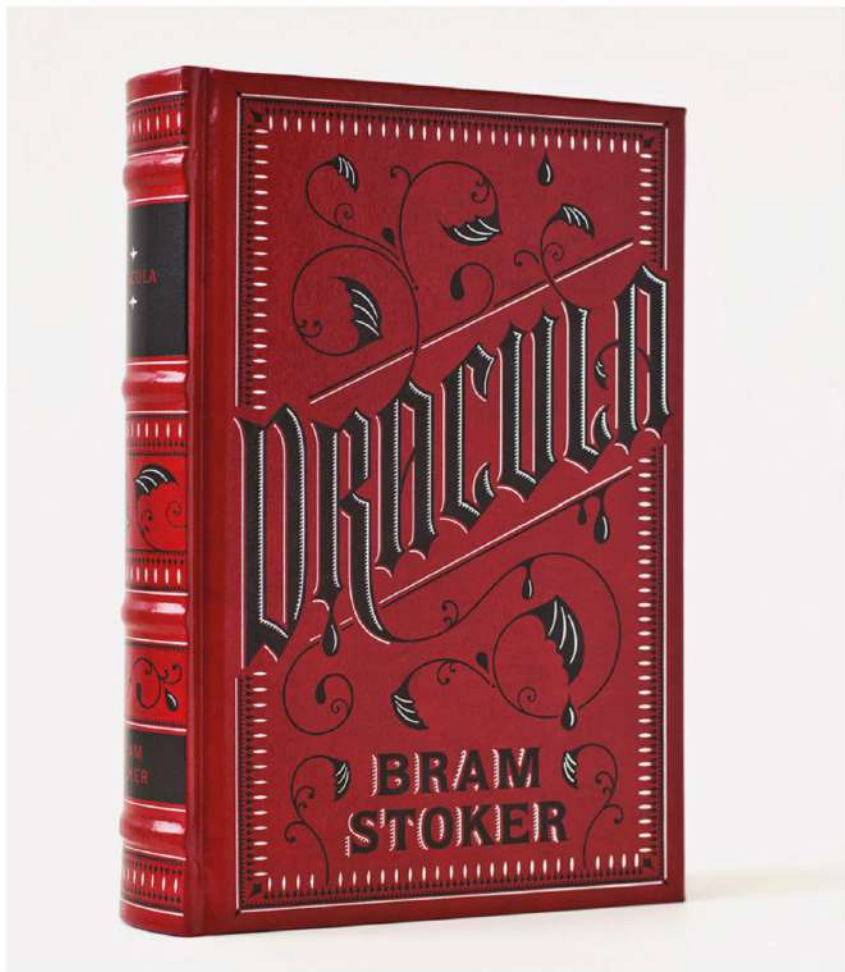
OPPOSITE

**Ernst Roerber**

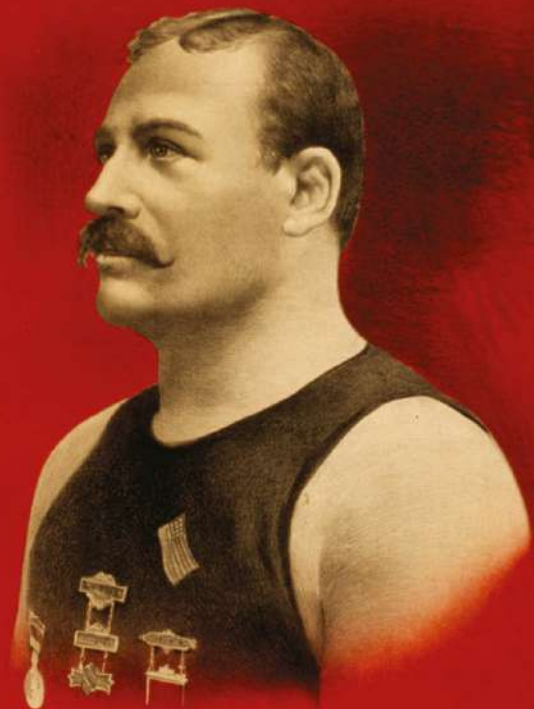
Unknown - 1918

**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.

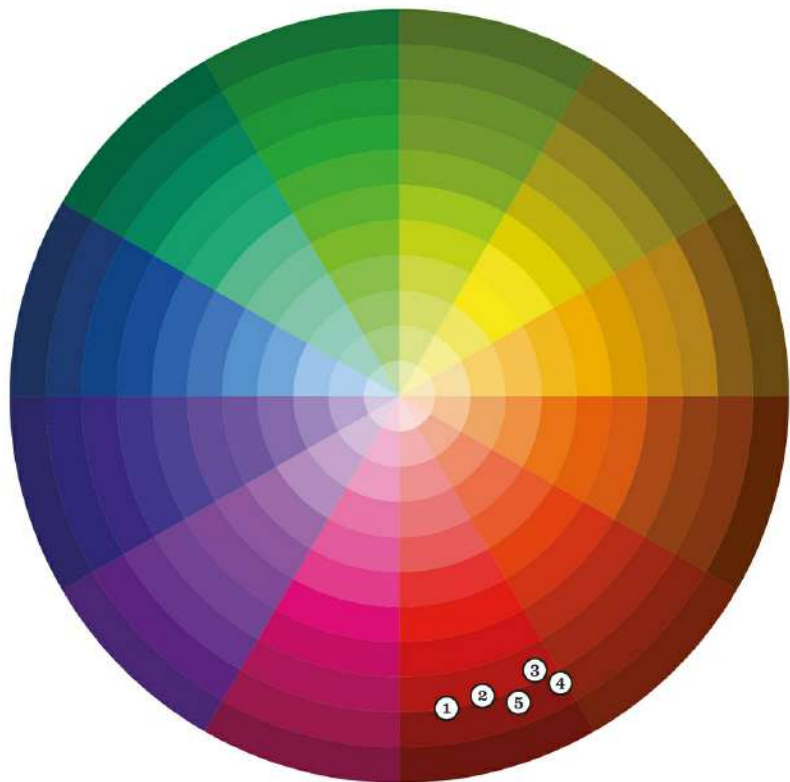


**ROEBER AND CRANE BROS**  
*VAUDEVILLE - ATHLETIC CO.*



**ERNST ROEBER**  
**CHAMPION OF THE WORLD**

WINNER OF OVER 200 VICTORIES OVER THE WRESTLERS OF GERMANY,  
POLAND, RUSSIA, AUSTRIA, ITALY AND GREAT BRITAIN.



C	0	R	200	FMS	1805
M	100	G	20		
Y	100	B	30		
K	20				

## Palette Variations



C	0
M	100
Y	100
K	20

C	30
M	0
Y	100
K	60

C	0
M	90
Y	100
K	0

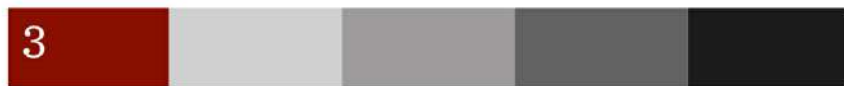
C	25
M	80
Y	100
K	15



C	0
M	100
Y	80
K	30

C	90
M	100
Y	15
K	0

C	100
M	70
Y	0
K	0



C	0
M	100
Y	100
K	50

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	50
M	100
Y	100
K	0

C	50
M	40
Y	100
K	10

C	30
M	0
Y	70
K	0

C	0
M	0
Y	100
K	80



C	0
M	100
Y	80
K	30

C	0
M	100
Y	0
K	0

C	0
M	70
Y	100
K	0

C	0
M	100
Y	70
K	0

C	0
M	60
Y	50
K	0



PLUM PUNCH

It's an intoxicating mix of happy and sassy, the color also happens to be the community's favorite color.

It's a color that's been around for a long time, but it's still going strong. It's a color that's been around for a long time, but it's still going strong.

100



# Violet

101

VIOLET

## **Violet** \vi-(ə-)lət\

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

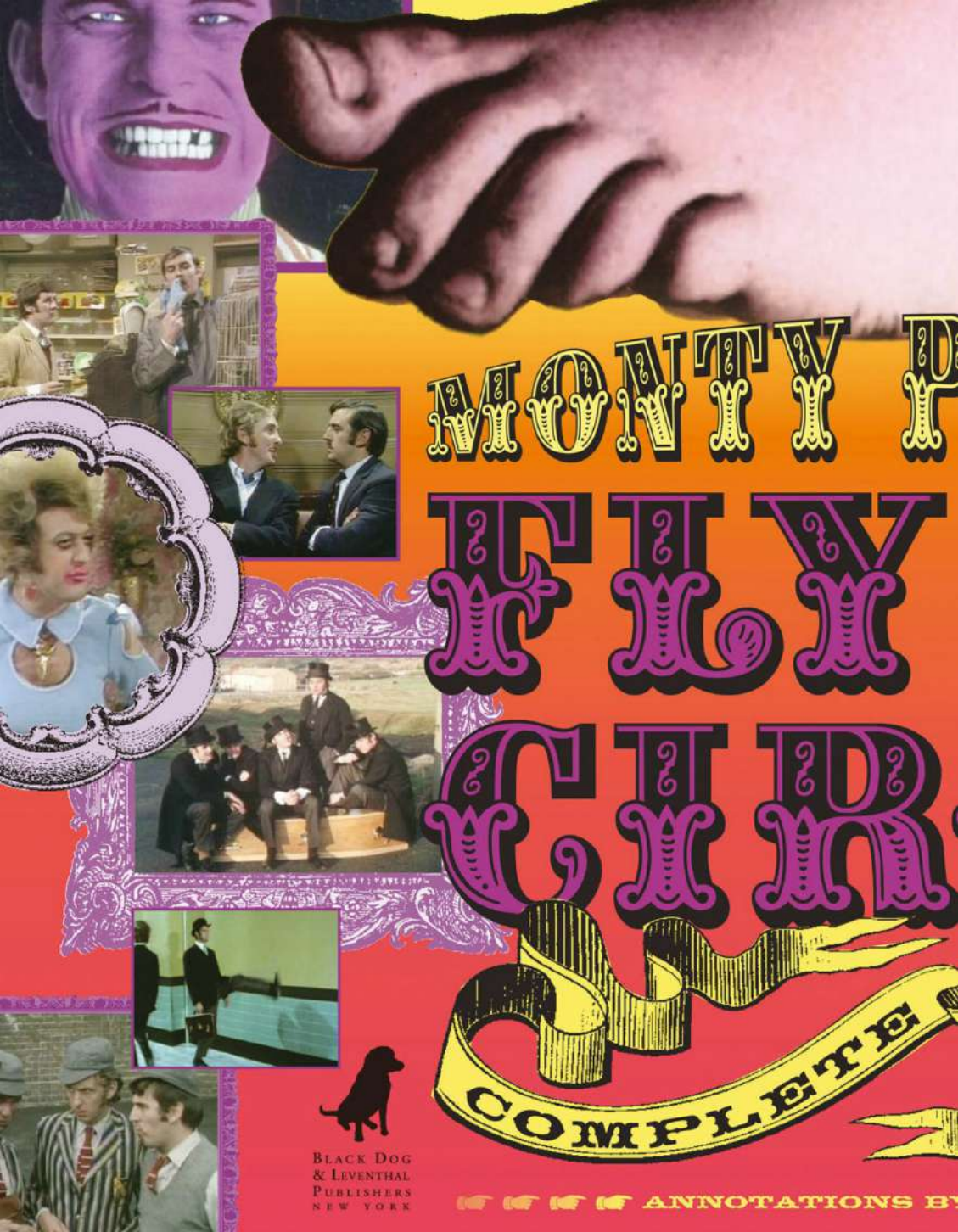
### OTHER NAMES

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.



MONTY P

TY P

THON

COMPLETE



BLACK DOG  
& LEVENTHAL  
PUBLISHERS  
NEW YORK

ANNOTATIONS BY

BY TITTON'S

TIN

CUTS

AND ANNOTATED

BY LUKE DEMPSEY

ALL THE BITS



8 1/2  
DESIGN  
SHORT AND A HALF  
BROOKLYN  
NEW YORK

**Monty Python's Flying Circus**  
 Eight and a Half, New York, Ltd. - 2014  
 Book

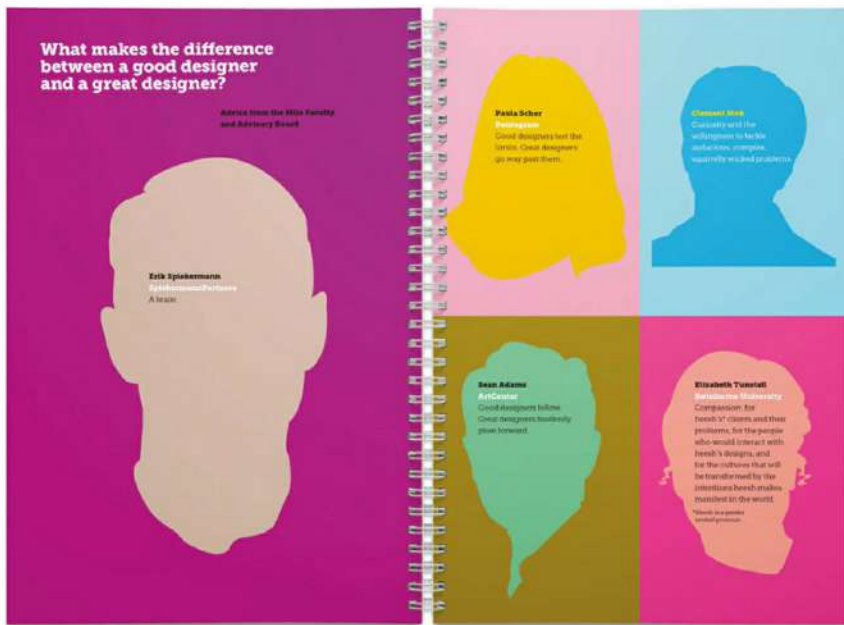
Bonnie Siegler uses a double spread of the cut-out animations of Terry Gilliam's vibrantly colored opening titles, featuring the iconic giant foot that became a symbol of all that was "Pythonesque."

**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.

**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.



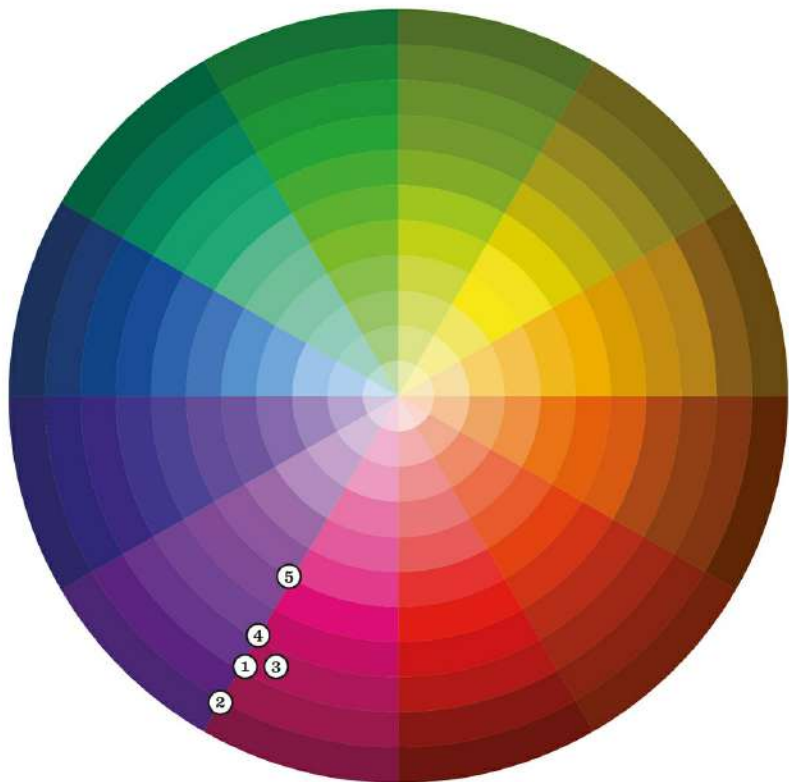
PALETTE '61: a new collection with the heady color, sensuous form, and velvety texture of Art Nouveau

Jack Lenor Larsen Inc; 677 Fifth Avenue, New York



105

VIOLET



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

## Palette Variations



1

C	30
M	100
Y	0
K	0

C	0
M	70
Y	100
K	0

C	0
M	100
Y	0
K	0

C	0
M	10
Y	100
K	0

C	50
M	0
Y	100
K	0



2

C	50
M	100
Y	0
K	0

C	70
M	0
Y	0
K	0

C	60
M	0
Y	40
K	0

C	0
M	0
Y	100
K	0

C	0
M	0
Y	100
K	50



3

C	20
M	100
Y	0
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



4

C	40
M	100
Y	30
K	0

C	10
M	10
Y	20
K	0

C	10
M	0
Y	50
K	0

C	0
M	50
Y	20
K	0

C	0
M	0
Y	0
K	25



5

C	30
M	70
Y	0
K	0

C	90
M	100
Y	15
K	0

C	100
M	70
Y	0
K	0

C	0
M	100
Y	0
K	0

C	0
M	100
Y	100
K	0



**IBM**

## Yellow

### Yellow \ˈye-(j)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, 1996

*Smiley face* symbol  
Harvey Ross Ball, 1963

#### OTHER NAMES

Amber  
Banana  
Canary  
Corn  
Lemon

#### OPPOSITE

**IBM Selectric**  
Wolf 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.

"A ZESTFUL, RACY MUSICAL. A GRAND SHOW!" —CHAPMAN  
N. Y. DAILY NEWS

# TENDERLOIN

A NEW MUSICAL COMEDY

ROBERT E. GRIFFITH—HAROLD S. PRINCE

present

**MAURICE EVANS**

in

**TENDERLOIN**  
A NEW MUSICAL COMEDY

Based on the novel by Samuel Hopkins Adams

with

**RON HUSMANN**

WYNNE EILEEN  
MILLER RODGERS

REX EDDIE LEE  
EVERHART PHILLIPS BECKER

RALPH RAYMOND ROY IRENE  
DUNK BRAMLEY FANT KANE

Book by

**GEORGE ABBOTT and JEROME WEIDMAN**

Music by

**JERRY BOCK**

Lyrics by

**SHELDON HARNICK**

Dances and Musical Numbers Staged by

**JOE LAYTON**

Sets and Costumes by

**CECIL BEATON**

Musical Director: IRVING KOTTEL     Lyrics: JERRY BOCK     Lyrics: SHELDON HARNICK  
Dances: JOE LAYTON     Sets and Costumes: CECIL BEATON

Production Directed by

**GEORGE ABBOTT**

Original Cast Album by Capitol Records



\*TENDERLOIN—A SECTION IN NEW YORK CITY DEVOTED TO VICE AND LAWLESSNESS. (So called the "Best Cut of Graft.")

