

THE IMPLICATIONS OF COLOR
AS USED IN ADVERTISING

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Chapter 1

INTRODUCTION

The implications and influence of the use of color in magazine advertisements is an area that has had little investigation. There is almost no specific information to help students of marketing gain insight into the implications and influence of the primary colors (red, yellow, blue) and the secondary colors (orange, green, purple) in advertising. These students are frequently seeking training and employment in various marketing occupations. The students are usually enrolled in pre-business, accounting, or the mid-management program at the community college. Typically the group has an educational objective of at least a two-year degree from the community college or a baccalaureate degree in Business Administration. Occasionally, students seek only the one-year marketing certificate program offered at the community college.

The objective of the study was to research information regarding the implications and influence of color in magazine advertisements and present it in usable lecture form for the instructor. More specifically, it was the objective that the material compiled would improve the students' understanding and awareness of the six primary and secondary colors as used in advertising.

Danger pointed out that color is a complex and curious subject which has interested the human race since the dawn of time and that hundreds of books have been written about the physics of color, the

technology of color, and the artists' use of color. But, Danger noted, comparatively little has been written on the marketing aspects of color which he found surprising because this is an important factor in almost every commercial situation. Danger further stated that in marketing it is often of vital importance to choose the correct color or colors if sales are to be maintained.¹

Birren explained that while any number of books have been written on the subject of color theory, harmony, and aesthetics, it is unique for an author to depart from that which is personal and temperamental in color to that which is objective and rational.²

In his book, Selling Color to People, Birren stated:

In aesthetics and the fine arts matters of taste are personal and are hardly subject to debate. . . . In commercial fields, however, there are definite measurements and proofs. The beautiful colors are the ones that sell; the ugly colors are the ones that don't.³

Cheskin pointed out:

The most effective way for changing the conditioned reflexes of the great masses of "normal" people is by advertising--continuous and constant repetition of psychologically potent words, images, and colors.⁴

¹Eric P. Danger, Using Color to Sell (London: Gower Press Limited, 1968), p. xi.

²Ibid., p. ix.

³Faber Birren, Selling Color to People (New York: University Books, 1956), p. 15.

⁴Louis Cheskin, Color for Profit (New York: Liveright Publishing Corporation, 1951), p. 37.

As Danger indicated, there is little argument with the statement that color is essential to advertising, and the main problem is to decide what is the right color.¹

The Problem

Statement of the Problem

The purpose of this study was to discover and develop advertising material specifically related to the use of the primary and secondary colors and their implications and influence as used in color advertisements found in magazines.

Importance of the Study

To help the instructor of advertising in presenting information on how the primary and secondary colors can be used in advertising, this presentation of information will help to clarify the implications associated with each of these colors. In addition, the material presented was related to a selected group of then current advertisements. These ads were used to demonstrate the implications and influence of each color.

Of secondary value, this material should become meaningful to the students who receive the instruction. The desired outcome was to improve awareness of each color and the effects it has when used in advertisements. Of possible additional value was the improvement of the students' limited ability to use color in the design of

¹Danger, op. cit., p. 185.

advertisements. This proper use of color would help achieve the desired outcome from the advertisement.

The need for this study became apparent as the result of in-class instruction in a community college course in fundamental advertising. The search for texts and lecture material revealed a lack of concise information dealing with the use of color in advertising.

Delimitations

The material dealing with color was delimited to the three primary colors and the three secondary colors. The study dealt with the implications that are generally associated with each color in these two groups. For example, red is considered to be dramatic while purple is a regal color.¹

This material was strictly delimited to the implications that have been associated with each group of colors, primary and secondary. There was no intent to analyze personal taste, personality, or individual outlooks. It was not the purpose of this study to delve into the deep psychological meaning of color. This study dealt specifically with the implications of the use of color in magazine advertisements.

The material presented was directed toward the beginning student in a community college advertising class. The intent of the paper was to gather reference material for each of the primary and secondary colors.

¹Melvin S. Hatchett, Merchandise Display (Austin, Texas: The University of Texas at Austin, 1972), p. 93.

Limitations

The primary limitation on this study was the limited resources available. This limitation was demonstrated in the statement that comparatively little has been written on the marketing aspects of color.¹

An additional limitation was the frequent occurrence of material written on an elementary or superficial level. Few authors or experts in the field of advertising will reveal trade secrets.

Another limitation that occurred was the lack of true depth of reference sources in any one library.

Definitions of Terms

Advertising

"The Definitions Committee of the American Marketing Association defines advertising as 'any paid form of nonpersonal presentation and promotion of ideas, goods, or services by an identified sponsor.'²

Color

Webster defines color as follows:

a phenomenon of light . . . or visual perception that enables one to differentiate otherwise identical objects.

¹Eric P. Danger, Using Color to Sell (London: Gower Press Limited, 1968), p. xi.

²Raymond E. Glos and Harold A. Baker, Business: Its Nature and Environment (Dallas, Texas: Southwestern Publishing Company, 1967), p. 249.

Color is the general term for any quality of light distinguishable by the visual sense, but it specifically applies to the property of things seen as red, yellow, blue¹

This group, red, yellow, and blue, is commonly referred to as the primary colors.

Primary Colors.

The first three colors, red, blue, and yellow, are known as primary colors because they are independent . . . and . . . cannot be produced by combining other colors; all other colors . . . are . . . produced by mixing any two primary colors.²

Secondary Colors.

The secondary colors . . . orange, green, and purple, are . . . produced only by the mixing of two primary colors. For example, the mixing of red and yellow will produce orange; yellow and blue creates green; red and blue make purple.³

Magazine Advertising

Magazine advertisements "provide the finest color reproduction and give the advertiser the opportunity to convey a feeling of quality for his product."⁴ Advertising in magazines allows for a greater degree of selectivity in reader audience with a like increase in cost.⁵

¹Webster's Seventh New Collegiate Dictionary (Springfield, Massachusetts: G. & C. Merriam Company, 1963), p. 163.

²Melvin S. Hatchett, Merchandise Display (Austin, Texas: The University of Texas at Austin, 1972), p. 91.

³Ibid.

⁴Otto Kleppner, Advertising Procedure, 5th Edition (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966), p. 198.

⁵Ibid.

Company or Brand Image

. . . the manner in which a company and its products are sized up by the consumer in terms of the criteria he uses for this purpose. The sum total of this process of evaluation represents . . . the image. The term evaluation criteria refers to specifications used by the consumer in comparing products and brands inclusive of . . . price and performance . . . results of experience, attitudes, and family influences. This information is stored in the . . . central control unit . . . for use during the comparison process . . . of products and service.¹

Implication

The act of implicating or the state of being implicated, class connection; a logical relation between two propositions, a statement exhibiting a relation of implication, something implied.²

"Allusion, inference, hint."³

Imply

"To involve or indicate by inference, association, or necessary consequence rather than by direct statement. To contain potentially; to express indirectly. Synonym: suggest."⁴

"Insinuate, hint."⁵

¹James F. Engel, Hugh G. Wales, and Martin R. Warshaw, Promotional Strategy (Homewood, Illinois: Richard D. Irwin, Inc., 1971), p. 129.

²Webster's Seventh New Collegiate Dictionary (Springfield, Massachusetts: G. & C. Merriam Company, 1963), p. 419.

³C. O. Sylvester Mawson, Roget's Thesaurus of the English Language in Dictionary Form (Garden City, New York: Garden City Books, 1940), p. 236.

⁴Webster's Seventh New Collegiate Dictionary, loc. cit.

⁵Mawson, loc. cit.

Methods of Procedure

The material was gathered with the specific objective of dealing only with color implication. Careful examination of reference material was necessary to eliminate those materials that were psychologically centered. Only reference material that related to the general implications a color possesses in its use and appearance was considered acceptable.