**46<sup>th</sup> STREET THEATRE** 226 WEST 46<sup>th</sup> STREET, NEW YORK, N. Y.

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

*PAVESchool*

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.





HAMMER MA  
BE BEST  
BUILDING CITIZENS AND SO

MARATHON MUSEUM  
WITH HOME  
HARPP  
SCHOLARS - BRICK BY BRICK



# COMMUNICATION ARTS

53

© The Pacific Telephone and Telegraph Company 1970

Date 595

## Data Processing Systems

### Equipment & Supplies (Cont'd)

#### EVANS & SUTHERLAND COMPUTERS

EVANS & SUTHERLAND  
MANUFACTURERS OF  
DIGITAL  
PROCESSORS AND  
SYSTEMS



### "FOR INFORMATION CALL" MANUFACTURERS

#### EVANS & SUTHERLAND COMPUTERS CORP.

2000 N. 1st Street  
San Jose, California 95131 382-5247

#### EXECUTIVE EQUIPMENT

BUY & SELL - USED  
IBM - FRIDEN

N.E.A. BARRINGTON & OTHERS  
TOP MACHINES & SUPPLIES  
SALES & SERVICE

22 W. Main St. 588-5776

#### FACTORY MEMORY PRODUCTS

8122 Glenhurst, 774-6203

#### FACTORY DATA RECORDING EQUIPMENT

1-170 Tomlinson - All  
State Machines and Tapes  
written with special  
Scribe Pencil - Paper  
and other special  
Materials - OEM  
Equipment - etc.

"WHERE TO BUY THEM"  
BRANCH OFFICE

#### FACT-BOMBER INC.

2226 Riverside 387-4117

#### Fairbanks Manufacturing Company

3445 Franklin 380-6851

#### Fruden Division The Singer Co.

Point of Triangles, Chicago  
677 N. Green 380-3717

#### GENERAL BINDING SALES CORP.

7018 La Grange St. 475-4124

#### GENERAL BUSINESS FORMS

##### SAFEGUARD DATA SYSTEMS INC.

Division of Manufacturers  
OF Business Forms  
Plant: 1920 W. 23rd Ave. 486-1775  
2320 W. 24th 380-2900

##### General Computers Inc.

1960 W. Green 979-7987

#### GENERAL ELECTRIC CO.

INFORMATION  
SYSTEMS  
SALES AND SERVICE



### "FOR INFORMATION CALL"

General Electric Company  
3010 Wilshire 386-6220

#### GENERAL ELECTRIC COMPANY

3010 Wilshire 386-6220

#### GLIDE TIDEE COMPANY

1675 Alameda 4th-Grader Letters  
1787 E. Ave. 4th 378-4200

#### GRAHAM MATHEMATICS INC.

3121 La Jolla 466-4024

Telephone men in all parts of the  
Bell System have had long experi-  
ence in working together. Tools,  
equipment, methods of tackling the  
job and the "language of the busi-  
ness" are the same north or south,  
east or west. This nationwide unity  
of method and spirit means a tele-  
phone service of the utmost depend-  
ability.

#### GRANITE DATA SERVICES CORP.

##### Computer Data Systems

##### GRANITE

#### MASTER COMPUTER CENTER

• Computer: Purchase, Sale or Lease  
1.8 M. 360 Specialists

• Service Bureau: Batch, Job or Time  
Share Turnaround

• Software: Pre-Packaged or  
Custom Designed

• Documentation: Turnkey Installed  
30,000 Units Ready

• Training: Programming, Operations  
Systems

#### GRANITE DATA SERVICES CORP.

881 E. Broadway 442-1421

#### GREYHOUND COMPUTER CORPORATION

Subsidiary of  
Employment Corporation

#### COMPUTER LEASING

2nd & 3rd Generation  
Western Region Headquarters

6321 W. Century 776-1567

#### GULTON INDUSTRIES INC. COMPUTER

Word Copy  
2-1/2" Cass  
Microfilm  
Magnetic Drums  
Computer Peripherals  
IBM Sales - Lease Arrangements  
Dedicated Machine Available

#### Gulton

10000 Wilshire 387-4117

#### IBM CORP.

1515 S. Bascom 382-4882

#### IBM CORP.

475 Wilshire 386-6882

#### IBM CORP.

475 Wilshire 386-6882

#### IBM CORP.

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475 Wilshire 386-6882

#### IBM CORP.

475 Wilshire 386-6882

#### IBM CORP.

475 Wilshire 386-6882

#### IBM CORP. (Cont'd)

Service Data Processing Field  
Customer Support

L.A. Metropolitan  
Central Data Processing... 385-2254

San Francisco... 428-7795

San Jose... 438-2151

San Diego... 524-1234

Seattle... 475-1010

San Francisco... 428-7795

San Jose... 438-2151

San Diego... 524-1234

Seattle... 475-1010

San Francisco... 428-7795

San Jose... 438-2151

San Diego... 524-1234

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San Diego... 524-1234

Seattle... 475-1010

San Francisco... 428-7795

San Jose... 438-2151

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.

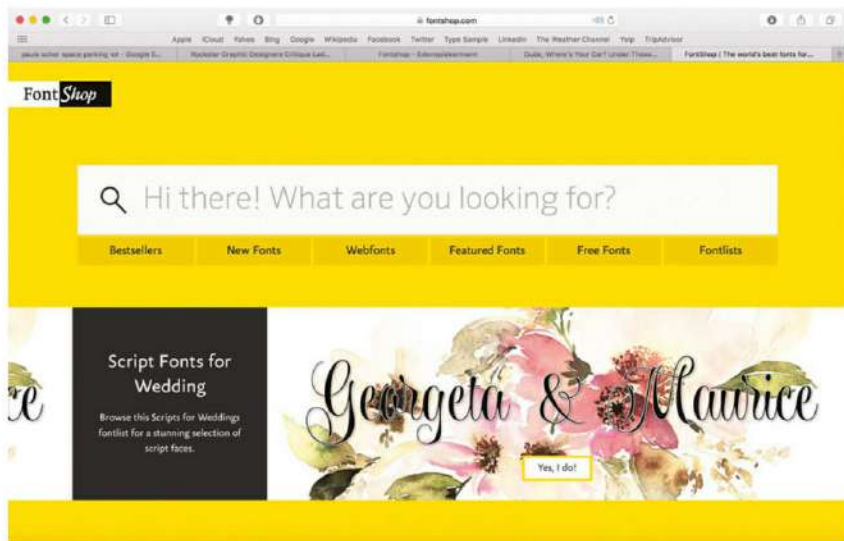
BELOW

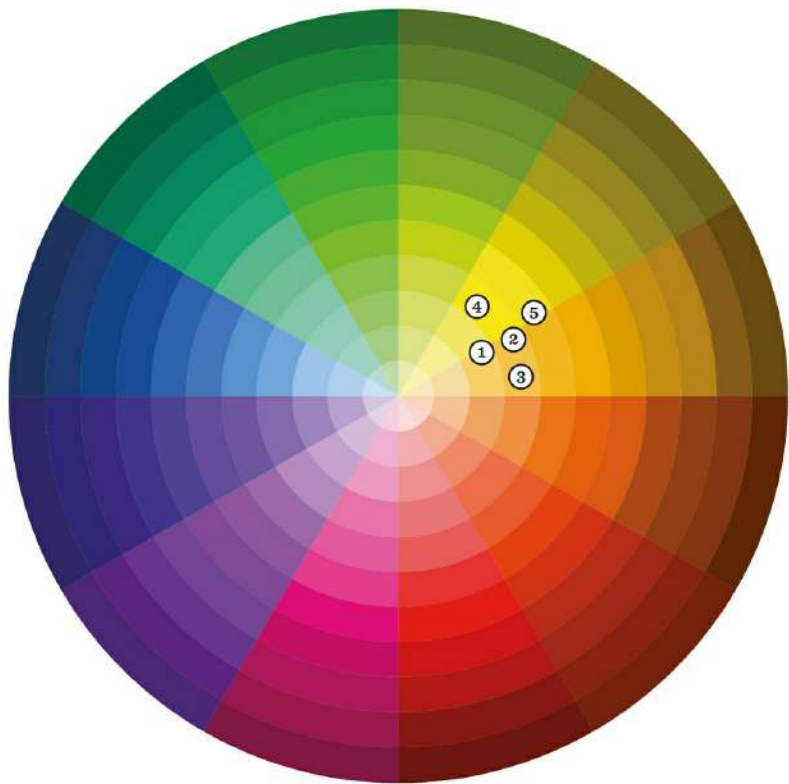
**FontShop**

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	FMS	116
M	20	G	220		
Y	100	B	0		
K	0				



## Palette Variations



C	0
M	20
Y	100
K	0

C	0
M	0
Y	70
K	0

C	0
M	25
Y	100
K	0

C	20
M	40
Y	100
K	0



C	0
M	10
Y	100
K	0

C	100
M	90
Y	0
K	0

C	0
M	100
Y	100
K	0

C	0
M	0
Y	0
K	50



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

C	10
M	0
Y	50
K	0

C	25
M	0
Y	0
K	0



C	0
M	10
Y	100
K	10

C	20
M	20
Y	20
K	0

C	0
M	0
Y	20
K	75

C	40
M	60
Y	100
K	30

C	30
M	80
Y	100
K	60

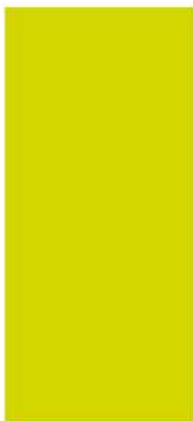
## Cool Colors



AVOCADO

**120**

BLUE

**128**

CHARTREUSE

**138**

GREEN

**146**



LIGHT BLUE

156



MINT

164



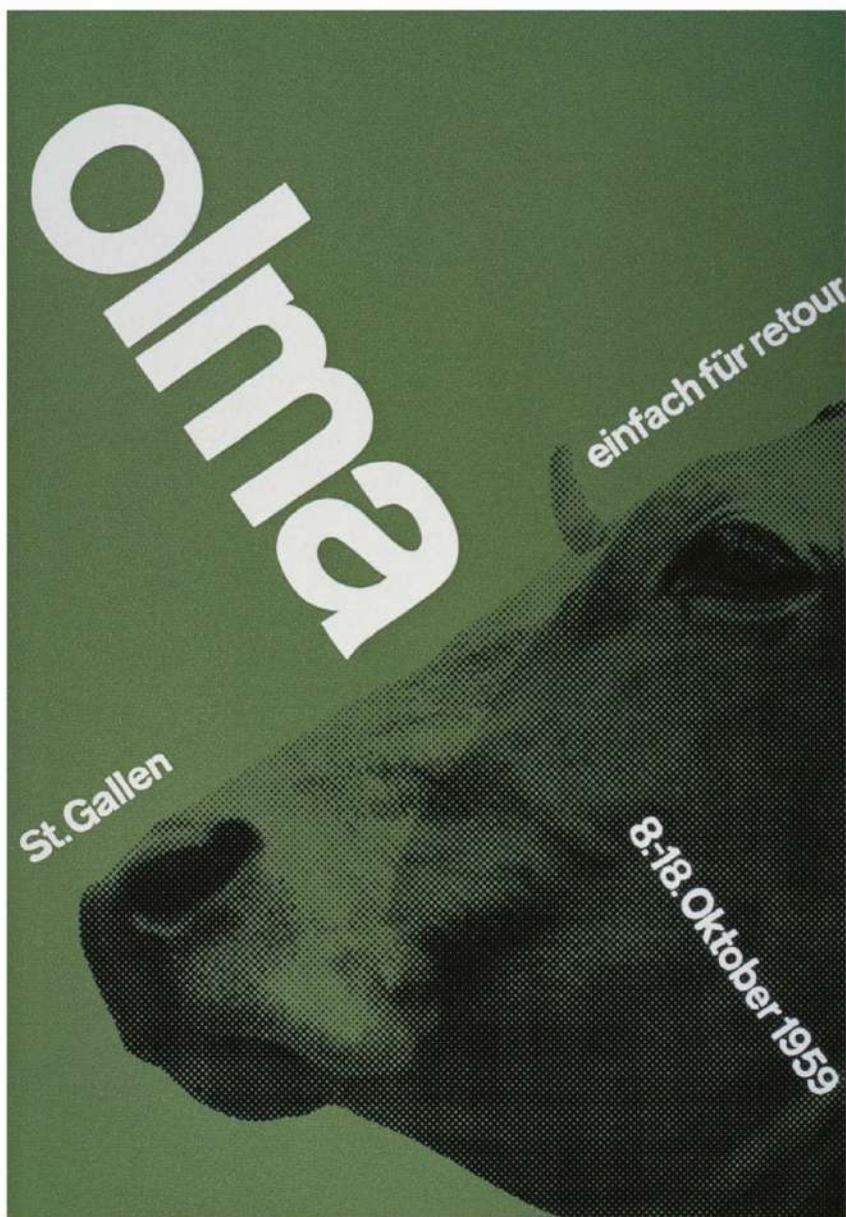
OLIVE

172



TURQUOISE

180



## Avocado

### Avocado \ ä-vo-'kä-( )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 anticsumerism 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

*Nauya Monster*  
George Lois, 1958

*Grand Canyon Concourse mural*  
Mary Blair, 1971

#### OTHER NAMES

Pine  
Seaweed  
Juniper  
Moss Green  
Artichoke

#### OPPOSITE

*Olma*  
**Josef Müller-Brockmann • 1955**  
**Foster**  
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 Bertola bench.

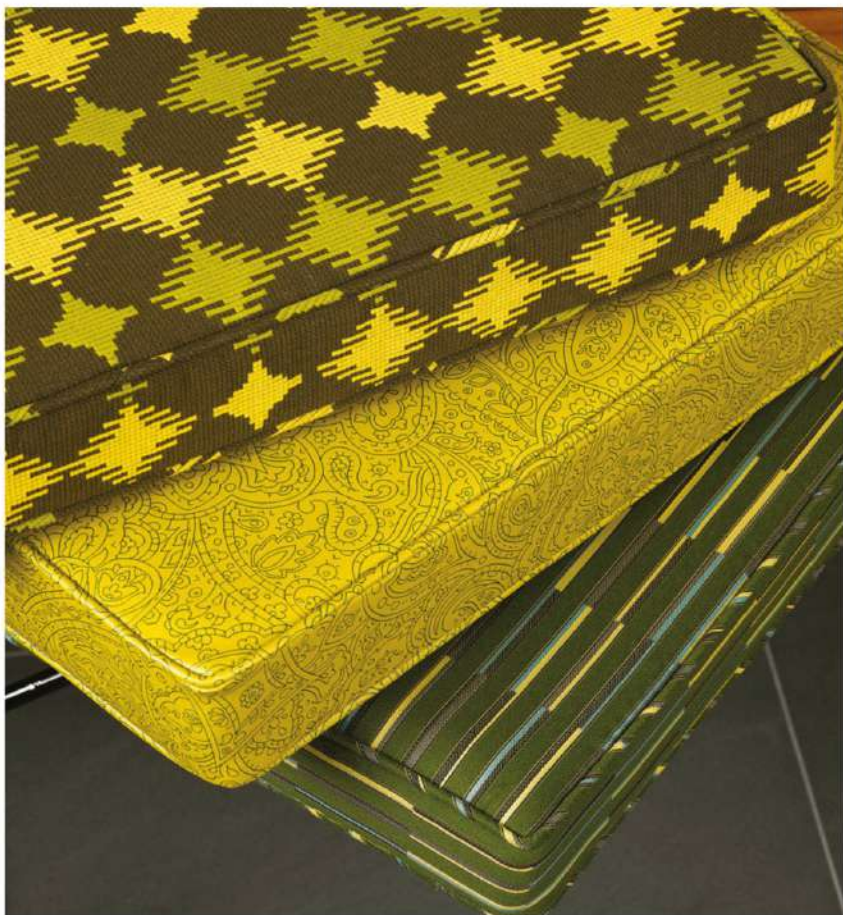
OPPOSITE

***Tanaka Sharaku***

Ikko Tanaka - 1994

**Poster**

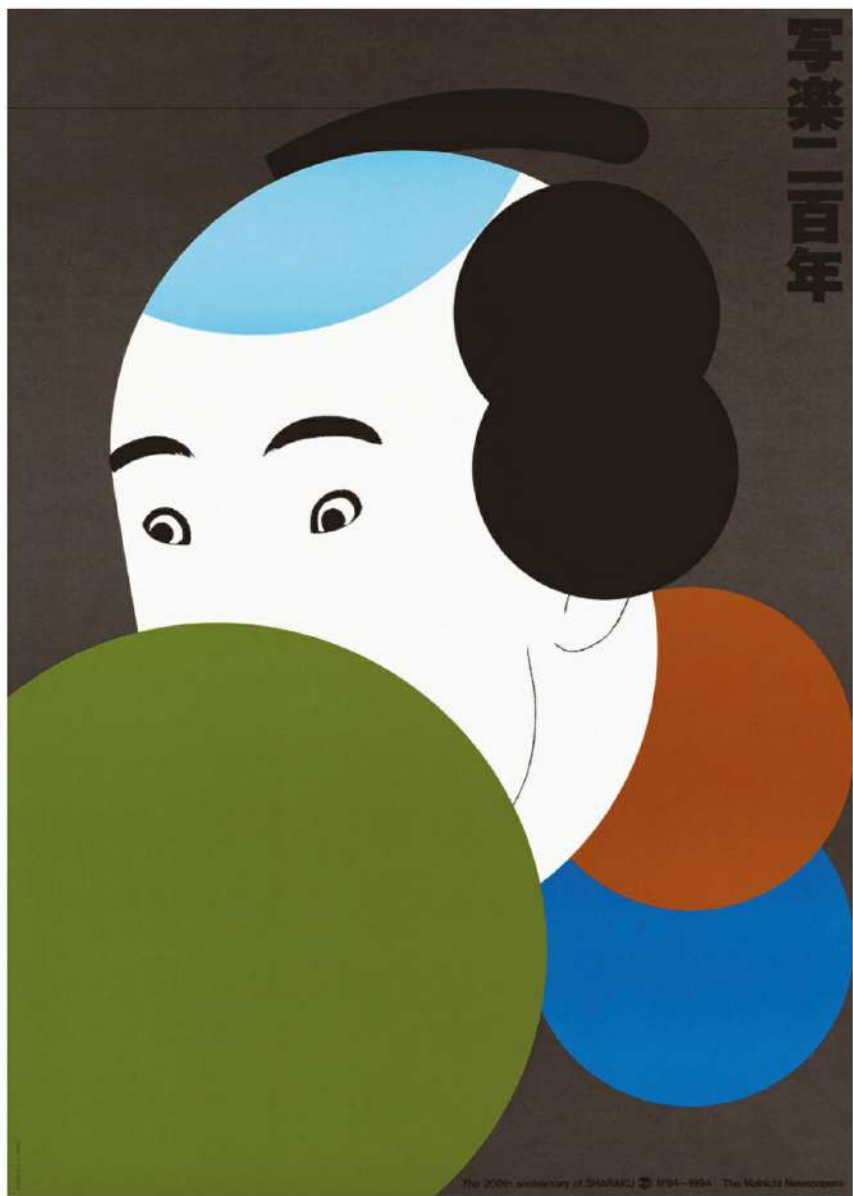
Ikko Tanaka merged Japanese traditional forms and colors with International Style Modernism. He reduced classic subjects to geometric shapes and emphasized sharp color contrast.