The primary emphasis of the study was a search for appropriate reference material. This search to discover and develop material pertaining to color's use in advertising was performed as follows. The starting point was the perusal of:

1. Card Catalog
2. Reader's Guide to Periodical Literature
3. Business Education Index
4. ERIC--Educational Resources Information Center
5. Psychological Abstracts
6. Wall Street Journal Index
7. Advertising Age Index
8. Printer's Ink Index
9. Master's Thesis Index, Kansas State Teachers College and Kansas State University
10. Master's Research Papers Index, Business Department, Kansas State Teachers College

Appropriate reference material was then checked for availability at the following libraries:

1. Kansas State Teachers College
2. Kansas State University

3. University of Missouri at Kansas City
4. Kansas City Kansas Community Junior College
5. Kansas City, Missouri Public Library
6. Johnson County, Kansas Public Library

Periodicals and books found on file that implied the material contained was applicable were surveyed. The intent of the perusal was to determine the relevance of such material. The most pertinent and relevant references were indicated in the review of literature.

In addition, textbooks pertaining to the specific subject area were reviewed for appropriate information. This was also set out in detail in the review of literature.

Study Procedure

The basic research required that all reference information be isolated on a per color basis. Once that was accomplished, similarity of thought immediately became apparent. This similarity tended to emphasize some areas and eliminate duplication of facts. Once duplication was eliminated the pertinent information on each color was organized to flow from the most obvious to the least known and recognized characteristics. Each of the six colors was handled in this manner.

After all details were gathered and compiled into usable information, it was put into lecture form. The form found most desirable was to group by primary and secondary colors. Naturally, the color analyzed first in the primary group was immaterial. However, it appeared more logical to analyze the secondary colors based on the order used in the primary group. For example, if the sequence followed was red, yellow, and blue, it seemed logical to analyze orange,

green, and purple in that order. This approach was based on the combinations of the primary colors necessary to create the secondary; red and yellow mixed produces orange.

Once the color data were gathered and put into usable form, an analysis of color in advertisements was performed. Selection of ads was critical to demonstrate the implications of the color. Selection was based on one color predominating in each selected ad; this meant that it was most desirable for an ad to have predominately one main color theme. This color had the effect of setting the mood of the ad. At this point each ad was analyzed. Two ads were selected for each color in the primary and secondary groups.

Once this was completed, the reader of this material should be able to select any or all relevant information to be used in the proposed discussion on color in magazine advertisements.

As a point of clarity, the reference materials perused are described as follows:

Textbooks

These textbooks were those used in teaching classes in advertising or consumer behavior concepts. The textbooks used for reference were those made available by the staff of Kansas State Teachers College, Kansas City Kansas Community Junior College, and book representatives of various publishers.

Industrial Books

These industrial books have been offered to the public as insight publications into the advertising industry. These were

located in various libraries and bookstores at Kansas State Teachers College, Kansas State University, the University of Missouri at Kansas City, and Kansas City Kansas Community Junior College.

Art Books

A perusal of various books devoted to the subject of art was performed. This resulted in additional information on color which had limited relevance to the subject of this paper. It was found that these references substantiated information found in the majority of other books. The emphasis was on the use of color in art works; those individuals involved with color for marketing purposes noted the art image may not have the desired effect on sales.

Periodicals

For the purpose of this paper, these were single articles of interest and relevance to the field. The primary difference between these references and special periodical materials was that the periodical had only one article versus a compilation of several articles.

Special Periodical Materials

These were materials from any source other than textbooks, industrial books, art books, or periodicals. Primarily these constituted the group of materials that were combined into special booklets of reprints. An example was Advertising Age's grouping of articles such as "Positioning in Advertising," dealing with special subjects.

Chapter 2

REVIEW OF RELATED LITERATURE

An extensive search of several college libraries was necessary to locate material related to use of color in magazine advertising. A review of college research papers and theses, periodicals, college textbooks, art books, and other related references was conducted. No other similar study was found in regard to title or contents in the perusal of research papers and theses at Kansas State Teachers College. In addition, a search of other studies and a review of indexes and guides resulted in a similar absence of relevant material from previous studies at other colleges.

Related articles in periodicals that appeared to be relevant to color in advertising were investigated. The most frequent outcome was that no new or additional information was gained. When articles that discussed the subject were located, they most often were superficial in nature and therefore added nothing new or of value to this study.

The most valuable sources found were books related specifically to color in business and the promotion of products and services. The second most reliable source was college textbooks. In reviewing books on color and college textbooks on advertising, it was commonly found that color was dealt with on a limited basis. Those books that had color as their specific subject were the best sources of information

on the use of color in advertising; however, the essentials with which this paper dealt were limited in each of these sources. The number of pages in advertising textbooks devoted to the subject of this paper ranged from less than one to as many as ten. The specific material in art books dealing with the use of color and its implications with relevance to advertising was limited in scope and short in length. Following the extensive search for material, the statement may safely be made that no single book or text is a treasure trove dealing with the implications of color.

The information that follows is pertinent and commonly found to some extent in most sources which relate to the understanding, use, and function of color in advertising. This chapter will include a brief history of the importance of color to man since pre-historic times, functions of color, color terminology, the use of color in advertising, reference to the psychological and emotional impact of color, the attention value of color, and proper color selection.

To develop an understanding of color in advertising, background information relating to color is necessary. Generally speaking, most authors were in agreement that the suggestions for use of color in promotion have an overlap. This area of overlap is found in the areas of merchandise display, packaging, and the color of the individual product. Because this overlap exists and is mutually agreed upon by the respected authorities in the field of color, reference will also be made to these areas.

History of Color

Prehistoric man used color as a medium of emotional and communicative expression. By the same token, in ancient times color played a vital part in religion. Because color was elevated to the realm of the divine, it needed no explanation and no explanation as to meaning was given.¹ Therefore the conclusion can be drawn that from earliest times color has been of importance to every cultural development, even though about 2500 B.C. only six simple pigments were in use. This becomes important when contrasted with today's pigments which are known by several hundred names.²

Newton discovered the nature of color some three hundred years ago. Since then many books have been written on the physical aspects of color. In addition to this, there have been some writings on the nature of the subject plus some in connection with art. The psychological and emotional aspects of color have generally been neglected; yet it is this emotional factor that is most important in our daily lives.³

Cheskin, Technical Director of the Color Research Institute of America, found in the sociology of color that people's color choice is dependent on emotional outlets. These outlets determine the color tones that are preferred. The educational levels also act as a

¹Louis Cheskin, Colors (New York: Liveright Publishing Corporation, 1947), p. 23.

²Herbert E. Martini, Color (Pelham, New York: Bridgman Publishers, Inc., 1946), p. 15.

³Cheskin, loc. cit.

determinate as to the brilliance of color preferred; the lower the educational and economic levels, the brighter the colors preferred.¹ These basic levels of preference are still present in today's society.²

"Even today, the mechanism by which color is actually 'seen' and recognized as color is imperfectly understood."³ This remains a difficult area in which to provide satisfactory answers. Nevertheless, twentieth-century Americans have come to expect their world to be one of technicolor.⁴ This array of colors has a deep symbolic meaning.⁵ In using these colors it is important to remember that the symbolic meanings or implications have evolved over the history of man.

Function of Color

If the purely physical aspects of life were sufficient, human beings would be satisfied with caves or barracks for shelter and with animal skins or sack-cloth for clothing. We would not have an

¹Vance Packard, The Hidden Persuaders (New York: Pocket Books, 1957), p. 13.

²S. Watson Dunn and Arnold M. Barban, Advertising: Its Role in Modern Marketing (Hinsdale, Illinois: The Dryden Press, 1974), p. 376.

³Max Luscher, The Luscher Color Test, trans. Ian Scott (New York: Pocket Books, 1969), pp. 11-12.

⁴Hugh G. Wales, Dwight L. Gentry, and Max Wales, Advertising Copy, Layout, and Typography (New York: The Ronald Press Company, 1958), p. 298.

⁵Louis Cheskin, Color for Profit (New York: Liveright Publishing Corporation, 1951), p. 37.

interest in the design of architecture and apparel, expression in the arts, nor would color be a concern. Because of ignorance of the nature of color we have much unnecessary irritability, emotional instability, avoidable discomfort in the home, some loss in industrial production, inefficiency in offices, and large financial losses in merchandising.¹

An illustration of financial loss is described here. A product is not selling well; the manufacturer suspects that the package is unattractive and he decides to change it in order to increase sales. In choosing a new package design, he often disregards the fact that his taste is not that of the buying public. Many advertisers choose colors and designs they like. They, of course, believe that they are selecting the color and design the public likes.²

★ Color plays a large role in our economy, basic culture, living pattern, and buying practices.³ When color is used to illustrate a product it presents the product in its realistic true-to-life appearance. Color is therefore particularly valuable in presenting products whose natural color is part of their attractiveness, such as foods, fabrics, and home furnishings. The illustrative function of color stimulates the reader to project himself into the situation.⁴

¹Louis Cheskin, Colors (New York: Liveright Publishing Corporation, 1947), p. 23.

²Ibid., p. 24.

³Rollie Tillman and C. A. Kirkpatrick, Promotion Persuasive Communication in Marketing (Homewood, Illinois: Richard D. Irwin, Inc., 1968), p. 214.

⁴Daniel Starch, Measuring Advertising Readership and Results (New York: McGraw-Hill Book Company, 1966), p. 57.

* In determining the functional part color portrays, certain factors become important. The following three factors should be determined in the analysis of a color in relation to a specific problem: (1) the psychological effect of the specific color on the social group it will reach, (2) the symbolic relationship of the color to the product, and (3) the attention and retention power of the specific hue, shade, or tint.¹

Other key factors that make the use of color a worthwhile investment of advertising dollars were described by Engel, Talarzyk, and Larson as follows:

1. The results showed a sharp increase in attention-attracting and holding power.
2. Color stimuli use has been encouraged by society's recent trend toward a greater use and acceptance of color.
3. The majority of products, and particularly food, have a better appearance when shown in color.
4. Color has the ability to set a mood for an ad; the use of greens and blues, for example, carries a feeling of freshness.
5. The use of color, when similar products have been depicted in black and white, lends an air of prestige to the product.
6. The use of color allows for better recall of visual impressions giving the ad and product more memory power.²

¹Louis Cheskin, Colors (New York: Liveright Publishing Corporation, 1947), p. 214.

²James F. Engel, W. Wayne Talarzyk, and Carl M. Larson, Cases in Promotional Strategy (Homewood, Illinois: Richard D. Irwin, Inc., 1971), p. 515.

Danger made the point that realism is the first function of color in advertising. Color adds the necessary dimension to the advertised products which they cannot convey without it, appeal. Another basic reason for using color is the sheer beauty it adds; the sight of color conveys pleasure to the viewer.¹

Color has the attributes in ads to promote life, spirit, attractiveness, warmth, coolness, and formality based on how specific color combinations are used. Colors also have an influence on the emotional behavior of those seeing the ads. Thus the wise use of color can add a measurable value to the goods offered for sale. Color has functions of attraction, adds assistance in interpretation of the product, adds life to a bleak ad, and adds emphasis or highlight effects to a distinctive trademark. An example is the Traveler's red umbrella in a black and white ad.²

Another use of color is closely related to product design and this is also associated with advertising. There have been numerous tests which indicate that a product can be up-graded simply by changing the color. If the manufacturer or retailer is attempting to charge a little more for a product in a different color, it is obvious that it is important for him to show this color change through the advertising media.³

¹Eric P. Danger, Using Color to Sell (London: Gower Press Limited, 1968), pp. 185-86.

²C. H. Sandage and Vernon Fryburger, Advertising Theory and Practice (Homewood, Illinois: Richard D. Irwin, Inc., 1971), p. 347.

³Hugh G. Wales, Dwight L. Gentry, and Max Wales, Advertising Copy, Layout, and Typography (New York: The Ronald Press Company, 1958), p. 326.

The function and appropriate use of advertising can best be summed up in what Martineau stated about outdoor advertising being "ten-second selling."¹ He relates this fast sell is done by color, play on words, and art. All these factors work together to give the product the desired image quickly and accurately.²

Sandage and Fryburger caution readers in using art not to use it for art's sake; effective use is dependent on art's ability to aid in a more accurate depiction of the product's qualities. Advertising art cannot be produced for prize-winning thoughts; instead it must be conceived to sell the product.³

Pictures are a language. The very idea of a language is to communicate thoughts and ideas clearly; I do not believe pictures--either photography or the various art treatments--should be abstract or vague.⁴

Consumers in general do not understand art; because of this, real art is usually less effective in penetrating human understanding than pictures and drawings which relate in terms of experience to consumers. The important element in choosing subject matter in advertising is that it is clearly related to the level of consumer understanding. "Advertising pictures should be 'heard' as well as seen" and it was inferred that the same is true of color.⁵

¹Pierre Martineau, Motivation in Advertising (New York: McGraw-Hill Book Company, Inc., 1971), p. 116.

²Ibid., pp. 116-17.

³Sandage and Fryburger, op. cit., pp. 350-51.

⁴Ibid.

⁵Ibid., p. 352.

With reference to the advertisers in Fortune, Martineau pointed out that these ads made their point with an intangible element. That intangible element was expected to present the equivalent of volumes of fact about the advertiser in a single ad. He stated:

Very solid corporations use the most ultra-modern devices of abstract and non-objective painting: the emotion of surfaces, the strife of line, multiple perspectives, dynamic impact created by form and color alone.¹

Thus a successful ad must be a combination of all elements in such a manner as to allow color to perform its basic function. Color's function in advertising is to help create a better product and company image and increase sales at the same time.

Color Terminology

This section provides some interesting insight on color terminology and color combinations. A basic understanding as to what color is and how it fits into the spectrum of light is helpful. Newton and Helmholtz were the two great physicists who pioneered the study of light phenomena. Through their studies, they found that the presence of light is the presence of color; the absence of all light is the absence of all color.² Therefore color is light and white light is a mixture of all colors. When there is no light, obviously there can be no color. Not only do we not see color in a dark room, but color in reality is absent.³

¹Martineau, op. cit., p. 116.

²Herbert E. Martini, Color (Pelham, New York: Bridgman Publishers, Inc., 1946), p. 32.

³Louis Cheskin, Colors (New York: Liveright Publishing Corporation, 1947), p. 29.

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Thus a successful ad must be a combination of all elements in such a manner as to allow color to perform its basic function. Color's function in advertising is to help create a better product and company image and increase sales at the same time.

Color Terminology

This section provides some interesting insight on color terminology and color combinations. A basic understanding as to what color is and how it fits into the spectrum of light is helpful. Newton and Helmholtz were the two great physicists who pioneered the study of light phenomena. Through their studies, they found that the presence of light is the presence of color; the absence of all light is the absence of all color.² Therefore color is light and white light is a mixture of all colors. When there is no light, obviously there can be no color. Not only do we not see color in a dark room, but color in reality is absent.³

¹Martineau, op. cit., p. 116.

²Herbert E. Martini, Color (Palham, New York: Bridgman Publishers, Inc., 1946), p. 32.

³Louis Cheskin, Colors (New York: Liveright Publishing Corporation, 1947), p. 29.

In viewing an object it is seen by the light cast upon it which is reflected back to the retina of the eye. When the object is white all colors are present and reflected from the object. Because of all colors being reflected, the object appears white to the viewer. If it is black all colors are absorbed. Because all the light is absorbed and there is no reflection the object appears black. Thus, by the same reasoning, an object that appears to have a yellow surface has absorbed all but the yellow rays. This means that when white light falls on a yellow surface only the yellow rays are reflected. This situation gives the sensation of a yellow object.¹ Another example is when an object is red. This means that the surface of that object has absorbed the blue and green from the white light, or the red is really white light without the reflected presence of green and blue.²

Colors are wave lengths of light. At one end of the spectrum of radiant energy are radio waves and infrared waves of heat that are very long and invisible. At the opposite end of the spectrum of radiant energy are the invisible, very short ultraviolet waves, followed by the even shorter cosmic ray waves. Between the very long and invisible sound waves and infrared waves at one end of the spectrum and the very short and invisible ultraviolet waves and cosmic waves at the other end are the waves of radiant energy that

¹Martini, op. cit., p. 32.