写楽二百年

123

AVOCADO



The 200th anniversary of SHAMBUKU 1794-1994 The Makuhari Newspaper

# 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.



124

THE DESIGNER'S DICTIONARY OF COLOR



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

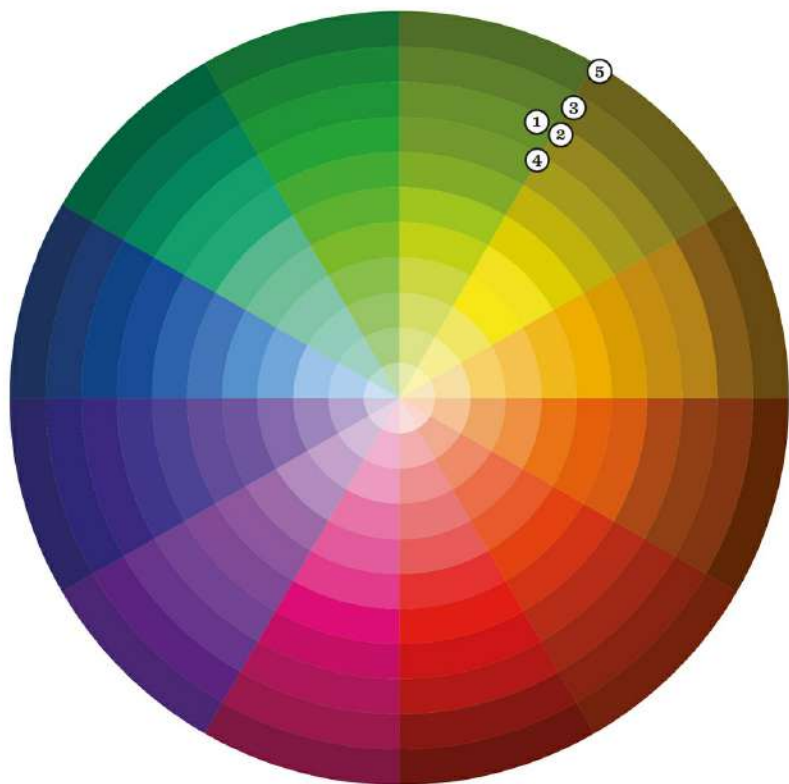


## Color Range

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126

THE DESIGNER'S DICTIONARY OF COLOR



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



## Palette Variations



1

C	40
M	0
Y	100
K	60

C	25
M	80
Y	100
K	15

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	45
M	20
Y	100
K	0

C	30
M	0
Y	0
K	0

C	0
M	10
Y	100
K	0

C	0
M	0
Y	0
K	25



3

C	30
M	0
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	50
M	40
Y	100
K	10

C	25
M	0
Y	100
K	25

C	15
M	0
Y	100
K	0



5

C	0
M	0
Y	100
K	80

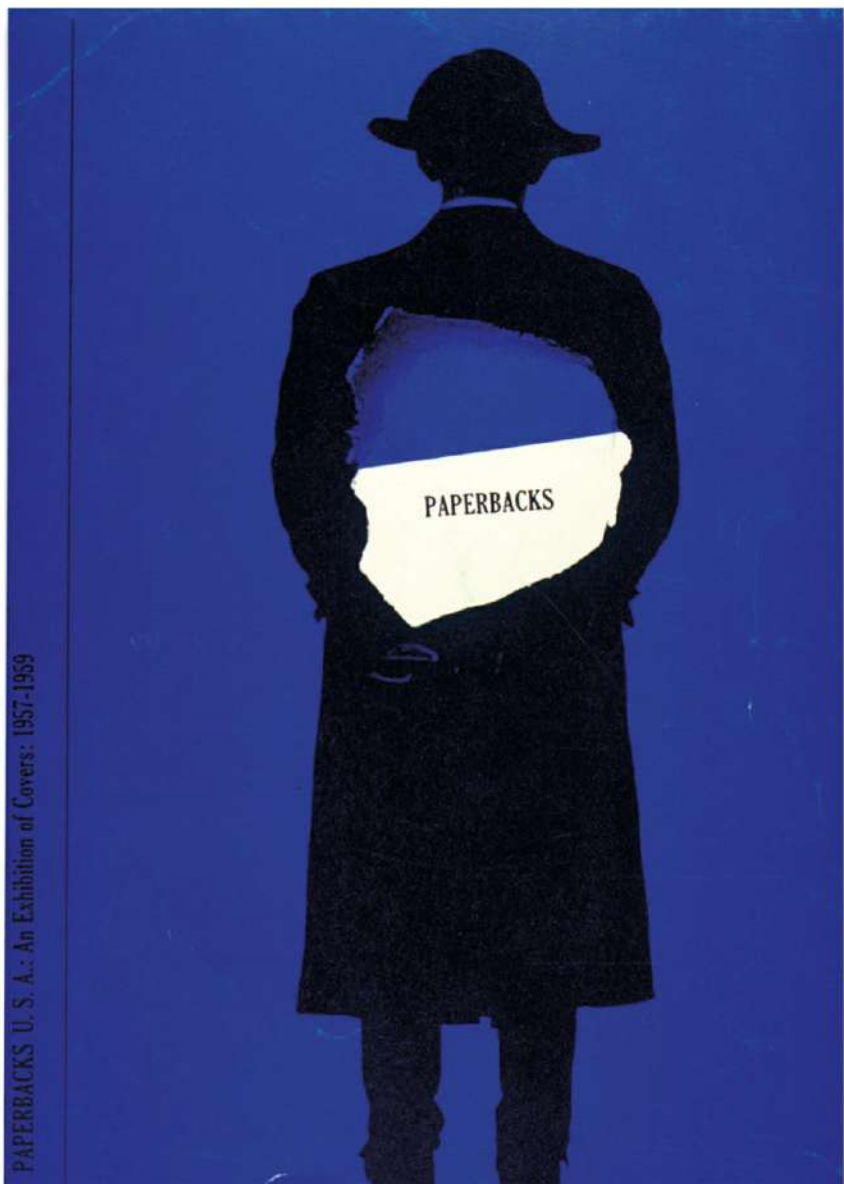
C	0
M	0
Y	100
K	50

C	0
M	60
Y	100
K	45

C	90
M	100
Y	15
K	0

C	100
M	70
Y	0
K	0

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





# Blue

## Blue \ˈblü\

From Middle English, from Old French *bleu*, ultimately of Germanic origin and related to Old English *blæw* ("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.

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### SUCCESSFUL APPLICATIONS

- GE logo*  
Wolf 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 "LEB" 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.





131

BLOE



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

***Jadq Góscie Jadq***

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.





Scenariusz  
Jan Jurek Nowogrodzki

Reżyseria  
Krzysztof Długoszynski  
Jan Holmeński  
Grzegorz Ederowski

W rolach głównych  
Michał Piśmiński  
Krzysztof Piśmiński  
Zygmunt Figini  
i inni

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

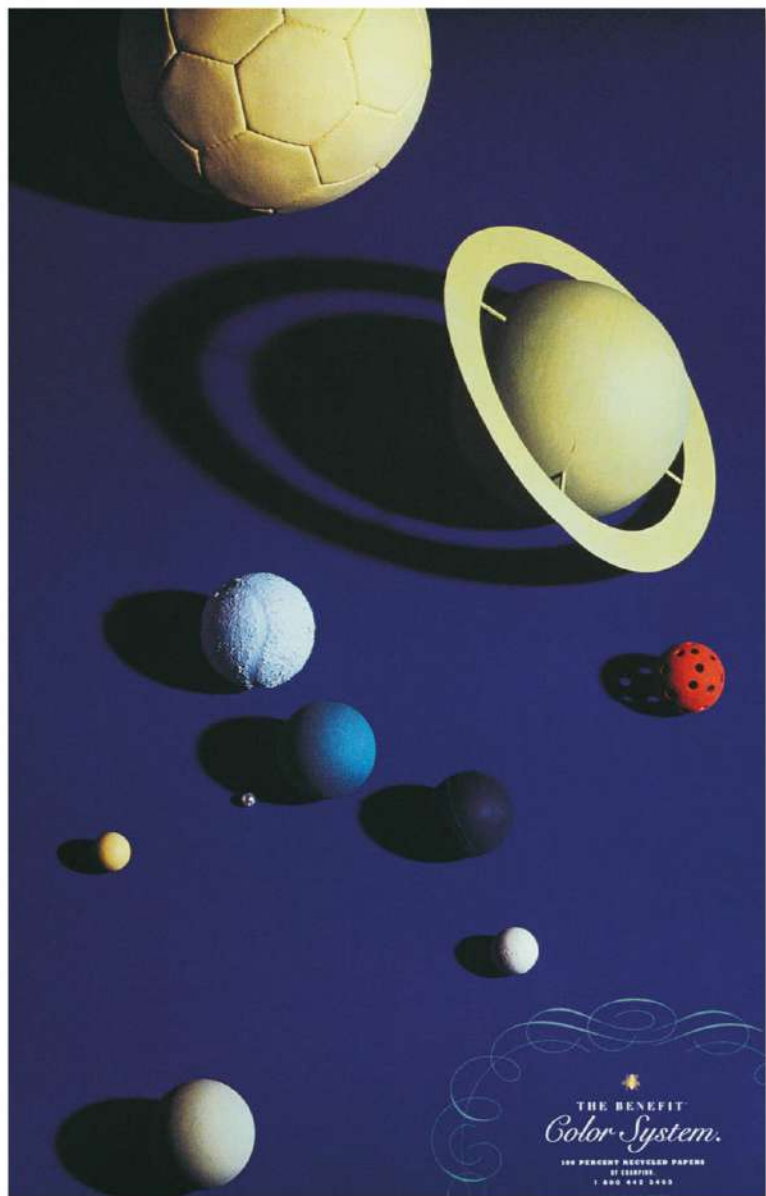
**Benefit Paper**

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.



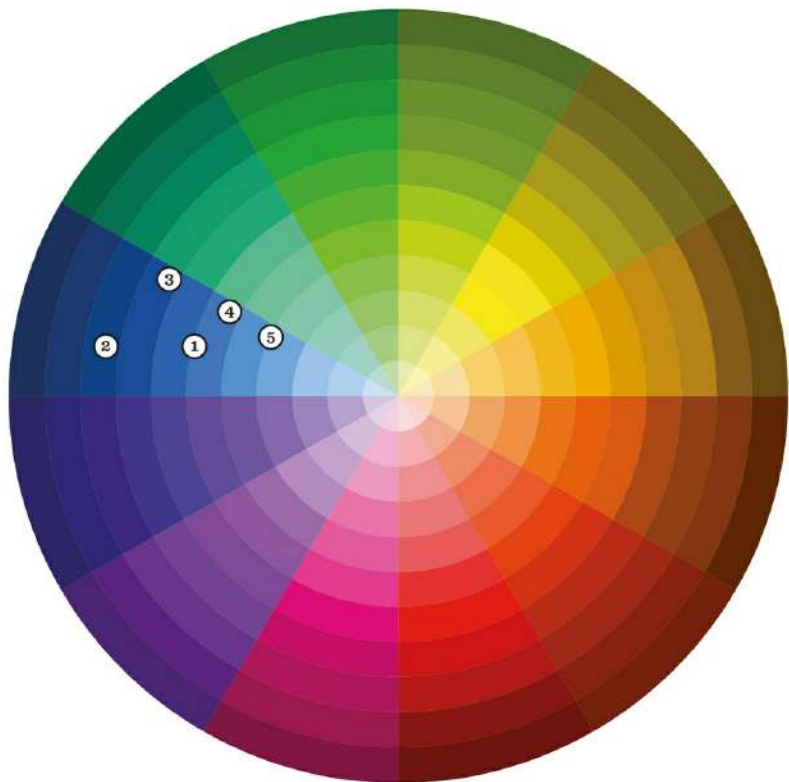


135

BLUES

THE BENEFIT  
*Color System.*

100 PERCENT RECYCLED PAPER  
BY BENEFIT  
1.800.442.2443



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



## Palette Variations



C	100
M	50
Y	0
K	0

C	0
M	0
Y	100
K	50

C	25
M	80
Y	100
K	15

C	90
M	100
Y	15
K	0

C	100
M	70
Y	0
K	0



C	100
M	90
Y	0
K	0

C	0
M	70
Y	100
K	0

C	0
M	10
Y	100
K	0

C	50
M	0
Y	100
K	0



C	100
M	50
Y	0
K	30

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	50
M	0
Y	0
K	50

C	0
M	10
Y	100
K	0

C	0
M	25
Y	100
K	0



C	100
M	0
Y	0
K	30

C	70
M	0
Y	0
K	0

C	60
M	0
Y	40
K	0

C	50
M	20
Y	0
K	0

C	25
M	0
Y	0
K	0



## 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 Crouwel Exhibition*

Cartlidge Levene • 2015

Poster

The format and grid used in many of Crouwel's posters for the Stedelijk Museum inspired this poster (one of seven) commissioned by Unit.