²Louis Cheskin, Colors (New York: Liveright Publishing Corporation, 1947), p. 30.

are visible. These waves are the components of visible light, which we call color.¹

Color can be seen when a ray of white light is broken up into its component parts by a prism. An ordinary drinking glass with a prismatic design will often break up a ray of light into bands of color that can be seen in all their purity. The ribbon of hues in a broken ray of light is known as the visible solar spectrum. This spectrum consists of three basic or primary hues which cannot be broken down into component colors. These primary colors overlap and mix into the secondary colors. Ultimately the mix is carried out to more than a hundred hues which can be detected only with precision instruments.²

It may be well for general information to give a short sketch of the theory of color based on the study of a ray of light broken into its component parts by the prism. The resulting color band, called the spectrum, shows the following colors merging by imperceptible gradation one into the other: red, orange, yellow, green, blue, and violet. This band of colored lights impressed again on a prism reunite to form white light again. The physical difference between what light will produce and what a similar mix of color pigment produces is a mixture of white light contrasted with the dark neutral gray produced by the pigments. The same spectrum colors in pigment mixtures will not yield white.³

¹Louis Cheskin, Colors (New York: Liveright Publishing Corporation, 1947), p. 29.

²Ibid.

³Martini, op. cit., p. 31.

With the naked eye we can see in the spectrum the three primary and three secondary hues. Specific colors correspond to definite wave lengths of light. Mixtures of colors are mixtures of wave lengths. When a surface reflects all colors equally we see white. When a surface absorbs all colors equally we see black. Most things in nature are neither pure black nor pure white because they partly reflect and partly absorb color. The color of an object is the reflected part of the light.¹

In addition to the understanding of phenomena of light and the primary and secondary colors, basic color terminology was explained by Gillespie and Hecht. This terminology was described as follows:

1. Hue, which is another word for color; hue and color are interchangeable.
2. Value, which is related to the lightness or darkness of a given color; the value is changed with the addition of black or white.
 - A. Tint which is the term that deals with the use of white which lightens the hue producing a lighter value.
 - B. Shade is the term which relates to the use of black which darkens the value or color.²

¹Louis Cheskin, Colors (New York: Liveright Publishing Corporation, 1947), p. 30.

²Karen R. Gillespie and Joseph C. Hecht, Retail Business Management (New York: Gregg Division McGraw-Hill Book Company, 1970), p. 358.

3. Intensity or chroma, which is the reference to the color's brightness or dullness. The greater the purity of the color, the greater the intensity.¹

Use of Color

In answer to the question "Why use color?", Nelson stated that color helps lure the reader into the ad. Better than black and white alone, it represents with high fidelity the product, its setting, and the people using it. It creates the right atmosphere, the right mood for the ad. It can and does emphasize easily what is essential.² The author of the textbook, Cases in Promotional Strategy, stated that "Skillful use of color . . . can set the mood for the advertisements."³

Wright and Warner pointed out that the principles of layout are the same whether the ads are black and white or in color. The main points made along this line were that color costs a premium. But the use of color provides added attention value and more realism; color allows for better product, brand name, or trademark identification.⁴

¹Karen R. Gillespie and Joseph C. Hecht, Retail Business Management (New York: Gregg Division McGraw-Hill Book Company, 1970), p. 358.

²Roy Paul Nelson, An Exploration of Current Practices and Techniques (New York: Wm. C. Brown Co., 1967), p. 133.

³James F. Engel, W. Wayne Talarzyk, and Carl M. Larson, Cases in Promotional Strategy (Homewood, Illinois: Richard D. Irwin, Inc., 1971), p. 595.

⁴John S. Wright and Daniel S. Warner, Advertising (New York: McGraw-Hill Book Company, 1966), p. 337.

The warning to use color sparingly was made in the textbook, Advertising Fundamentals. The authors noted that color serves as a component of the layout and must be both functional and organic. In order to develop understanding the following statements were made:

1. Colors rarely can be described verbally; but when certain phrases relating to color are used, the color becomes understood. For example, robin's egg blue, fire engine red, or lime green leave distinct images in the mind.

2. The attention value increases when color is used in good taste. Incorrect usage tends to have a reversal effect.

3. The use of color can successfully create a mood, generally pleasant, for increased readership and receptivity to the message.

4. Color can be used to direct an individual's attention and set up a flow pattern for the eye to follow in viewing the ad. Color spots can act as magnets to direct or attract attention.¹

Spot color was defined by Burke as "The use of color in portions of the ad only, to emphasize key elements such as headlines, store logotype, or a large panel."²

The wise and discreet use of color is dictated by the general increase in cost in its use. The cost of color ads is generally from 25 to 50 percent more than black and white ads according to an

¹Philip Ward Burton and J. Robert Miller, Advertising Fundamentals (Scranton, Pennsylvania: International Textbook Company, 1970), p. 648.

²John D. Burke, Advertising in the Marketplace (New York: Gregg Division, McGraw-Hill Book Company, 1973), p. 298.

estimate made by Wales, Gentry, and Wales.¹ However, one unnamed large consumer magazine has the same space rate for a two-color ad as a comparable black and white ad while a four-color ad has a twelve percent surcharge.² Based on this information it is obvious that the increased use and occurrence of color has had an effect on the price of color advertisements. The increase in the cost of color advertising is offset by certain advantages. The advantages of using color in advertising include the ability to capture attention and arouse interest; an example is the increased eye appeal of food which can create a like increase in the viewer's appetite.³

* The use of color in the media has grown because of:

1. Improved mechanical techniques of reproduction.
2. Improved accuracy in the appearance of the product in

a more natural setting.

3. Sales increases that result from more effective use of color.

4. Improved readership ratings, which of course yields more selling power to the ad.⁴

¹Hugh G. Wales, Dwight L. Gentry, and Max Wales, Advertising Copy, Layout, and Typography (New York: The Ronald Press Company, 1958), p. 326.

²John S. Wright and Daniel S. Warner, Advertising (New York: McGraw-Hill Book Company, 1966), p. 337.

³Rollie Tillman and C. A. Kirkpatrick, Promotion Persuasive Communication in Marketing (Homewood, Illinois: Richard D. Irwin, Inc., 1968), p. 215.

⁴Charles J. Dirksen and Arthur Kroeger, Advertising Principles and Problems (Homewood, Illinois: Richard D. Irwin, Inc., 1973), p. 257.

The addition of one or two colors to a black and white advertisement is easily justified if the color is properly utilized. It is possible, however, to use color in such a way that it diminishes the effectiveness of the advertisement rather than improving it. This frequently occurs when the advertising man thinks of color not as a communicating tool but as a decoration. Four-color advertising is expensive, both in terms of production and in terms of magazine printing cost rates. But hundreds of advertisers find it well worth the expense for the realism it supplies and the additional tools it provides the layout man. As has been pointed out, black and white seldom occurs in nature. A picture is usually designed to portray the natural world in some respect. Thus, whatever reasoning justifies the picture in black and white calls for the consideration of running it in color. Food advertising seems especially to improve with color. How can you tell a bowl of tomato soup from a bowl of beef broth without color?¹

Not only can the exact nature of each item in a color ad be determined but, more importantly, new color styles can be introduced.

The persuaders of merchandising have found that while there are various ways to create a new styled product that will outmode existing models, use of color is one of the cheapest ways it can be done. Auto makers went beserk with color in 1955 and then stressed muted colors in 1956.²

The results being sought were to make obsolete the previous year's color, a technique that frequently works well.

¹Wales, Gentry, and Wales, op. cit., pp. 323-24.

²Vance Packard, The Hidden Persuaders (New York: Pocket Books, 1957), p. 149.

With the thought in mind that the introduction of new colors can make obsolete last year's color, it is important to understand the rules for use of color. Ketcham has formulated nine rules of color in advertising. These rules are based on more than twenty years of experience with hard-headed business problems of which ads sell and which don't. Ketcham's rules are as follows:

1. Logical and appropriate colors must be used to provide the impact desired; make sure the colors selected have the connotations desired.