Editions to celebrate *Wim Crouwel: 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

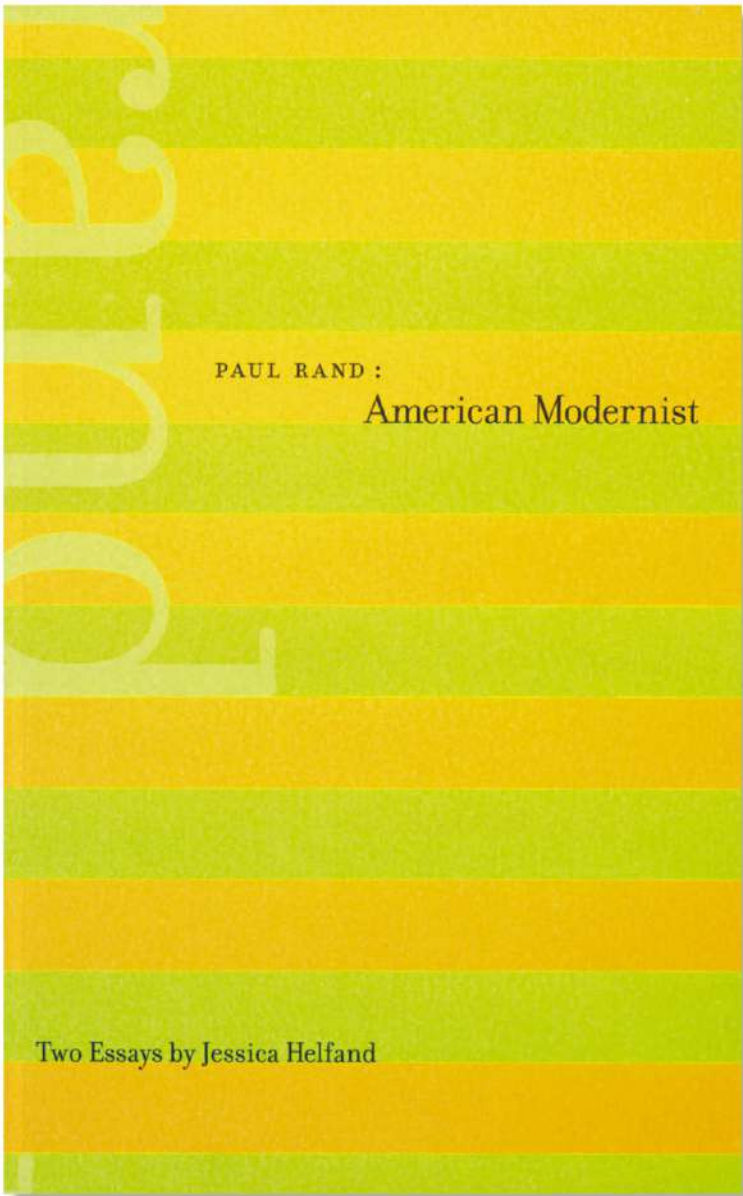
**Paul Rand: American Modernist**

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

Two Essays by Jessica Helfand

141

CHARTERHOUSE

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

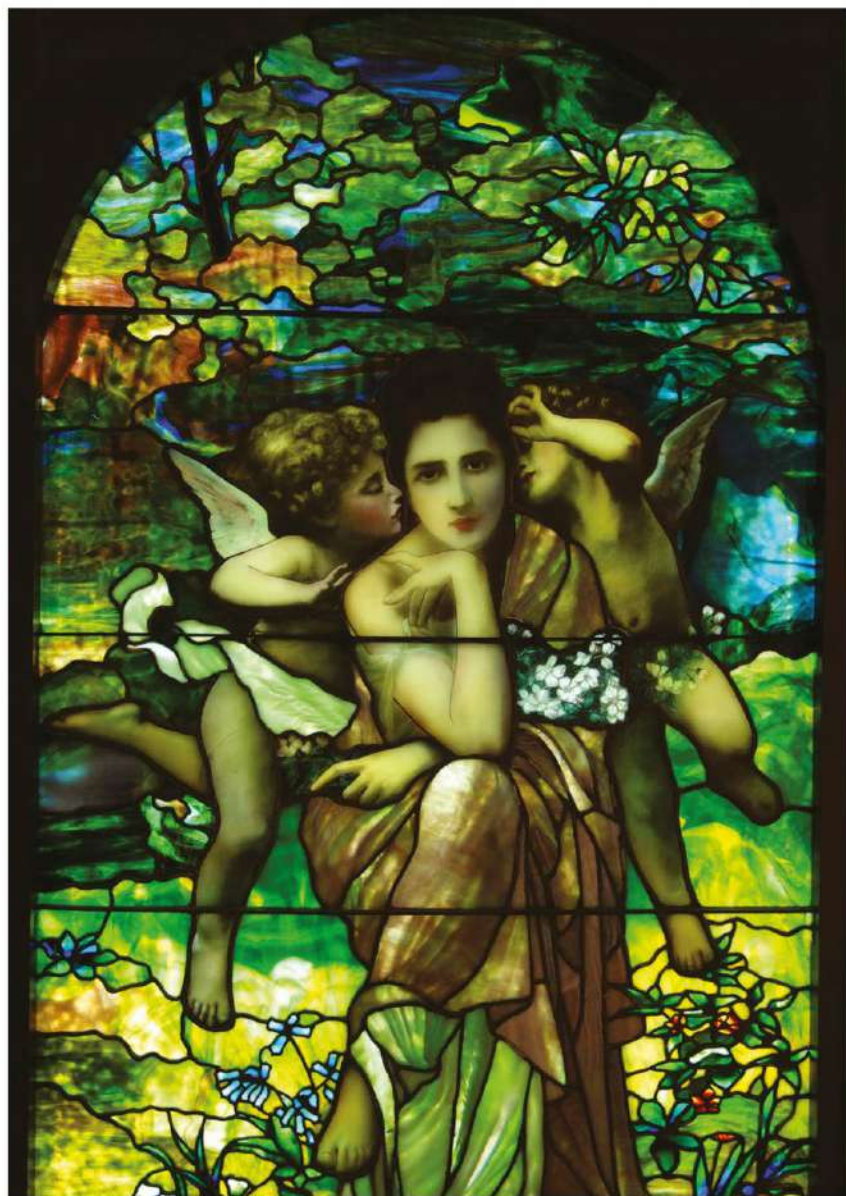
**Chansons de Printemps**

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.



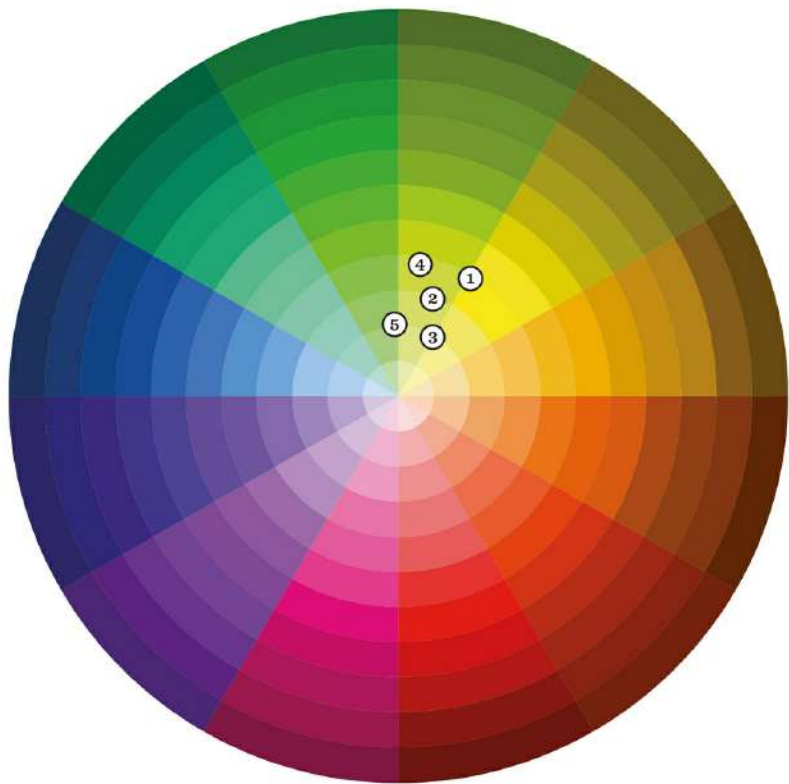


## Color Range

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144

THE DESIGNER'S DICTIONARY OF COLOR



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



## Palette Variations



C	50
M	0
Y	100
K	0

C	25
M	15
Y	60
K	0

C	50
M	40
Y	100
K	10

C	30
M	0
Y	70
K	0



C	25
M	0
Y	100
K	0

C	70
M	0
Y	0
K	0

C	60
M	0
Y	40
K	0

C	50
M	20
Y	0
K	0

C	25
M	0
Y	0
K	0



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

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



C	30
M	0
Y	70
K	0

C	70
M	0
Y	0
K	0

C	60
M	0
Y	40
K	0

C	0
M	0
Y	100
K	0

C	0
M	100
Y	0
K	0

S

Spotify House  
is Back

New Music,  
Epic Vibes

SW



X



## Green

147

0  
3  
0  
0  
0  
2

### **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

Foster

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.





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.

150

THE DESIGNER'S DICTIONARY OF COLOR

**WCAU FEEDS MORE FAMILIES...**

490,000 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 diener, 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!

**WCAU RADIO** PHILADELPHIA  
Represented by CBS Radio Spot Sales

**P**

**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.

**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—soap, soap or silk stockings—don't get stung with a large summer inventory. Get the biggest bite of the market with WCAU.

**WCAU RADIO** PHILADELPHIA  
Represented by CBS Radio Spot Sales

\*LATEST QUANTITATIVE PULSE ANALYSIS.

**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.

**WCAU RADIO** PHILADELPHIA  
Represented by CBS Radio Spot Sales

\*LATEST QUANTITATIVE PULSE ANALYSIS.

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**

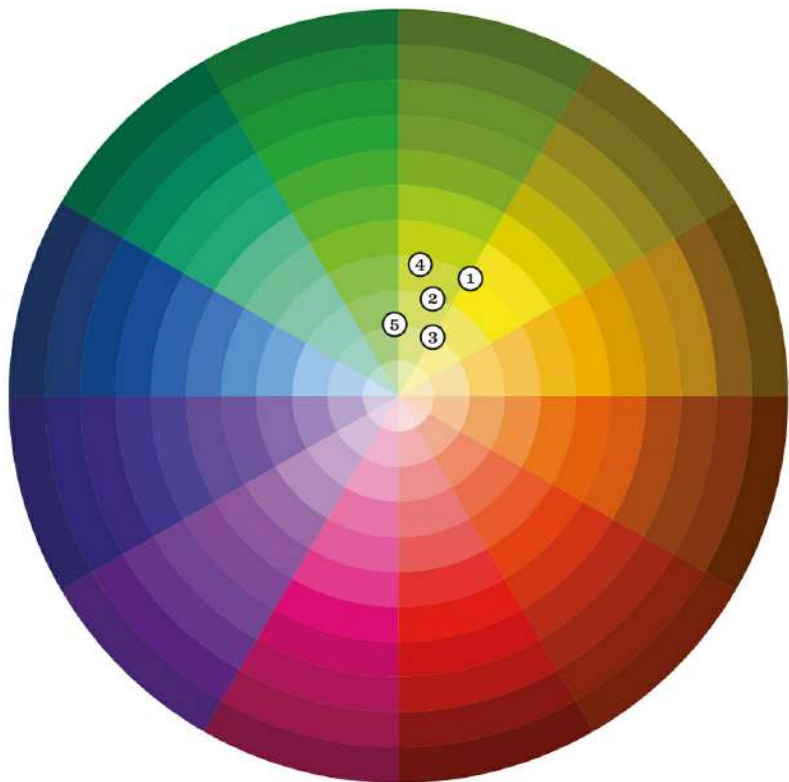
Jessica Hische - 2014

**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	FMS	354
M	0	G	160		
Y	100	B	180		
K	0				

## Palette Variations



C	100
M	0
Y	100
K	0

C	60
M	0
Y	40
K	0

C	20
M	0
Y	20
K	0

C	25
M	0
Y	0
K	0



C	70
M	0
Y	100
K	0

C	20
M	100
Y	0
K	0

C	0
M	70
Y	100
K	0

C	0
M	10
Y	100
K	0

C	70
M	0
Y	10
K	0



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

C	0
M	10
Y	100
K	0

C	0
M	0
Y	10
K	0



C	100
M	0
Y	100
K	50

C	30
M	95
Y	100
K	35

C	25
M	65
Y	100
K	10

C	20
M	40
Y	100
K	0

C	20
M	20
Y	20
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 *blæw* “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

***SFToile***

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.

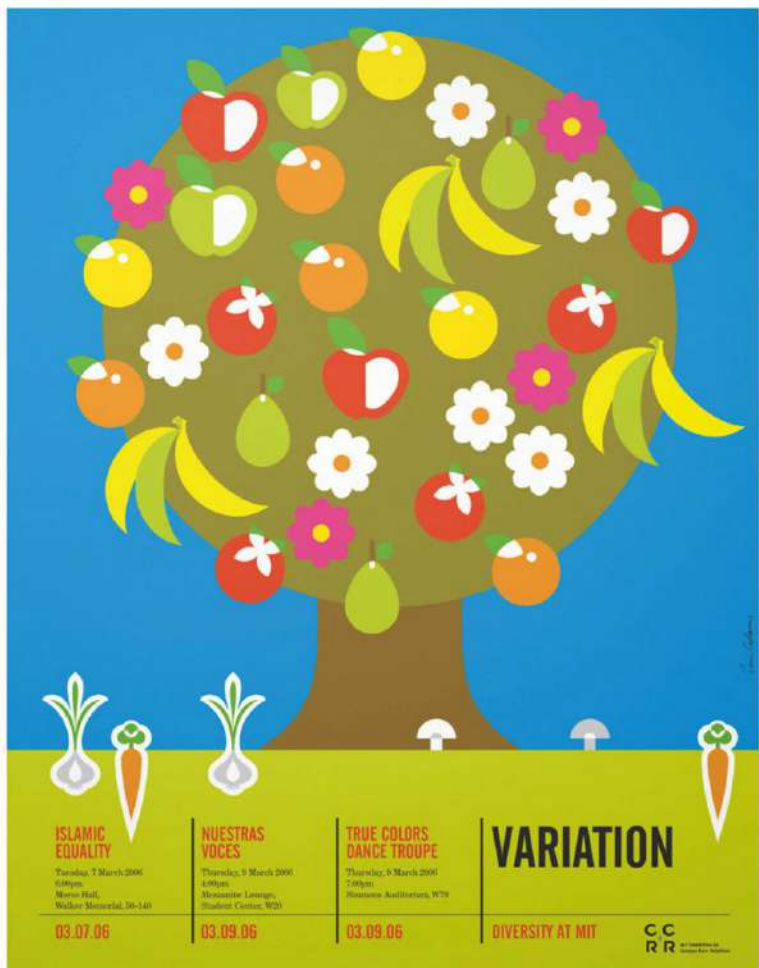
OPPOSITE

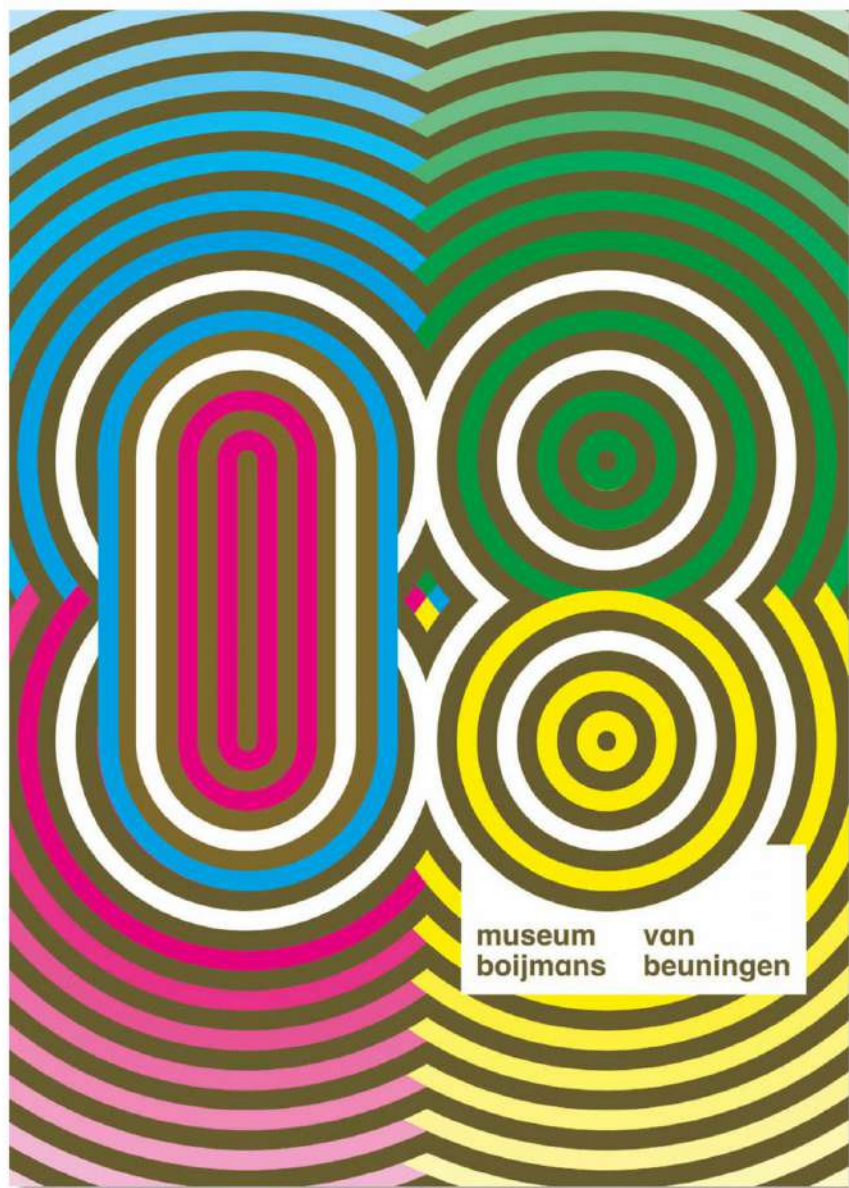
**Boijmans van Beuningen**

Thouik - 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.





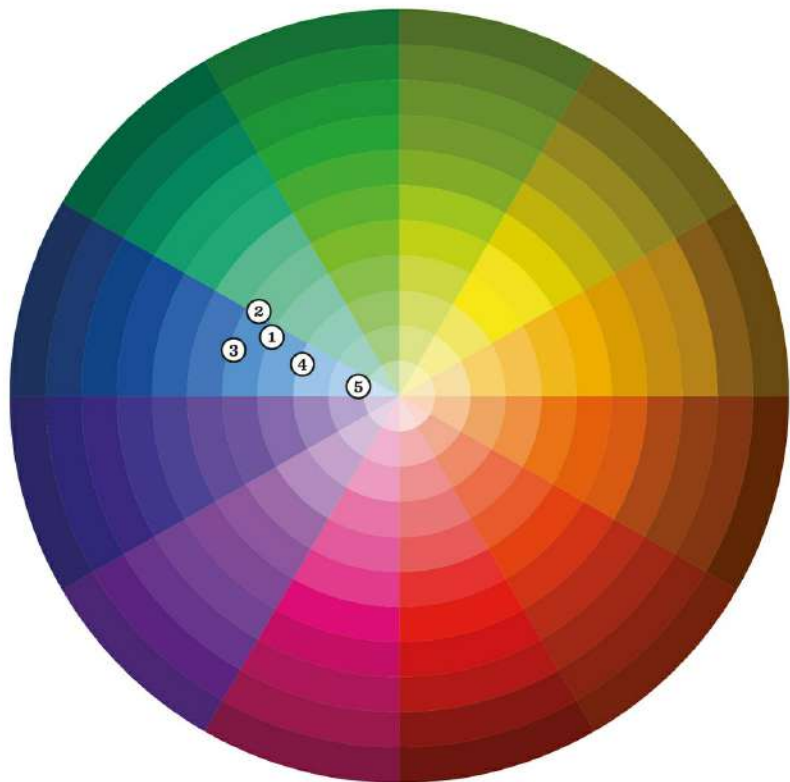
**museum van  
boijmans van  
beuningen**

## Color Range

---

162

THE DESIGNER'S DICTIONARY OF COLOR



1

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

1

2

3

4

5

## Palette Variations



C	70
M	0
Y	0
K	0

C	60
M	0
Y	40
K	0

C	45
M	20
Y	100
K	0

C	50
M	0
Y	100
K	0

C	0
M	0
Y	100
K	0



C	70
M	0
Y	10
K	0

C	0
M	65
Y	25
K	0

C	0
M	70
Y	100
K	0

C	0
M	10
Y	100
K	10

C	0
M	0
Y	0
K	25



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

C	0
M	0
Y	100
K	0

C	0
M	0
Y	10
K	0



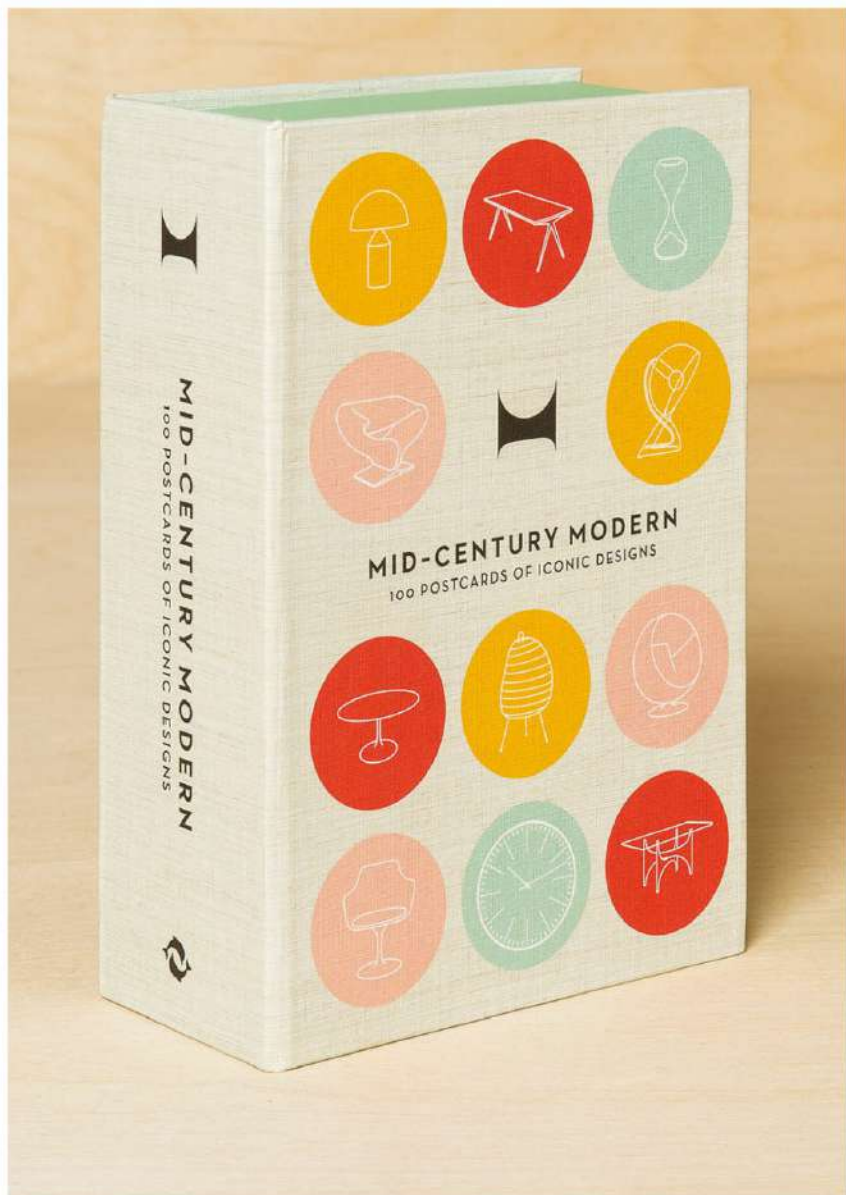
C	20
M	5
Y	0
K	0

C	10
M	0
Y	50
K	0

C	0
M	10
Y	100
K	0

C	0
M	20
Y	50
K	0

C	0
M	0
Y	0
K	25



# Mint

## Mint \ˈmɪnt\

From Old English *mint*, 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** **TOEGANGSBEWIJZEN**  
ACHTERGROND/NIEUWS  
TENTOONSTELLING 2010  
ROUTE/ARCHIEF/LINKS



**ONDERZEEBOOTLOODS WORDT EXPOSITIEHAL**

Rotterdam herbergt vanaf mei de grootste tentoonstellingsruimte van Nederland. Havenbedrijf Rotterdam en Museum Boijmans Van Beuningen gaan samen de leegstaande Onderzebootloods 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.

**AGENDA**

**YESTERDAY**

Opening Notion Motion - Olafur Eliasson

**20/04/2010**

Laatste Weekend! Divided geopend tot eind van de zomer

**29/05/2010**

Opening thematic exhibition by Atelier Van Lieshout

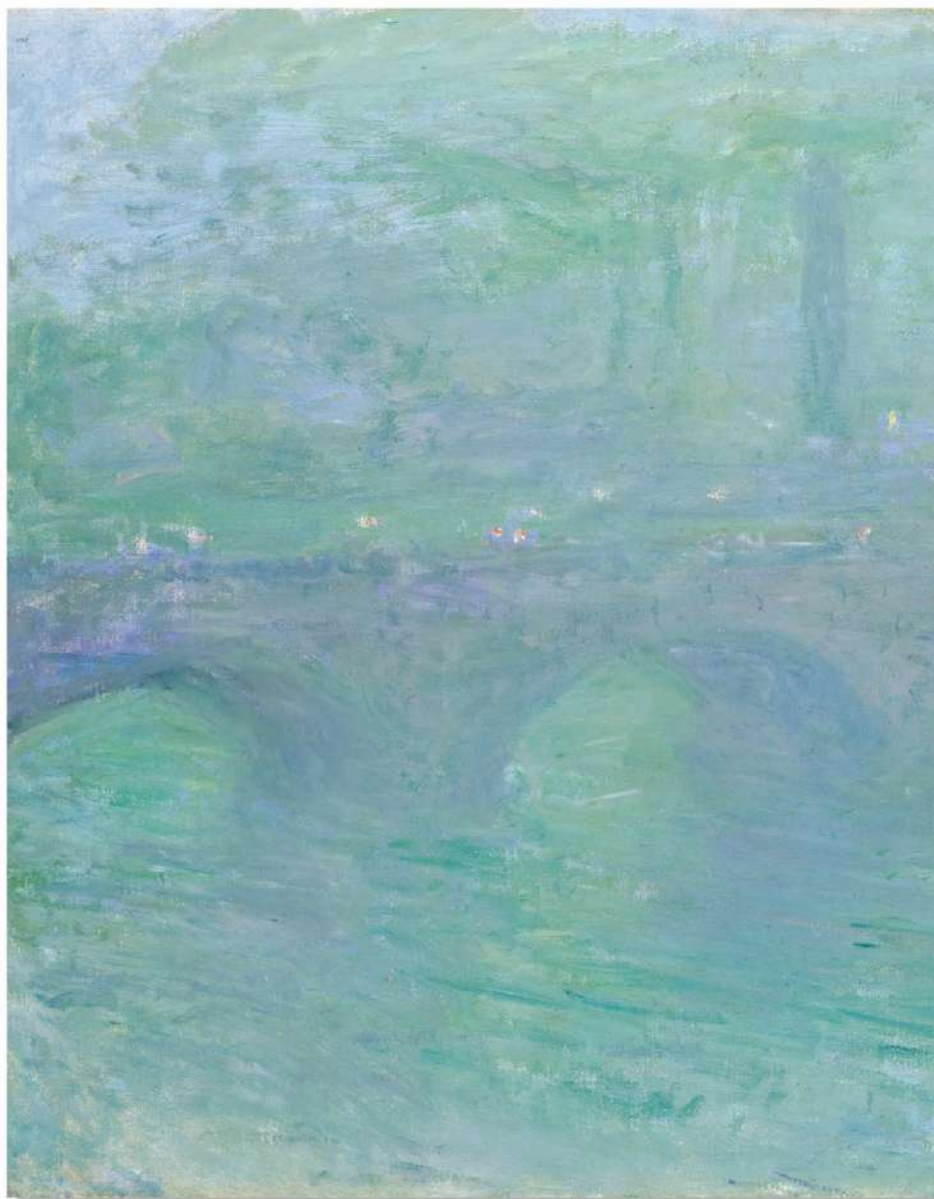
**02/06/2010**

Atelier van Lieshout ontvangt reddot design award

**NEWSFEED**



Museum Boijmans Van Beuningen verkent dit najaar de grenzen van de mode. Hedendaagse modeontwerpers bejegenen zich steeds vaker op het terrein van de beeldende kunst en betrekken op hun beurt de kunstwereld.





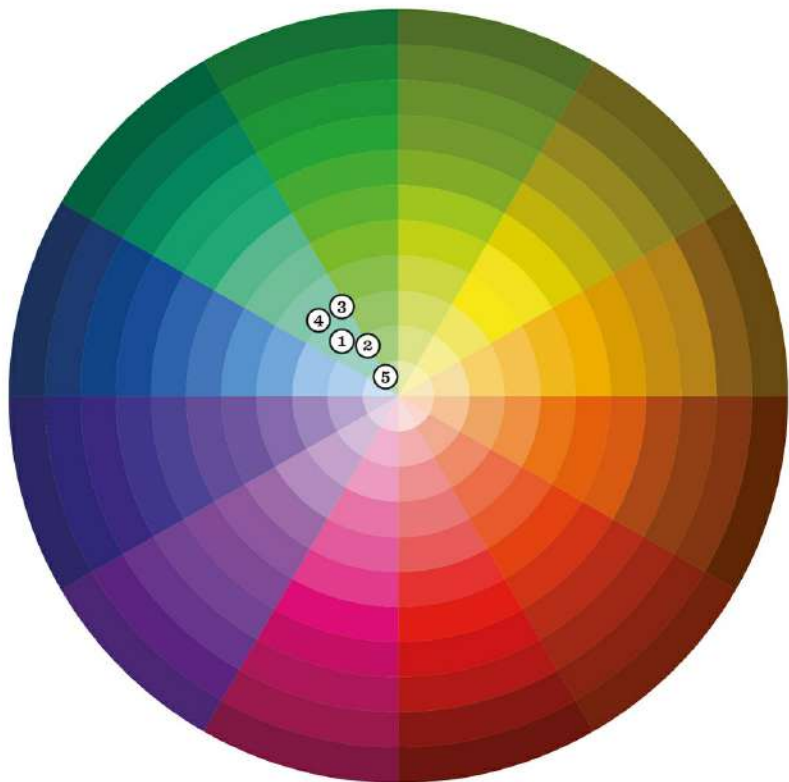
169

LNIN

# Color Range

170

THE DESIGNER'S DICTIONARY OF COLOR



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



## Palette Variations



C	40	C	30	C	0
M	0	M	0	M	80
Y	30	Y	0	Y	60
K	0	K	0	K	0



C	30	C	60	C	70	C	40	C	50
M	0	M	0	M	0	M	0	M	20
Y	50	Y	40	Y	10	Y	40	Y	100
K	0	K	0	K	0	K	0	K	0



C	60	C	0	C	0	C	0	C	0
M	0	M	0	M	0	M	0	M	0
Y	40	Y	0	Y	0	Y	0	Y	0
K	0	K	25	K	50	K	75	K	100



C	40	C	0	C	15	C	0
M	0	M	0	M	15	M	0
Y	40	Y	100	Y	45	Y	0
K	0	K	50	K	0	K	50



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





## Olive

173

SAITO

### Olive \ä-liv\

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)*

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#### 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**

Spen 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.