2. Use of attention getting colors is a must; the ad has the objective to be noticed. Make sure the colors selected draw attention.

3. Use colors that are legible. The purpose is to get the copy read so use color combinations which make it easy to read the ad's copy.

4. Be consistent in the colors used. Constant use of the same colors will color code the business enterprise. When these colors are seen the company is thought of by color association; an example is IBM's use of light blue.

5. The colors must satisfy current wants. Make sure the colors selected are currently in style; not last decades.

6. Use logical color considerations for the colors in art or photographic work. If the colors photograph well use that form; if not, use an art work up. Realism or a true depiction of color is essential.¹

¹Howard Ketcham, Color Planning for Business and Industry (New York: Harper & Bros., 1958), p. 162.

7. The color reproductions should be pre-tested. These pre-tests give assurance of the desired outcome.

8. Check the colors once production is started. The check should be made to see if the desired color and image are reproduced.

9. Remember the advantage of color in publications.

Readership is improved with the use of color; use it wisely.¹

A wise use of color requires consideration of all the factors involved in the ad.

Hatchett observed that care must be taken in using color as "Each color problem must be handled individually."² Color specialists have learned:

. . . about the "personality" of color . . . it has temperature . . . goes . . . in and out of style . . . because people tire of using the same colors. The important thing to remember in color selection and balance is that each color . . . has a mate . . . and also a family. The complimentary color is the mate, and the related values . . . are the family.³

Gillespie and Hecht, in addition to supplying terminology, made reference to the combination of individual colors in use. It was noted that there are six possible ways to combine colors. The basic and standard combinations of color discussed were:

1. Monochromatic scheme which uses only one color and derives its variation by change of value, tint, or shade. An example is the color red used with pink and maroon.

¹Ketcham, op. cit., p. 162.

²Melvin S. Hatchett, Merchandise Display (Austin, Texas: Instructional Materials Services, Division of Extension, The University of Texas at Austin, 1972), p. 95.

³Ibid., pp. 96-97.

2. Analogous scheme limits the use of color to one primary or secondary as a focal point. The only other colors used are those found immediately adjacent to the selected color in the color wheel arrangement. For example with yellow-green only yellow, yellow-green, and green are used.

3. Complementary scheme involves the use of two colors; the original color has an opposite on the color wheel which is known as its complement. Only these two colors are used.

4. Split complement uses three colors with the original selected and each color located adjacent to the complement used to make this scheme.

5. Double complement uses four colors with the selection being made of one color and its complement. Then only the colors adjacent to each of these colors are used. The original colors do not appear.

6. Triad uses three colors; the original color selected determines the other two as they form the other points of an equilateral triangle on the color wheel. Note these are not opposite the original color.¹

Gillespie and Hecht also gave some tips on the use of color. It was stated that color in equal proportion creates monotony. It was also noted that an over-use of the advancing family, red, orange, and yellow, can dominate. The use of these in moderation adds gaiety

¹Karen R. Gillespie and Joseph C. Hecht, Retail Business Management (New York: Gregg Division McGraw-Hill Book Company, 1970). p. 359.

and warmth. Generally receding colors should serve as backgrounds, such as green, blue, and grey.¹

Continuing to substantiate reasons for use of color, Cheskin pointed out that there is no realism without color because there is no pure black and white in nature.² Some additional pointers on the use of color were made by Sandage and Fryburger. It was noted that a wise way to promote a product is to show plain white baking powder, for example, in a colorful cake, or a refrigerator with an open door full of colorful foods. If dull colored foods are being sold, they should be displayed with brighter colored foods sprinkled freely among them for appeal. However, one caution was made; use only colors that bring out the strong, natural qualities of the product.³

As Ketcham pointed out, color advertising can be difficult, expensive, time-consuming, and sometimes downright discouraging. But, correct color advertising pays and pays well.⁴

Psychology of Color

In Danger's book, Using Color to Sell, he explored various aspects of marketing as related to the proper use of color. He stated:

¹Gillespie and Hecht, loc. cit.

²Louis Cheskin, Color for Profit (New York: Liveright Publishing Corporation, 1951), p. 77.

³C. H. Sandage and Vernon Fryburger, Advertising Theory and Practice (Homewood, Illinois: Richard D. Irwin, Inc., 1971), p. 347.

⁴Howard Ketcham, Color Planning for Business and Industry (New York: Harper & Bros., 1958), p. 159.

Color is a physical phenomenon, but from a sales point of view color is people. People decide which color will sell and people decide whether they will pass over a product because they do not like its color. The reason why color commands such importance in the sales picture is that it appeals to the emotions, not to reason. And the appeal is largely subconscious. A baby responds to color long before it recognizes shape or form, and this awareness remains throughout life. Almost everyone is attracted by color . . .¹

~~*~~ The average consumer, and particularly the younger one, is more color conscious than ever before; Cheskin made the statement that about 90 percent of our actions are prompted by emotion and only ten percent by reason. The symbolic associations of colors are potent because they are part of our tradition. They are ingrained into our daily mode of living and are part of our means of communication.² In face-to-face communications, the terms sea-green, sky-blue, ruby and tangerine are used. These of course give a specific connotation to each color; that connotation is naturally the image maintained in the mind's eye.³

All people tend to maintain certain preferences based on how they view colors in their own mind. Color preference is an aspect of the individual's character. It is usually ingrained in the person's unconscious mind. Color acts on emotion, not on reason. And you can change a person's ideas but not his emotional responses.

¹Eric P. Danger, Using Color to Sell (London: Gower Press Limited, 1968), p. 5.

²Louis Cheskin, Color for Profit (New York: Liveright Publishing Corporation, 1959), p. 86.

³John S. Wright and Daniel S. Warner, Advertising (New York: McGraw-Hill Book Company, 1966), p. 339.

People are emotionally conditioned to color.¹ Because people are conditioned to color it becomes powerful. In discussing the power of color, Gillespie and Hecht emphasized that "color . . . is the most powerful 'stopper'."² The key point was that color has the ability ". . . to stir people's emotions directly and instantly."³

~~X~~ In the text, Advertising Fundamentals, the psychology of color was discussed and it was pointed out that the impact of colors produces a reaction to the ad. Colors have temperatures and these must be matched to the product's temperature image. The sweeping statement was made that the lower the educational level, the more likely there is an attraction to the bright primary and secondary colors.⁴

A table of color preference by sex was included in Chapter 3 of this paper which provides insight into color preference by each sex. In using color the following statement must be remembered:

The psychological impact of color is great and it must be well understood by the designer. For every desirable psychological attraction to color there is an equal revulsion.⁵

¹Louis Cheskin, Color for Profit (New York: Liveright Publishing Corporation, 1951), p. 112.

²Karen R. Gillespie and Joseph C. Hecht, Retail Business Management (New York: Gregg Division McGraw-Hill Book Company, 1970), p. 358.

³Ibid.

⁴Philip Ward Burton and J. Robert Miller, Advertising Fundamentals (Scranton, Pennsylvania: International Textbook Company, 1970), p. 649.

⁵Ibid.

People are not often aware that colors have a tremendous influence on them. Individuals often express strong likes and dislikes for certain colors even though color sensations are unconscious. Although a person may not be conscious of the colors around him, these same colors are powerful factors in determining his mood, temperament, and behavior.¹ Most aspects of our environment remain in a state of mere sensation. However, if the colors and images are pleasing and satisfying these pleasurable sensations become associated with the advertised product. This means the individual develops a favorable conditioned reflex toward the product because it is associated with pleasing colors and images.² Although color's sensation does not always reach the conscious mind, it nevertheless creates an emotional response which is best illustrated by the fact that people feel cold in a blue room and warm in a room with red.³ Based on these reactions it can be concluded that specific colors inherently produce sensations of warmth or coolness, stimulation or relaxation, cheer or gloom, pleasantness or unpleasantness. Blue is a cold color to a Frenchman, a Swede, or a Russian, and red is considered warm to all of them.⁴

To substantiate the effects of red and blue, tests of exposure were conducted and the results showed that an exposure to

¹Louis Cheskin, Color for Profit (New York: Liveright Publishing Corporation, 1951), p. 50.