177

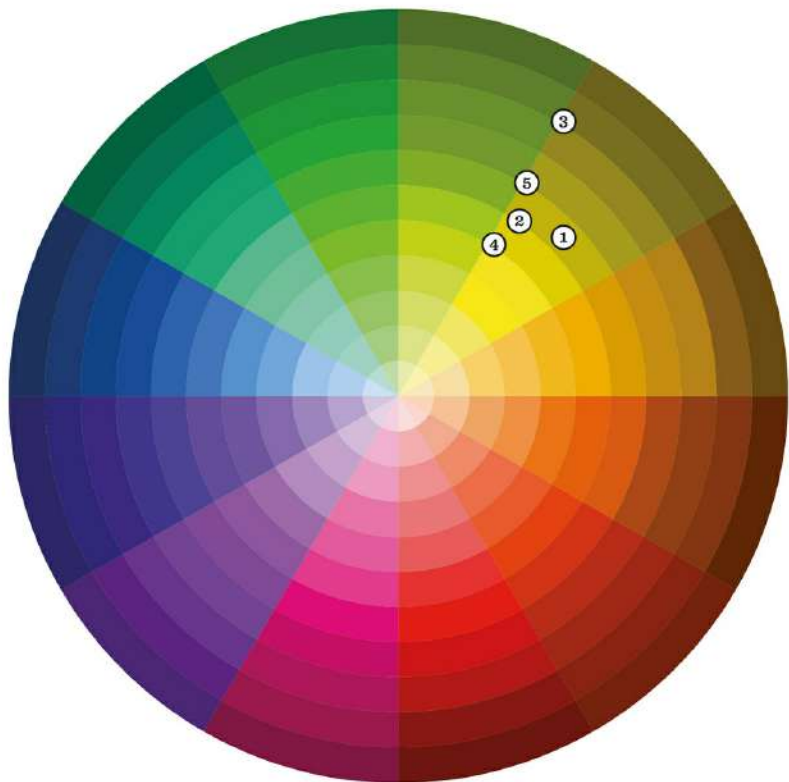
SAITO

## Color Range

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178

THE DESIGNER'S DICTIONARY OF COLOR



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

## Palette Variations



1

C	10
M	0
Y	100
K	30

C	30
M	0
Y	100
K	60

C	15
M	30
Y	100
K	0

C	15
M	15
Y	45
K	0

C	10
M	0
Y	50
K	0



2

C	30
M	20
Y	100
K	0

C	0
M	0
Y	20
K	75

C	40
M	60
Y	100
K	30



3

C	0
M	0
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	25
Y	100
K	0

C	60
M	0
Y	40
K	0

C	0
M	65
Y	25
K	0

C	0
M	70
Y	100
K	0



5

C	25
M	15
Y	60
K	0

C	15
M	15
Y	45
K	0

C	10
M	10
Y	20
K	0

C	15
M	30
Y	30
K	0

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



180

THE DESIGNER'S DICTIONARY OF COLOR

AT THE KRAFT PRINTING COMPANY 333 S. BROAD STREET PHILADELPHIA 7 KINGSLEY 5-3308

Illustrated for the book by Don Bradshaw, copyright by Don Bradshaw

# Turquoise

## Turquoise \tər-koiz\

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

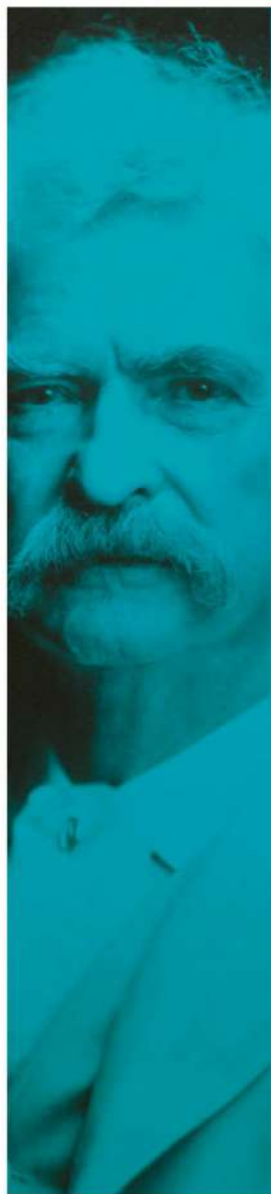
***Burning Settlers Cabin***

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

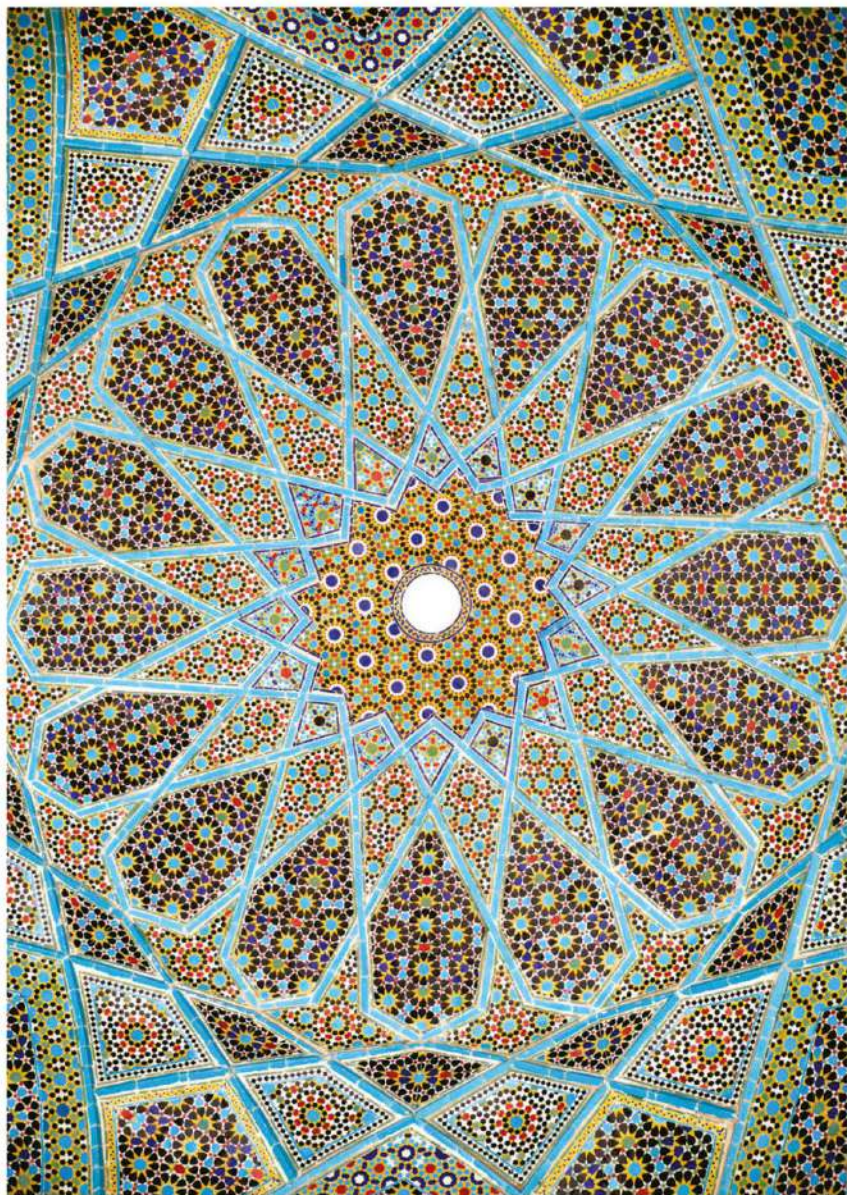
BURNING  
SETTLERS  
CABIN

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

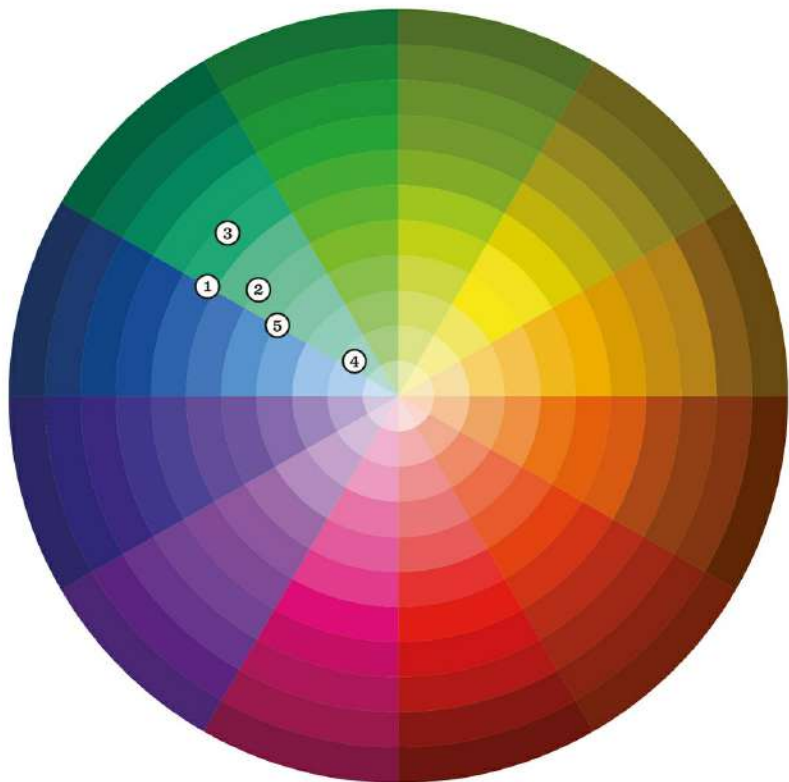
**Sesame**

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	FMS	3125
M	0	G	180		
Y	20	B	205		
K	0				



## Palette Variations



C	60
M	0
Y	20
K	0

C	0
M	0
Y	100
K	50

C	25
M	80
Y	100
K	15

C	90
M	100
Y	15
K	0

C	100
M	70
Y	0
K	0



C	50
M	0
Y	40
K	0

C	0
M	100
Y	0
K	0

C	0
M	10
Y	100
K	0



C	80
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	100



C	30
M	0
Y	20
K	0

C	0
M	20
Y	50
K	0

C	10
M	0
Y	50
K	0

C	0
M	50
Y	20
K	0

C	25
M	0
Y	0
K	0



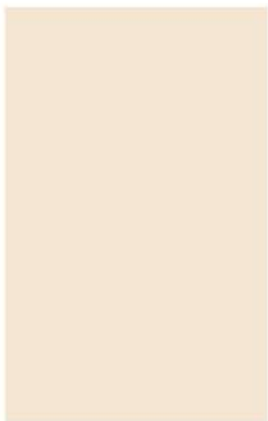
C	60
M	0
Y	10
K	0

C	10
M	0
Y	80
K	0

C	0
M	10
Y	100
K	0

C	0
M	25
Y	100
K	0

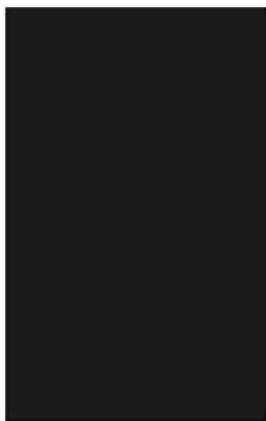
## Neutral Colors



---

BEIGE

190



---

BLACK

198



---

BROWN

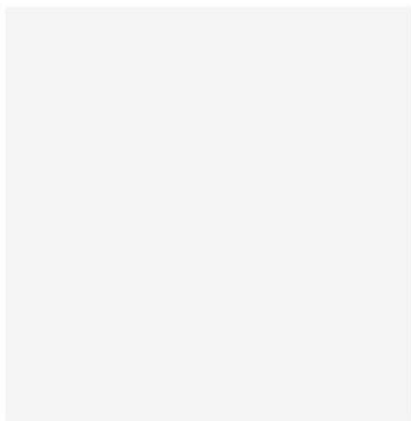
208

---



GRAY

216



WHITE

226





# Beige

191

BEIGE

## Beige \ˈbāzh\

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.

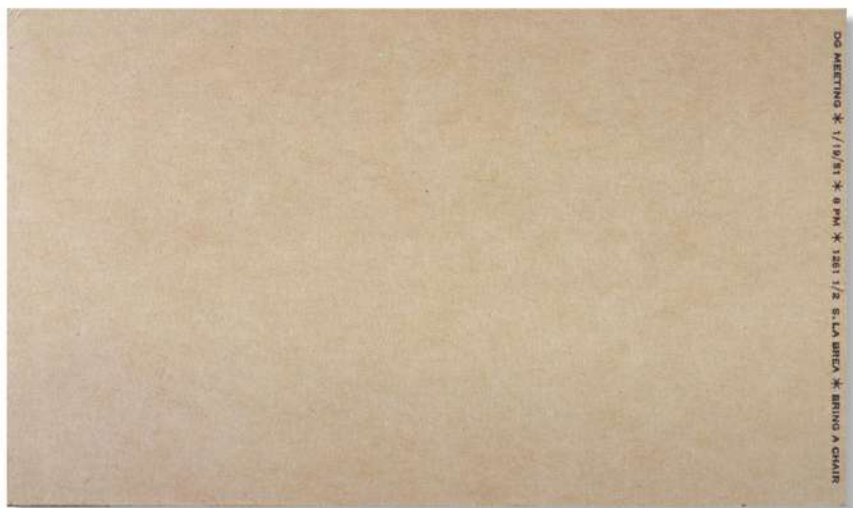
OPPOSITE

**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.





193

SEITE





OPPOSITE

**ChyB 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.

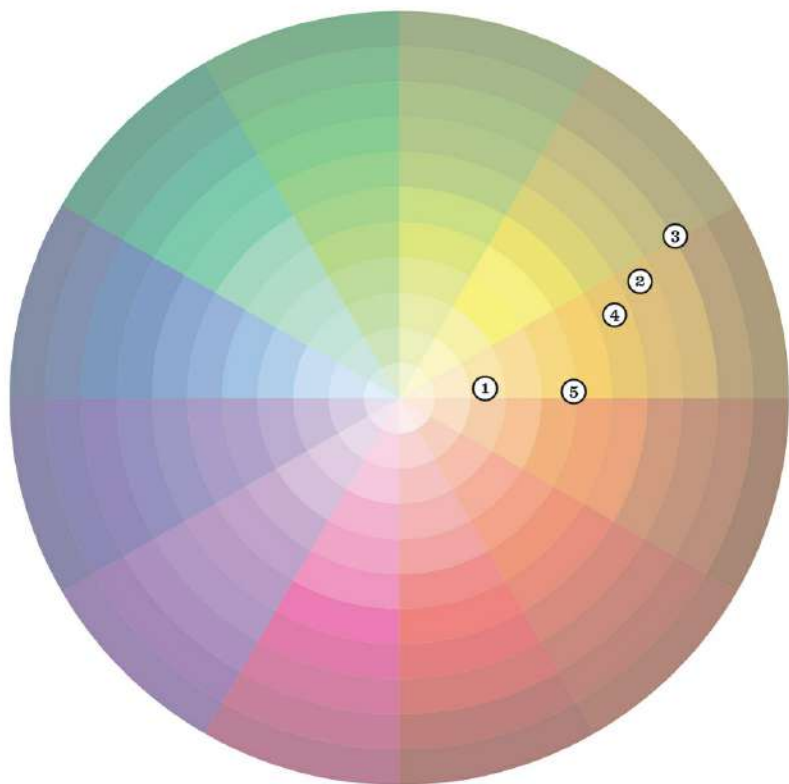


## Color Range

---

196

THE DESIGNER'S DICTIONARY OF COLOR



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



## Palette Variations



1

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



2

C	20
M	20
Y	20
K	0

C	0
M	0
Y	50
K	0



3

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



4

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



5

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

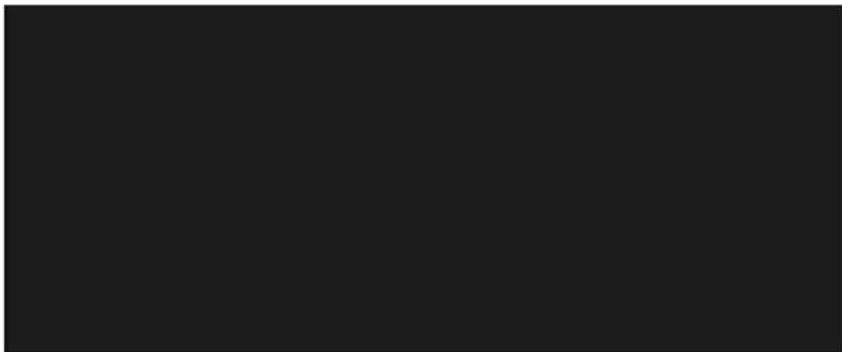
C	0
M	15
Y	0
K	0



CUT YOUR SHOWER SHORT



DO THE GREEN THING



# Black

199

BLACK

## Black \ˈblak\

From the Old English *blæc*, Middle English *blak*; related to Old High German *blah* and to Latin *flagrare* ("to burn"), Greek *phlegēin*

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 Typographie**

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.

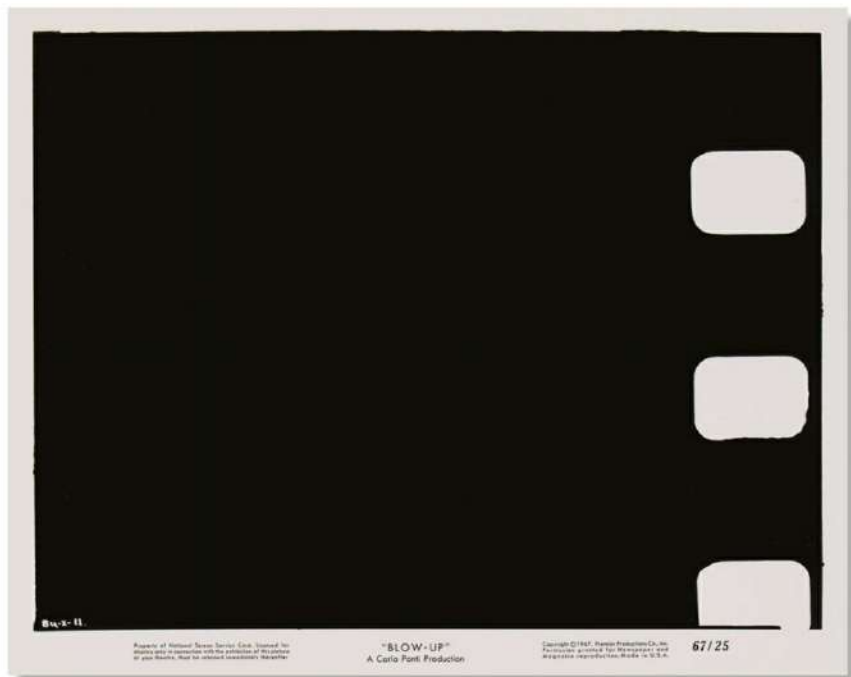
OPPOSITE

**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.





203

BLACK



## 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

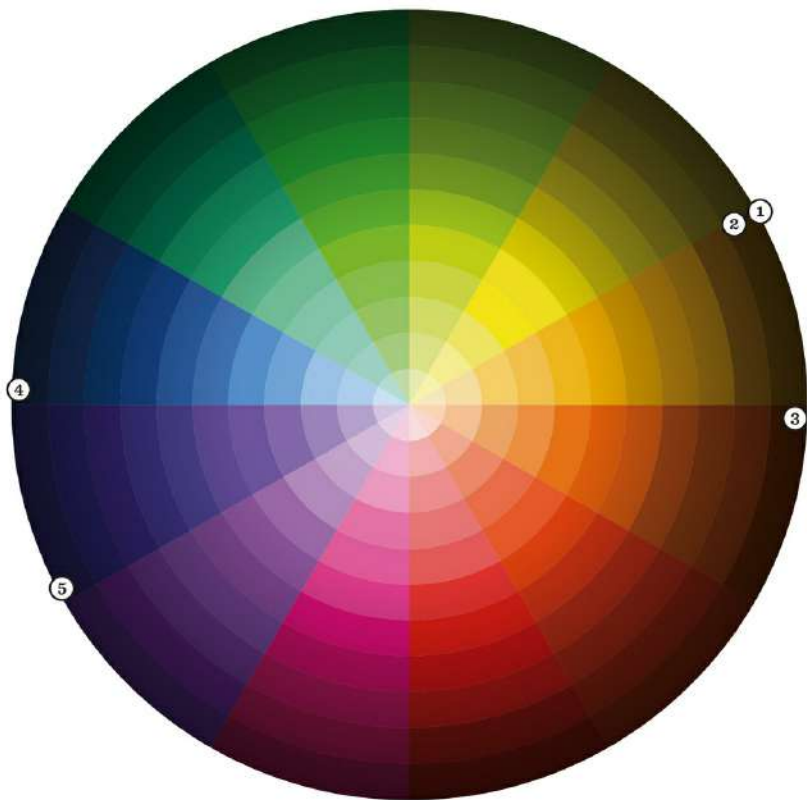
*John Williams*

## Color Range

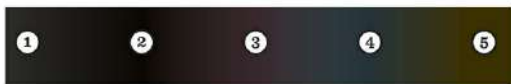
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206

THE DESIGNER'S DICTIONARY OF COLOR



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



## Palette Variations



C	0
M	0
Y	0
K	100

C	0
M	0
Y	0
K	0



C	50
M	50
Y	50
K	100

C	0
M	100
Y	100
K	0

C	0
M	0
Y	0
K	25

C	0
M	10
Y	100
K	0



C	60
M	70
Y	50
K	70

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	35
M	0
Y	0
K	90

C	0
M	90
Y	100
K	0

C	0
M	0
Y	0
K	0



C	0
M	20
Y	85
K	90

C	0
M	0
Y	50
K	0

C	15
M	15
Y	45
K	0

C	0
M	0
Y	0
K	25

PARK CITY, UTAH • JANUARY 19-29, 2006

25  
YEARS  
OF  
SUNDANCE  
FILM FESTIVAL

SUNDANCE  
FILM FESTIVAL

06



## Brown

### **Brown** \ˈbraɪn\

From Old English *brūn*, similar to Dutch *bruin*, German *braun*, Old Norse *brúnn*, 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

*LV Damier 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 WOODS PROJECTS ADMINISTRATION 1120000 ART PROJECT INC.



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 - ca. 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.

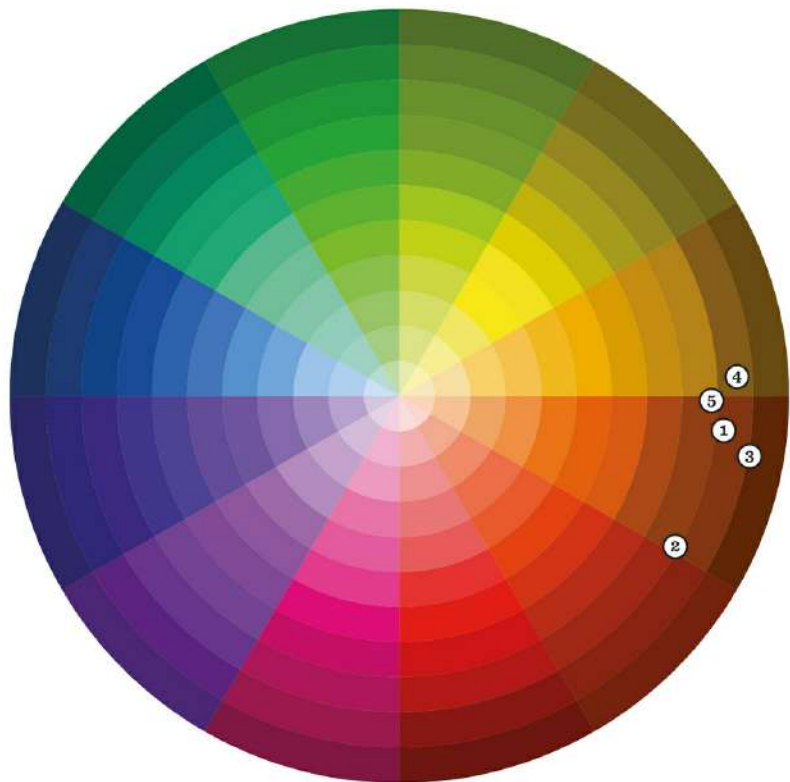


## Color Range

---

214

THE DESIGNER'S DICTIONARY OF COLOR



1

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

1

2

3

4

5

## Palette Variations



<b>1</b>				
C 0	C 0	C 0	C 0	C 20
M 60	M 25	M 70	M 0	M 40
Y 100	Y 100	Y 100	Y 50	Y 100
K 45	K 0	K 0	K 0	K 0



<b>2</b>			
C 30	C 0	C 0	C 0
M 95	M 10	M 0	M 0
Y 100	Y 100	Y 0	Y 0
K 35	K 0	K 25	K 5



<b>3</b>				
C 30	C 0	C 0	C 0	C 0
M 80	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



<b>4</b>			
C 40	C 25	C 15	C 100
M 60	M 0	M 0	M 50
Y 100	Y 0	Y 100	Y 0
K 30	K 25	K 0	K 30



<b>5</b>				
C 25	C 0	C 0	C 90	C 100
M 65	M 0	M 100	M 100	M 70
Y 100	Y 100	Y 100	Y 15	Y 0
K 15	K 50	K 50	K 0	K 0

215

BROWN

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  
*10:58:20 PM 7:30:69*  
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**

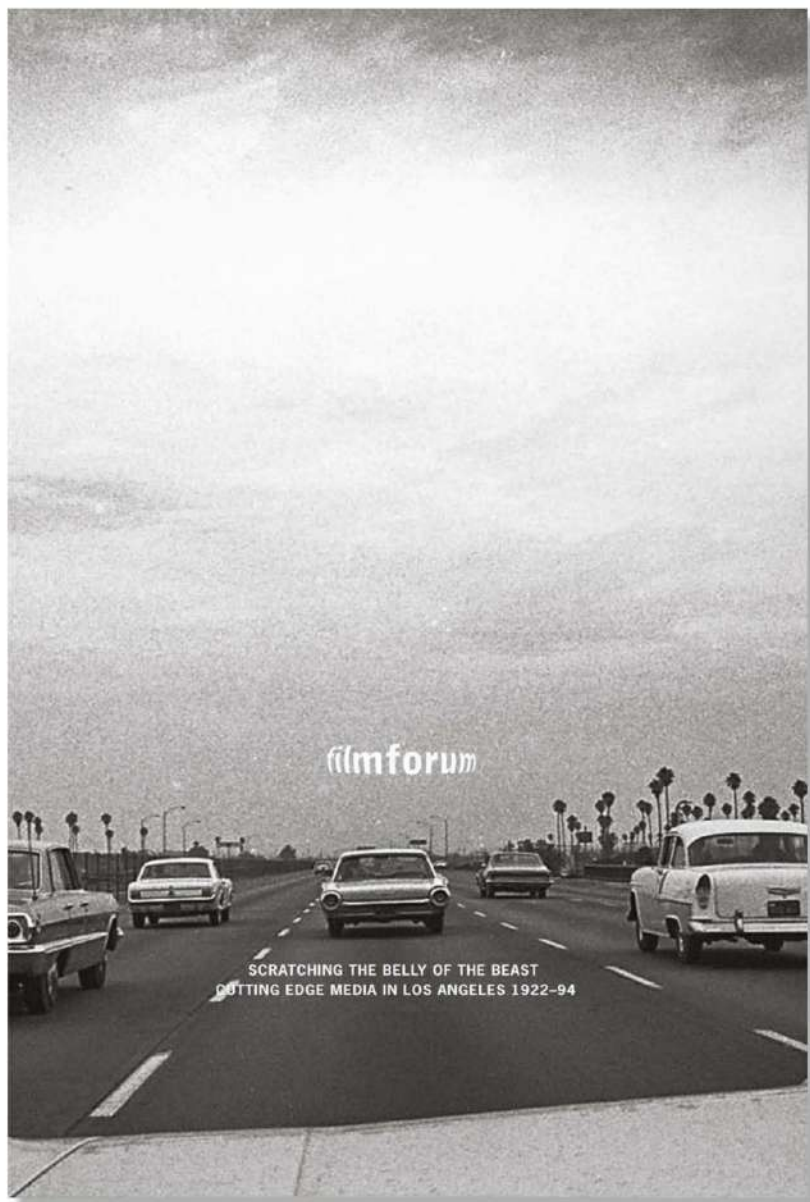
Typically, designers avoid a "gray" page. Here, Lubalin embraces the gray page. He creates a broadside using the entire book of Genesis. The strict columns create a rhythm of gray and white stripes.



In the beginning  
**G**od created  
the heaven  
and the earth.

*[The main body of the page is filled with a dense, repeating pattern of the text "In the beginning God created the heaven and the earth." in a very small font, creating a textured, mosaic-like effect.]*

genesis



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.

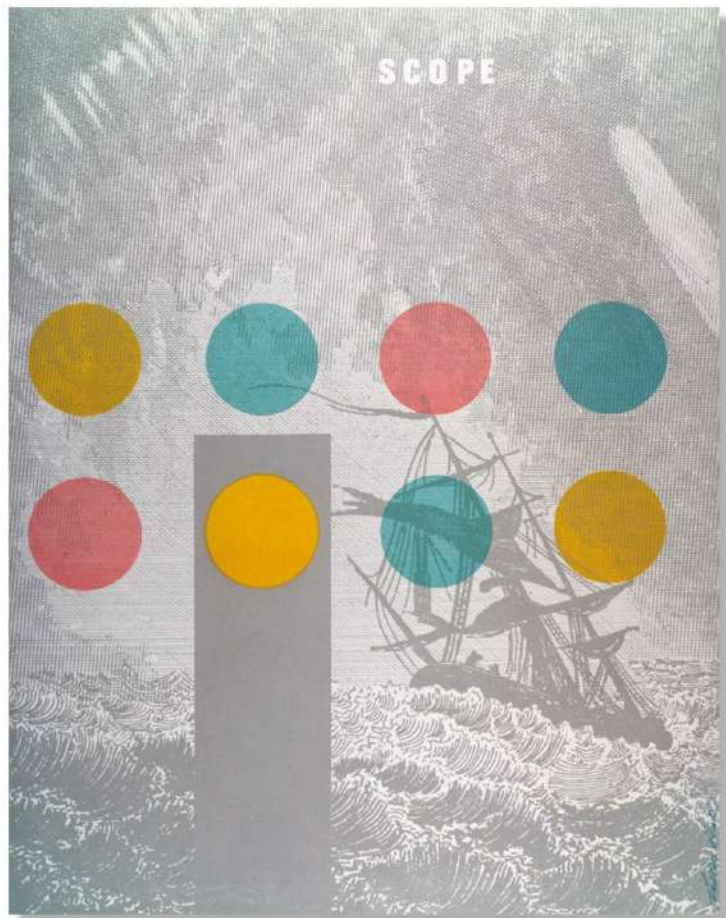
BELOW

**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.



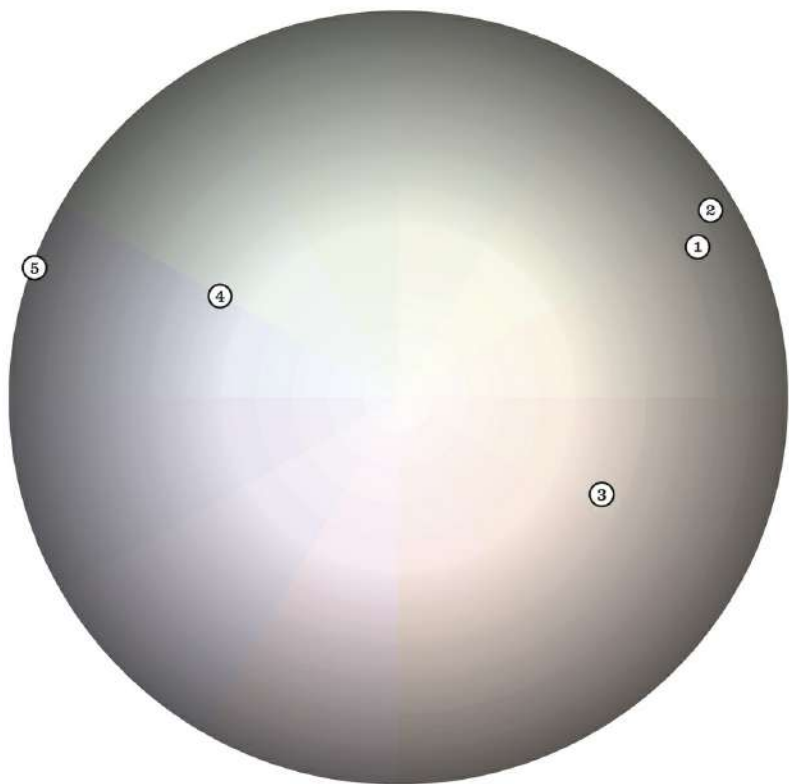


## Color Range

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224

THE DESIGNER'S DICTIONARY OF COLOR



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



## Palette Variations



C	0
M	0
Y	0
K	50

C	0
M	0
Y	0
K	0



C	0
M	0
Y	0
K	75

C	0
M	100
Y	100
K	0

C	0
M	0
Y	0
K	25

C	0
M	10
Y	100
K	0



C	20
M	20
Y	20
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	0
M	0
Y	20
K	75

C	0
M	90
Y	100
K	0

C	0
M	0
Y	0
K	0



C	0
M	0
Y	0
K	90

C	0
M	0
Y	50
K	0

C	15
M	15
Y	45
K	0

C	0
M	0
Y	0
K	25



# White

## White \hwit\

From before 900 CE, late Old English *hwit*, 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

*Gastrotypographisches Assemblage*  
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.

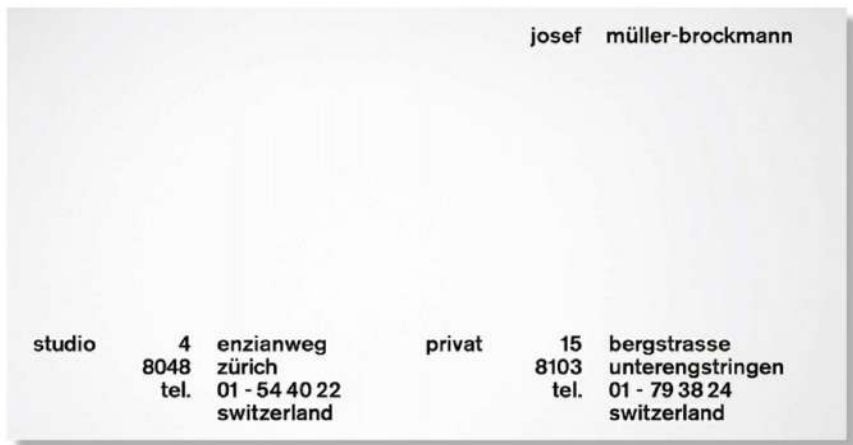
OPPOSITE

**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.







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.

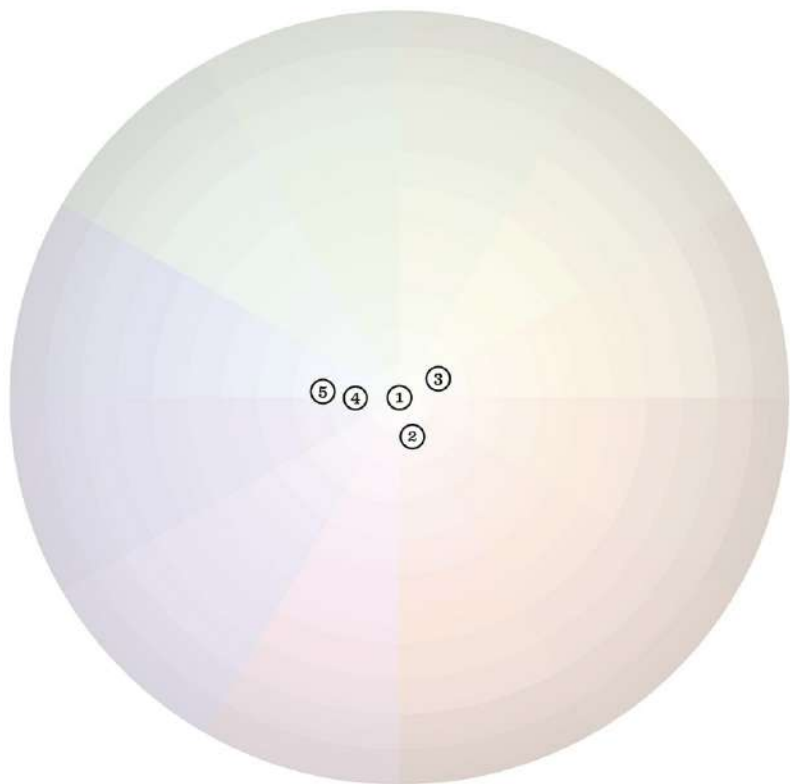


## Color Range

---

232

THE DESIGNER'S DICTIONARY OF COLOR



1

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

①

②

③

④

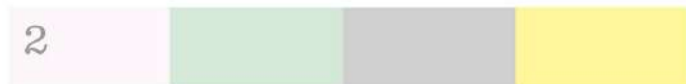
⑤

## Palette Variations



C	0
M	0
Y	0
K	0

C	0
M	0
Y	0
K	100



C	0
M	5
Y	0
K	0

C	20
M	0
Y	20
K	0

C	0
M	0
Y	0
K	25

C	0
M	0
Y	50
K	0



C	0
M	0
Y	10
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	0
M	0
Y	0
K	5

C	0
M	80
Y	100
K	0

C	0
M	0
Y	0
K	100

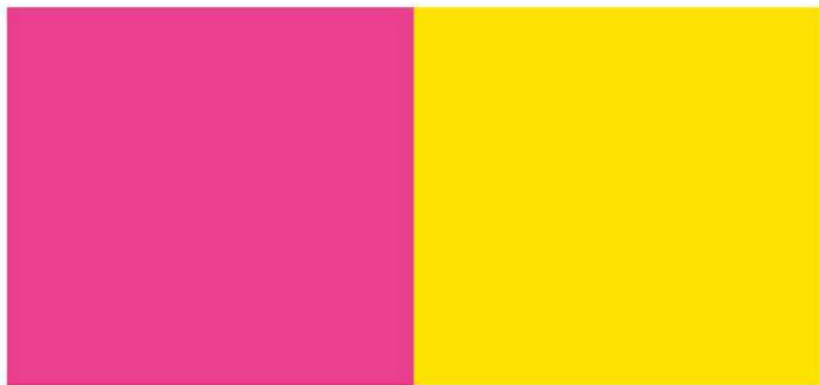


C	5
M	0
Y	0
K	0

C	15
M	15
Y	45
K	0

C	0
M	0
Y	0
K	25

## Specialty Colors



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FLUORESCENT

**236**

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METALLIC

244

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235

SPECIALTY COLORS





## 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

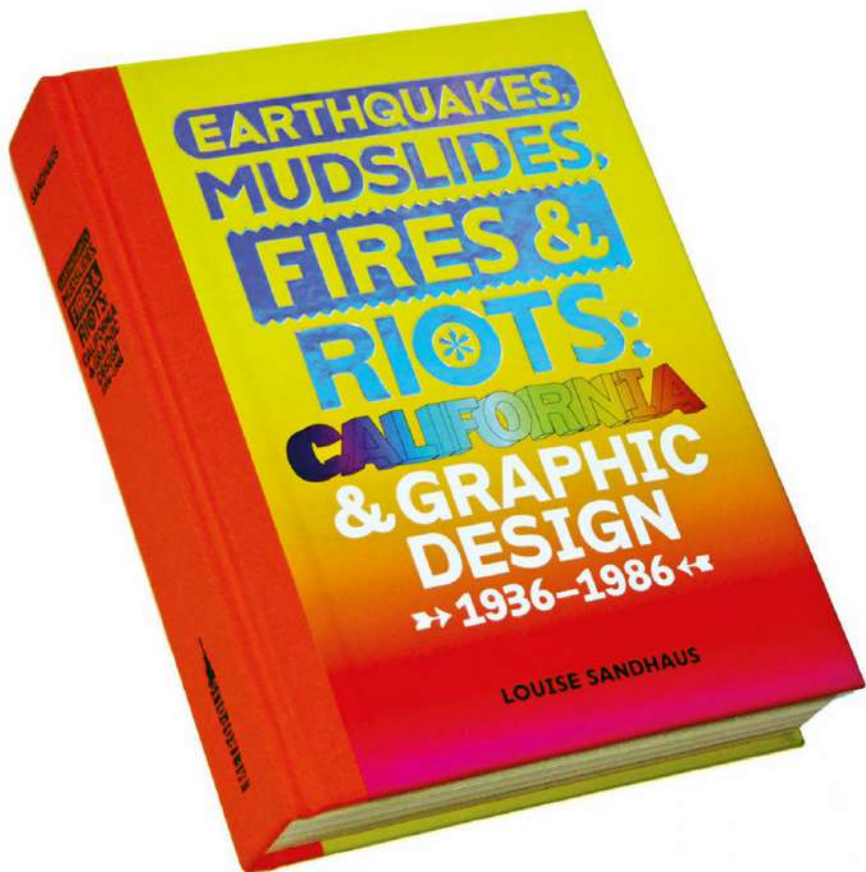
This is the first publication to capture the enormous body of visually ecstatic graphic design that emanated from California throughout most of the 20th century.

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.