²Ibid., p. 38.

³Louis Cheskin, Colors (New York: Liveright Publishing Corporation, 1947), p. 36.

⁴Ibid., p. 38.

pure red resulted in blood pressure increases with like speed ups in respiration rate and heartbeat. The conclusion is that red is an exciting color. A similar exposure to pure blue had the effect in tests of a slowdown in heartbeat and respiratory rates and reduction of blood pressure. Thus it was concluded that blue is calming in its effect on people.¹ Color can be used to express warmth, coolness, gaiety, and many other moods because response to color is a basic human emotion. It can also be used to suggest, or reflect, the seasons and other similar topics.² The statement that color influences the emotions of people was repeated by Tillman and Kirkpatrick. They mentioned specific emotional associations such as: ". . . green with envy, . . . paint the town red," and finding ourselves in a ". . . black mood."³

Danger stated that color is closely related to emotion, and emotions are what distinguish different personality types. There is little wonder, then, that color holds such a dominant interest to the masses of people. It is one of the most refreshing diversions of life. It is "good for the soul" for the simple reason that it tends to distract attention from the worries, fears, anxieties and frustrations of the mind. In medicine it holds therapeutic value because it delights the eye and heart and therefore encourages a frame of mind that is favorable

¹Max Luscher, The Luscher Color Test, trans. Ian Scott (New York: Pocket Books, 1969), pp. 12-13.

²Eric P. Danger, Using Color to Sell (London: Gower Press Limited, 1968), p. 186.

³Rollie Tillman and C. A. Kirkpatrick, Promotion Persuasive Communication in Marketing (Homewood, Illinois: Richard D. Irwin, Inc., 1968), pp. 214-15.

to convalescence. In business and merchandising it constantly stimulates desire, gives a person an incentive to invest in its pleasure and reap emotional dividends in the joy and beauty it radiates.¹

Although a color has inherent character, it is at the same time endowed with social symbolism and with considerable subjectivity. We should realize that color symbolism is not the same in all parts of the world. Colors have entirely different symbolic meanings for Eastern peoples than they have for Westerners. Color symbolism in Western civilization is best exemplified by such practices as using brilliant red as a fire signal, green as representing nature, pink as a sign of health. These objective color symbols are generally recognized in our society. By the same token, people in the same family may have greatly different preferences in color.²

Attention Value of Color

Starch stated that color in advertisements serves two purposes: to attract attention and to illustrate the product. In competing for the attention of readers, color in an advertisement says in effect, "Stop and look."³ According to Danger, color can be used to catch the eye and invite interest, however colorless the message may be.⁴

¹Danger, op. cit., pp. 157-58.

²Louis Cheskin, Colors (New York: Liveright Publishing Corporation, 1947), pp. 38-39.

³Daniel Starch, Measuring Advertising Readership and Results (New York: McGraw-Hill Book Company, 1966), p. 57.

⁴Danger, op. cit., p. 185.

A primary emphasis placed on color was that color has attention value; specifically it increases the attention value over a black and white ad. The most specific reference pointed out the following:

Color has its own psychological language. To make a drink look cool, there will be plenty of blue in the background; to make a room look warm (for heating advertisements) . . . plenty of red¹

Cohen pointed out that readership will increase as color is used demonstrating the attention value which serves to offset the increase in cost.²

★ Although the most emphasis for use of color has been to increase attention value, it should be pointed out that this is perhaps the least valuable attribute, particularly in magazines, as magazines have over one-half of the ads in color. This relates to an over-emphasis placed on attention value in ads. Attention is important only to the degree a reader's interest is aroused. Attention value alone is not worth the additional cost.³

Color cannot compensate for a poorly chosen type face or bad printing. However, when properly used, color tremendously fortifies the printed message through its attraction, interest-holding, and

¹Otto Kleppner, Advertising Procedure, 5th Edition (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966), p. 131.

²Dorothy Cohen, Advertising (New York: John Wiley & Sons, Inc., 1972), p. 107.

³C. H. Sandage and Vernon Fryburger, Advertising Theory and Practice (Homewood, Illinois: Richard D. Irwin, Inc., 1971), p. 347.

emotional power. The following reports illustrate the effectiveness of color in advertising:

Sears Roebuck and Company, Montgomery Ward, and the National Cloak and Suit Company reported that color outpulled black-and-white about six to one. Specifically, a mail-order company reproduced an article of wearing apparel in natural colors for half the catalog run and in black-and-white for the other half. Its color page pulled fifteen times better than the black-and-white page. A stove manufacturing company found that its color advertising cost 70 percent more than black and white, but that returns were 395 percent greater. A national advertiser, offering to give away a picture, reported that full-color reproductions drew four times as many inquiries as black and white. A cosmetics manufacturer reported that after advertising in full color his business increased over 600 percent. A department store that regularly ran black-and-white ads on low-priced dresses in the daily paper decided to try an ad in full color. Nearly 500 percent increase in business was the result. A clothing manufacturer reported that a black-and-white advertisement in the Saturday Evening Post brought only 338 inquiries whereas a four-color advertisement in the same magazine brought 1,334 inquiries.¹

The power of attention attraction by color is also shown by the effectiveness of red in the supermarket packaging.² The basic

¹Louis Cheskin, Colors (New York: Liveright Publishing Corporation, 1947), pp. 227-28.

²Dorothy Cohen, Advertising (New York: John Wiley & Sons, Inc., 1972), p. 107.

fact noted by the majority of sources was that when possible use color to attract attention. Color has truly proven it has attention getting qualities.

Selection of Color

The wise selection and use of color is extremely important because visual symbols can and do create highly significant meanings to the viewer. This has become more essential in advertising because of the increased exposure to ads. Visual symbols communicate faster and more directly than any long involved argument in words; people need not work mentally to reason out meaning. Color can serve in this visual symbol.¹

Biggs in his book, which was devoted entirely to the subject of color in advertising, detailed how various colors carry certain implications in their use. He warned against the use of research which is concerned with opinions rather than facts. In market research information based on the views people express is generally considered much less reliable than information about their actual behavior.²

The primary value of color is to allow for a more effective interpretation or translation of the qualities that will satisfy a customer's wants. Black and white will not adequately highlight these wants; a prime example is food. Also, mail order houses have

¹Pierre Martineau, Motivation in Advertising (New York: McGraw-Hill Book Company, Inc., 1971), p. 5.

²Ernest Biggs, Colour in Advertising (London & New York: The Studio Publications, 1956), p. 30.

found sales are effectively increased with the use of color on certain items.¹

The selection of color must be done with care as each color has specific connotations such as coolness, warmth, weight, security, airiness, and odors. By using color selectively the consumer can make an easy identification of ". . . products, packages, and labels. The advertiser can choose certain colors for purposes of mood, prestige, atmosphere, or to give life to his ads."² Kleppner noted, "A clue to the choice of the dominating color thus may often be found in the mood in which the product is being shown."³ Because color is very expressive the use of color has the ability to suggest danger, provide an air of safety or comfort, or give emphasis to a season. The seasonal value of color is demonstrated by the use of light colors for spring while fall has darker colors. Remember, selling the merchandise is the reason for advertising.

Dirksen and Kroeger provided some pointers on the selection of color for advertisements. They stated that color should be chosen as follows:

1. In accordance with the purpose of the ad design.
2. So that the colors have the proper association.

¹C. H. Sandage and Vernon Fryburger, Advertising Theory and Practice (Homewood, Illinois: Richard D. Irwin, Inc., 1971), p. 347.

²Rollie Tillman and C. A. Kirkpatrick, Promotion Persuasive Communication in Marketing (Homewood, Illinois: Richard D. Irwin, Inc., 1968), p. 215.

³Otto Kleppner, Advertising Procedure, 5th Edition (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966), p. 131.