**BASE**

BRIDGING ART AND SCIENCE EDUCATION



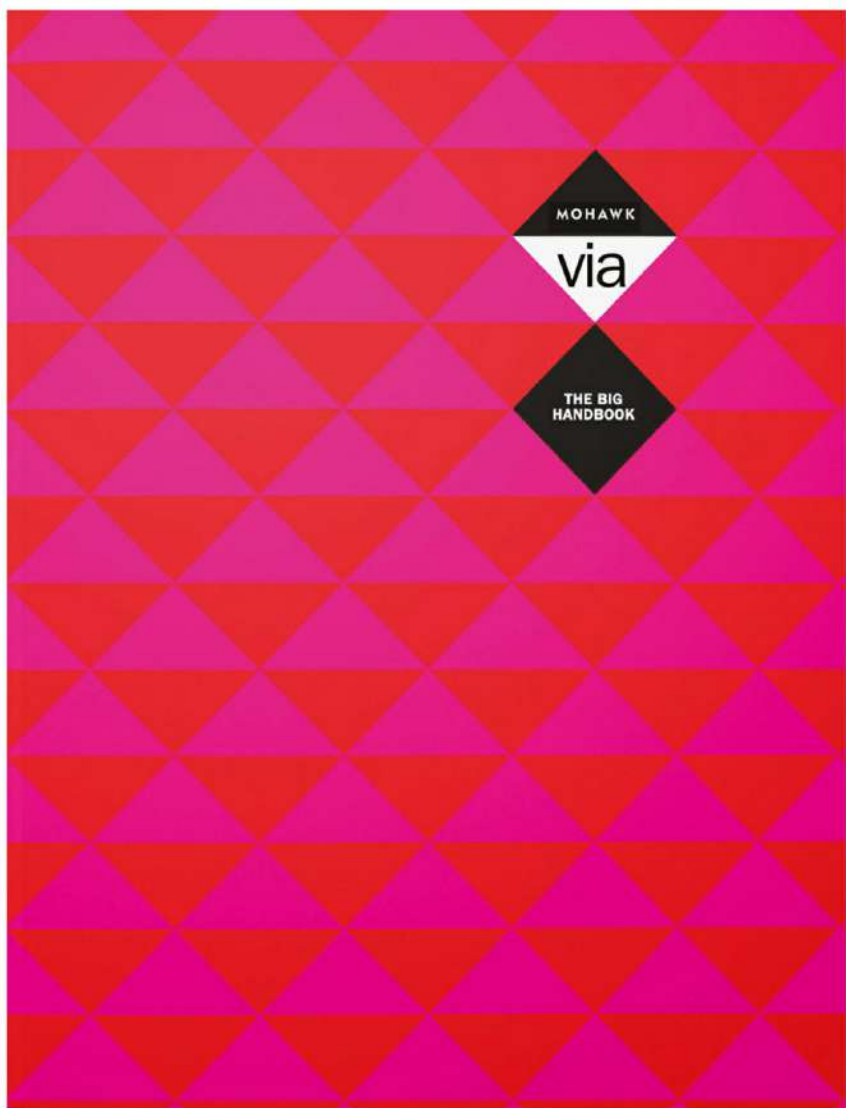
**IMAGINATION  
IS THE BASE  
OF CREATION.  
CREATIVITY IS  
JUST PIECING  
THINGS  
TOGETHER.**

[basemuseum.edu](http://basemuseum.edu)

find us: Pier 15 San Francisco

239

FLUORESCENT



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

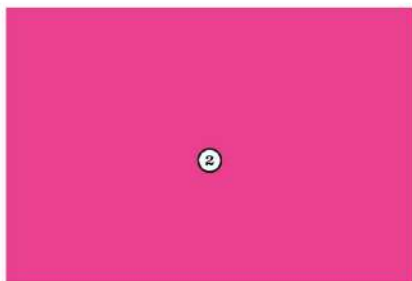
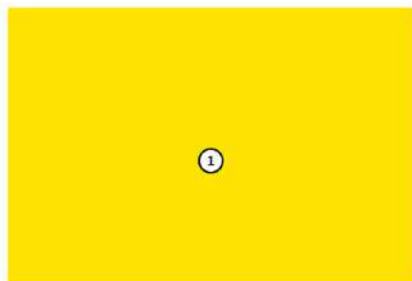
Hill & Friends is a luxury yet functional bag brand with a subversive wink. Construct designed a simple and elegant mark and used fluorescent pink as an unexpected element.



## Color Range

242

THE DESIGNER'S DICTIONARY OF COLOR



CMYK only

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

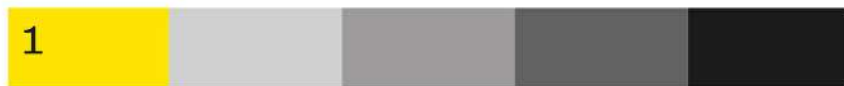
## Palette Variations



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



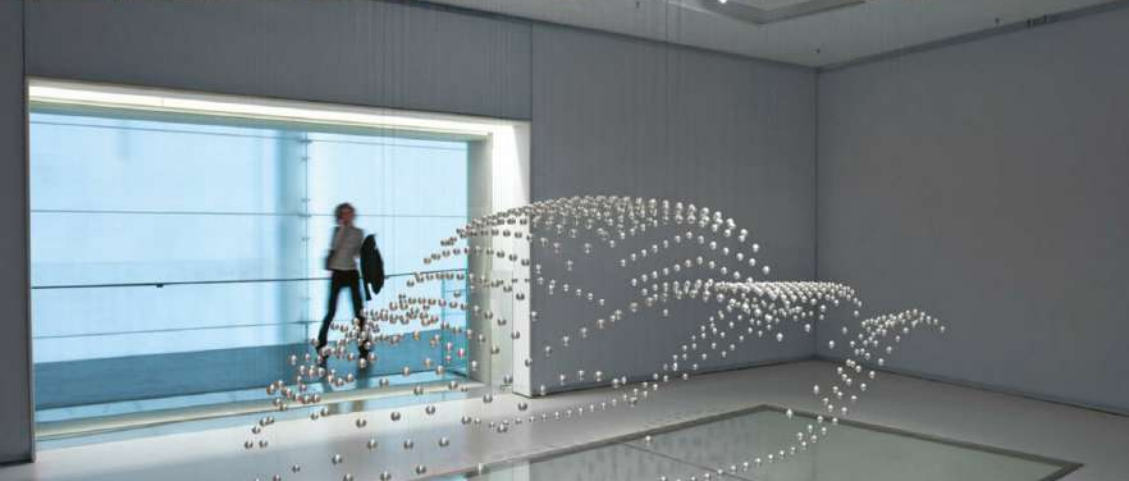
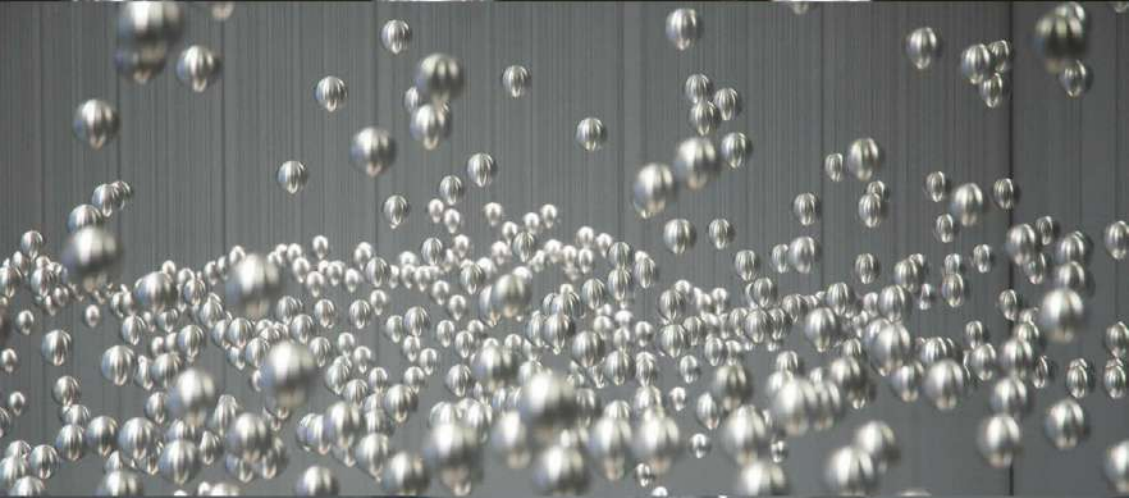
R	255	C	0	C	0	C	0
G	233	M	0	M	0	M	0
B	0	Y	0	Y	0	Y	0
PMS	803	K	25	K	50	K	75



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-ˈtā-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, and explain the golden mean. Shown here is the contribution from Homework.

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246

THE DESIGNER'S DICTIONARY OF COLOR



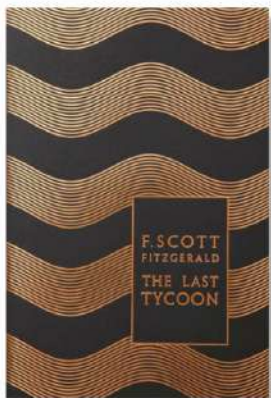
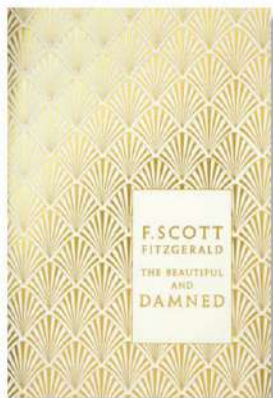
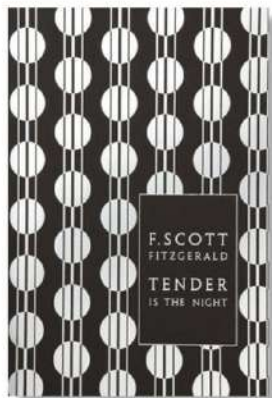
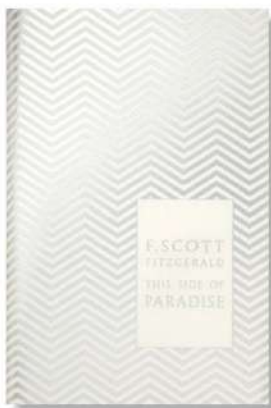
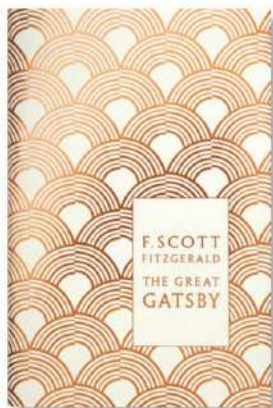
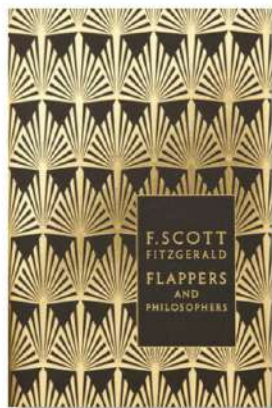
BELOW

*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.



247

METALLIC

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.





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.



251

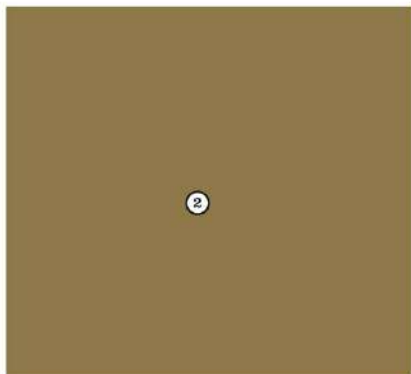
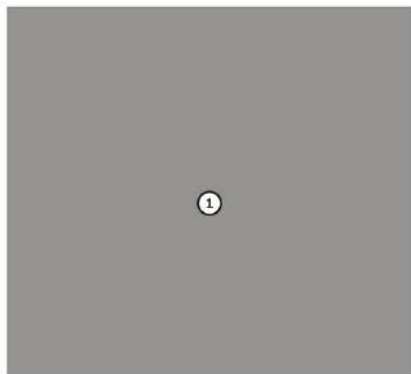
METALLIC

## Color Range

---

252

THE DESIGNER'S DICTIONARY OF COLOR



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

253

METALLIC

# Contributors

AIGA	128, 130
Akatsuka, Keiko	76
Alcorn, John	150, 151
ALM Project, Inc.	36
Amar, Haim	28, 29
Anderson, Charles S.	100, 101
Anderson, Gail	94, 95
Antonioni, Michelangelo	202
Apger, Virgil	78
Arnett, Dana	68, 69
Art+Com Studios	244, 245
Bantjes, Marian	42, 43
Barnes, Edward Larrabee	134
Base Merimée	44
Beall, Lester	130, 221
Bickford's Australia Pty, Ltd.	195
Bierut, Michael	111, 198, 199
Bitters, Stan	46, 47
Bobbe, Danny	71
Bologna, Matteo, Mucca	58, 59
Bottaga Louie	71
Boylan Bottling Co.	230, 231
Bradley, Will	182
Briggs, Ken	78, 79
Cartlidge Levene	138, 139
Casa Rex	194, 195
Chéret, Jules	22, 23
Colle+McVoy	46
Communication Arts	114, 115
Collins, Brian	70, 71, 146, 147
Collins	146, 147
Construct	241
Courtright, Hernando	62
Coyne, Richard	114, 115
Daimler-Benz, Daimler AG	248
Danne & Blackburn	84
Danne, Richard	84, 148, 149
Danziger, Louis	192
de Tonlouse-Lautrec, Henri	52
De'Longhi	176, 177
Design Observer	140, 141

Doyle Partners	134, 135
Doyle, Stephen	134, 135
Eames, Charles and Ray	125
Eames, Ray	94
Eames Office, Courtesy of Maharam	94
Eight and a Half, New York, Ltd.	102, 103, 104
Eisenstaedt, Alfred	26, 27
Fraser, William A.	222
French Ministry of Culture	44
Friend of a Friend	142, 148
General Motors	30, 166
Gibson, Erica	71
Gifford, Sanford Robinson	60, 61, 62
Gips & Danne	148, 149
Godard, André	184, 185
GraphicDesign&	246
Graves, Robert	110, 111
Haiqualsyah, Bobby	195
Heath, Edith	213
Heiman, Eric	20, 21, 210, 211, 213
Helfand, Jessica	140, 141
Herman Miller	88
Here Design	164, 165, 185
Studio Hinrichs	84, 85
Hirt, J.	212, 213
Hische, Jessica	96, 152, 153
Hoppe, Paul	28
Hopper, Edward	132
Jarvis, Tim	226, 227
Johnston, Frances Benjamin	156, 157
Kamekura, Yusaku	82, 83
Keiko Akatsuka & Associates	76
King, Spen	174
Knoll, Inc.	54, 55, 122
Kratka, Charles	45
Lacia	176
Lance Wyman	34, 35, 166
Larsen, Jack Lenor	104, 105
Lenica, Jan	132, 133
Loesch, Uwe	88, 89
LSD (Louise Sandhaus Design)	62, 63, 238

Lubalin, Herb	218, 219
Madden, Andrea Lenardin	36
Madden, Don	180, 181
Mead, Larkin Goldsmith	158, 159
Mende Design	159
Mende, Jeremy	159
Meraz, Paola	238, 239
Monet, Claude	167, 168, 169
Morla Design	86, 87, 190, 191, 228, 229
Morla, Jennifer	86, 87, 190, 191, 228, 229
Morris, William	20
Müller-Brockmann, Josef	120, 121, 228
Murphy, Su	108, 109
Nakatani, Yoshihide	18, 19
Nederlands Fotomuseum	218
Office	174, 175
Pearson, David	216, 217
Pentagram	111, 112, 113, 198, 199
Platner, Warren	250
Preti, Ermenegildo	23
Raggi, Pierluigi	23
Rogers, Bruce	86
Saarinen, Eero	54, 55
Sandhaus, Louise	62, 63, 238
Sargent, John Singer	202, 203
Scandinavian Design Group	130, 131
Scher, Paula	69, 111, 112, 113
Schultz, Derrick	62, 63, 238
Shirrina, Olga, REX/Shutterstock	78
Siegler, Bonnie	102, 103, 104
Bickford-Smith, Coralie	247
Spiekermann, Erik	115
SpotCo	94, 95
Strozzi, Zanobi	251
Studio Uwe Loesch	88, 89
Supply	36, 38, 39
Szabados, Simona	192, 193
Tanaka, Ikko	122, 123
Tara, Bill	114, 115
The Royal Studio	236, 237
Thonik	160, 161, 167

Tiffany, Louis Comfort	142, 143
Tinnes, Andrea	52, 53
Toyohara, Kunichika	92, 93
Tscherny, George	88
Tschichold, Jan	200, 201, 202
Typecuts	52, 53
United States Armed Forces	172, 173
Van Dam, Bob	218
van Gogh, Vincent	140
Vanderbyl Design	152, 222, 223, 231
Vanderbyl, Michael	152, 222, 223, 231
VSA Partners, Inc.	68, 69
Volume S.F.	20, 21, 210, 211, 213
W&P Design	230, 231
Winkler, Dietmar	204
Wolf, Henry	128, 129
Wolf Olins	108, 109
Work Projects Administration	212, 213
Wyman, Lance	34, 35, 166

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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.

**Sean Adams** is a founding partner of the award-winning California design firm Adams-Morioka and has been cited as one of the forty most important people shaping design internationally. He is a former AIGA national president and was awarded the AIGA medal, the design profession's highest honor. He is the Director of the Graphic Design Graduate Program at Art-Center College of Design. Sean is the coauthor of *Logo Design Workbook* and author of the series *Masters of Design*. He lives and works in Los Angeles.

**Jessica Helfand** is a designer, author, and educator. She is a founding editor of *Design Observer*, a lecturer at Yale College, senior critic at Yale School of Art, and an artist in residence at the Yale Institute for Network Science. She is a member of Alliance Graphique Internationale and a recent laureate of the Art Director's Hall of Fame.