3. With the understanding that certain sacrifice might be required: for example legibility may require one combination which is the least pleasing to the viewers.¹

The right color performs certain functions in advertising which will dictate the colors selected. According to Cheskin the right color will have the following:

1. A specific psychological effect. It produces a definite emotional sensation. It is stimulating or soothing, warm or cool, powerful or delicate.
2. A symbolic meaning. Some colors symbolize delicacy, others denote strength. There are colors for expressing dignity and colors that stand for quality. Some colors emphasize danger and some indicate safety.
3. Attention attracting qualities. It catches the eye more quickly than black and white.
4. An identity and retention power. Colors are remembered more easily than words or forms.
5. An aesthetic appeal; it expresses beautiful form much more effectively than black and white.
6. A realistic appearance. Nature is not black and white. A black and white photograph is a symbol of a subject. The full-color picture represents the subject as it really is. Color, more than anything else, produces the true effect of realism.²

¹Charles J. Dirksen and Arthur Kroeger, Advertising Principles and Problems (Homewood, Illinois: Richard D. Irwin, Inc., 1973), pp. 256-57.

²Louis Cheskin, Colors (New York: Liveright Publishing Corporation, 1947), p. 213.

For example, housewives expect their peas in the pod and lettuce to be green. They expect peaches to be yellow. They expect apples to be red. White eggs sell better in some communities and brown eggs sell better in others. White eggs, however, will sell best anywhere in a blue container and brown eggs look best in a white container. These colors heighten the color of the eggs.¹

There is some indication of color preference by education, income, and geographic divisions. The toothbrush market is an example of income separation. In low-priced toothbrushes the sales of red constitute 50 percent of all the colors offered. In higher-priced toothbrushes amber is much the preferred color. Kitchen knives with colored handles sell better than those with black or plain wood handles. Certain medicines in order to live up to the consumers' expectations of them must be specific colors. A liquid antiseptic which is poisonous seems more poisonous to the consumer if it is violet; on the other hand, an internal medicine seems more palatable if it is white or a very pale pastel. Colored telephones to match the decor of the rooms in which they are used is an example of innovation in color.²

Color preferences on a geographic basis, while not rigid, are plain enough to be visible to the researcher. Ivory, pale green, blue, pink, and yellow sell with high frequency almost everywhere, whereas other colors may be subjected to vigorous local preference.

¹Hugh G. Wales, Dwight L. Gentry, and Max Wales, Advertising Copy, Layout, and Typography (New York: The Ronald Press Company, 1958), p. 324.

²Ibid.

There seems to be some reason to correlate preferences in colors with sunlight. The sunnier regions seem to prefer colors which give the impression of cleanliness and brightness. Cloudier regions appear to prefer warm, luminous colors, whereas the sunnier regions will prefer blues or grayed tones. According to DuPont Tontine window shade sales records, New Englanders prefer a reddish-brown in window shades; Baltimore residents use dark blue shades in the summer and light ones in winter. In industrial cities like Chicago and Pittsburgh, white shades are preferred despite the smoke and soot. In automobiles, light tints of cream, green, and blue sell best on the Pacific coast; deeper colors are wanted in large metropolitan centers and in cooler climates. Whereas over half of all automobiles used to be black, the all black car is now somewhat unusual.¹

Southern California has unique taste in colors. Based on sales records and consumer research, the colors in greatest demand there are yellow, pale gray, pink, chartreuse, deep green, tan, and aqua. Most of these are sharper and more brilliant than would be acceptable in other communities. The reason, of course is the freer outdoor life of California and the fact that bright colors look well under intense sunlight but rather gaudy where the atmosphere is less clear.²

There is some selection of audience by color. Young people seem to prefer the pure, vibrant colors. Older persons seem to prefer colors which have been decreased in their vibrant qualities

¹Ibid., p. 325.

²Ibid.

by shading. Educated people seem to prefer more subdued colors. Farmers seem not to like green, especially in summertime, because the farmer is in a green atmosphere all day long and green has no novelty or interest for him when he has finished his day's work. However, red seems to be a most effective color with farmers.¹

The selection of the color to be associated with a product is important. This importance was demonstrated in a packaging field test. The test situation involved housewives and a washing detergent. The housewives were left with the impression that three different boxes contained three different detergents; however, the detergents were identical. Color was the major variable on the package. One package was predominately yellow based on the belief that yellow was the best selling store shelf color. This belief was based on the impact made by yellow's strong visibility. A second box was predominately blue without any yellow; the third box was mostly blue with a splash of yellow. The results indicated the women made their selections according to their impressions which were:

1. The detergent in the yellow box was too strong and ruined clothes.
2. The detergent in the blue box was weak and left clothes dirty.
3. The detergent in the blue and yellow box was ideal and was described as "fine and wonderful."²

¹Ibid., p. 326.

²Vance Packard, The Hidden Persuaders (New York: Pocket Books, 1957), p. 11.

As pointed out in the example, the color of the package does affect the image of the product; this conclusion is transferable to the use of color in advertising. Not only is the color of the package important, but also the color of the product. The color of the product will tend to influence what colors can be used in the advertising campaign. The best criteria to be considered in selecting the color is the group of potential buyers who are to be stimulated. When the group's emotional responses are known, the process of selection of color can then begin.

Summary

The most pertinent material relating to the use of color in advertising was found in books devoted to the use of color in business and the promotion of products and services, and college advertising textbooks. Most authors pointed out that information applicable to the use of color in merchandise display, packaging, and color of the individual product is applicable to color in advertising. For this reason, information relating to all of these areas was included as well as that relating specifically to advertising.

Color has been an important element in man's life since ancient times. Today color plays a large role in our culture, economy, living pattern, and buying practices. The literature surveyed indicated there is no question about the value of using color; the only debate is using it most effectively. Color helps lure the reader into the ad because almost everyone is attracted to color. It captures attention, arouses interest, and illustrates the product. The use of color emphasizes what is essential. Without color there is no realism; this

is naturally so because there is no pure black or white in nature. As a result, consumers today are more color conscious than ever before.

Simply defined, colors are wave lengths of light. Specific colors become visible when a ray of white light is broken into its component parts. These components comprise a spectrum of light. This spectrum consists of three basic or primary hues which cannot be broken down: red, yellow, and blue. These primary colors overlap and mix into the secondary colors which are orange, green, and purple. There are certain standard combinations or color schemes which have been established and thought to be most effective.

The symbolic associations of color are potent because they are part of our tradition. These are ingrained into our daily mode of living and are considered to be an important means of communication. These visual symbols create highly significant meanings to the viewer. As a result, people are often unaware that colors have specific influences on them. Because of this, people are emotionally conditioned to color without being aware of it. For example, a color can be used to express warmth or coolness, gaiety or somberness, and many other moods. This response to color is a basic human emotion. Color can serve the advertiser in terms of psychological effect, symbolic relationships, relevance to the product, attention power, and retention value.

Chapter 3

THE IMPLICATIONS OF COLOR AS USED IN ADVERTISING

"Illustration, music, and color are integral parts of modern advertising, yet nothing from statistical research sheds any light whatever on these aesthetic avenues to communication."¹ Recognizing that color is an integral part of modern advertising, and relatively little information is available from one source, the material in this chapter is a compilation of information from many authors with experience in the field of color and advertising. This information provides background for the effective use of color in advertising.

Light and color can be measured by instruments. They can be translated into charts and statistics, but the sensations of light and color can only be appreciated through our eyes.²

Color authority Faber Birren made the point that often it is not how much color that is used but how well it is used that counts. Too much color can hurt the communication power of an advertisement. "Color must be used wisely and well to do its job of communicating properly."³

¹Pierre Martineau, Motivation in Advertising (New York: McGraw-Hill Book Company, Inc., 1971), p. 9.

²Hans Schwarz, Colour for the Artist (New York: Watson-Guptill Publications, 1968), p. 11.

³S. Watson Dunn and Arnold M. Barban, Advertising: Its Role in Modern Marketing (Hinsdale, Illinois: The Dryden Press, 1974), p. 376.

Color acts on emotion, not on reason. And you can change a person's ideas but not his emotional responses. People are emotionally conditioned to color.¹ Because color acts on emotion, it is imperative for profitable advertising to understand how color can bring about certain emotional responses. The statement was made by Cheskin that about 90 percent of our actions are prompted by emotion and only 10 percent by reason.² With this in mind, the successful advertiser must, therefore, have knowledge of the symbolism of colors. The symbolic associations of color are considered as part of visualization. "Visualization includes the whole field of non-verbal communication . . . two of the most important tools of the visualizer . . . are . . . illustrations and color."³

Introduction

Color Perception

Before delving into symbolism, it is important to be aware of how color is perceived. The eye is the primary source where color has its first impact; the brain is charged with making sense of the images seen by the eye. Color affects the mind and the way the brain interprets the image is dependent on the condition under which the eye records the image. Long before color is associated with coolness or warmth or with excitement or tranquility, it impresses itself on the

¹Louis Cheskin, Color for Profit (New York: Liveright Publishing Corporation, 1951), p. 112.

²Ibid., p. 86.

³Dunn and Barban, loc. cit.

eye, body, and brain in primitive ways. These impressions must be studied because they form the foundations on which values depend. The general psychology of color arises out of things which are optical, physiological, and neurological. Color perception is ruled by the brain, and not the eye.¹ Thus, "apart from physical effects, what is seen depends on the interpretation put on it by the mind. This is called 'perception'."²

Color Symbolism

History. To communicate effectively through color, it must be realized that color symbolism dates back to primitive man. Among the races of the world, color was an instrument of the gods with vast power for good and evil. Some colors healed the sick; others gave protection against the evil eye. Some brought good fortune in battle; disaster was wrought by others. The remnants of this are still with us, partly in the color symbolism which enters into all modern life styles.³ Because they are part of our tradition, symbolic associations of color are potent. They are ingrained into our daily mode of living and are part of our means of communications.⁴ The symbolic connotation of a color depends on the situation in which it is used.⁵ Examples of

¹Eric P. Danger, Using Color to Sell (London: Gower Press Limited, 1968), p. 73.

²Ibid., p. 26.

³Ernest Biggs, Colour in Advertising (London & New York: The Studio Publications, 1956), p. 10.

⁴Cheskin, Color for Profit, loc. cit.

⁵Dunn and Barban, op. cit., p. 375.

color symbolism which prompt reaction can be reflected in color's expression of masculinity or femininity, ruggedness or delicacy.¹

Physical Effects. In addition to the symbolism of the past, the physical effects of color are demonstrable. In looking at nature through a piece of colored glass, the characteristics of each hue can be seen through its effect on the landscape. Blue glass makes the landscape look cold and wintry, yellow glass sunny and like early autumn, yellow-green glass presents a spring-like appearance, and red glass makes it all look afire.²

Usage and Symbolism. Colors not only carry symbols, they also carry moods. The symbolism and mood may be related, but a good bit of the symbolism results from mere usage. Man has arbitrarily chosen certain colors to say certain things; people are accustomed to what these colors say. As a result, color symbolism is a significant tool available to the advertiser.³ Because of this, color is an important physical element of the layout and must incorporate the basic principles of good design demonstrating an understanding of the dimensions of color.⁴ A vital concern to the advertiser is to insure that a

¹Cheskin, Color for Profit, op. cit., p. 119.

²Walter Sargent, The Enjoyment and Use of Color (New York: Charles Scribner's Sons, 1928), p. 50.

³Roy Paul Nelson, An Exploration of Current Practices and Techniques (New York: Wm. C. Brown Co., 1967), p. 136.

⁴John S. Wright, Daniel S. Warner, and Willis L. Winter, Jr., Advertising (New York: McGraw-Hill Book Company, 1971), p. 339.

chosen color does not unknowingly symbolize something which is distasteful or dangerous to the viewer.¹

Color Preferences

Scientifically applied, color can considerably increase sales.² The use of color can be based on certain general facts about color preference which have been established with reasonable accuracy. The survey of literature revealed similar preference patterns cited by many authors. For example, the general order of people's color preference is blue, red, green, violet, orange, and yellow. This preference is generally accurate when applied to adults in the temperate zones.³ In addition, basic preference among groups should also be considered. The tables on the two following pages show preference of colors according to age group and sex. While credit is given to a specific author for this information, many authors indicated a similarity of preference for these two groups with a general acceptance of the order.

Specific groups tend to have specific preference characteristics. "Preference seems to vary by social groups. The higher social classes prefer delicate hues; the lower social groups like the bright, pure hues."⁴ The poor and relatively unschooled tend to strongly favor brilliant colors such as orange and red. In

¹Cheskin, Color for Profit, op. cit., p. 78.

²Ibid., p. 64.

³Biggs, op. cit., p. 21.

⁴Dunn and Barban, op. cit., p. 376.

Table 1
 Color Preference of Age Groups Ranked
 in Order of Declining
 Preferences¹

| Infants | Children | College Students | Adults |
|---------|----------|---------------------|--------|
| Red | Blue | Blue | Blue |
| Blue | Red | Red | Red |
| White | Yellow | Green | Green |
| Green | Green | Yellow | Violet |
| Brown | White | Orange | Orange |

¹James E. Littlefield and C. A. Kirkpatrick, Advertising (Boston: Houghton Mifflin Company, 1970), p. 204.

Table 2
 Color Preference According to Sex
 Ranked in Order of Declining
 Preference¹

| Women | Men |
|--------|--------|
| Red | Blue |
| Blue | Red |
| Violet | Violet |
| Green | Green |
| Orange | Orange |
| Yellow | Yellow |

¹Philip Ward Burton and J. Robert Miller, Advertising Fundamentals (Scranton, Pennsylvania: International Textbook Company, 1970), p. 649.

slum areas the colors closest to the rainbow were found more exciting by a Color Research Institute survey.¹ The Color Research Institute also found people with many emotional outlets tend to favor muted and neutral colors. This correlates with higher education and income levels.² Another factor which may influence color preference is climate. Where the sunlight is scarce, the colors wanted are softer and duller with preference for green and blue indicated. Where sunlight is abundant, the colors preferred are strong, rich, and frequently brilliant like red.³

✱ It must be remembered that color preference is only one aspect of the individual's character; this preference is usually ingrained in the individual's unconscious mind.⁴ Also, the caution must be made that human reactions to color are predictable only up to a point.⁵ And it is next to impossible to force acceptance of a color because ". . . color is an emotional attitude . . ." ⁶

Color Trends

Because color is an emotional attitude which may change as society's or the individual's attitudes change, there are color trends. Due to these changes, the advertiser must be constantly alert

¹Vance Packard, The Hidden Persuaders (New York: Pocket Books, 1957), p. 103.

²Ibid.

³Faber Birren, Selling Color to People (New York: University Books, 1956), p. 32.

⁴Cheskin, Color for Profit, op. cit., p. 12.

⁵Biggs, op. cit., p. 17.

⁶Birren, op. cit., p. 23.

to trends in color. Color trends exist for the simple reason people seldom buy the same color twice. For example, the preference in one year may be avoided in a later period. However, people's fancies to colors have an almost instinctive basis and are not subject to radical change. But because color does offer a lot of emotional enjoyment, there is a desire for change as with movies and travel. A major area of color change is in high fashion where colors are constantly changing. A new color is a new fashion element which stimulates current preferences. Color preference in terms of shades and tints originates in the high fashion circle and filters down to all groups.¹

The change in color of mass merchandise moves slower, frequently requiring several years to make a complete shift.² At the bottom of the color market is impulse merchandise such as novelties, simple gifts, and toys. Here the color choice is at its greatest limit. Only a few colors are acknowledged to sell readily, and these tend to remain unchanged over long periods of time.³

A manufacturer may be wrong by retaining the same shade year after year. For example, while red is the best color for creating impulse attraction, a change of shade may have a beneficial effect on sales. The change can keep the color up to date and create a fresh impulse in the mind of the purchaser who might otherwise pass it by.⁴ Color trends are the natural result of the human desire for change.⁵

¹Birren, op. cit., pp. 23-24.

²Ibid., p. 24.

³Ibid.

⁴Danger, op. cit., p. 60.

⁵Birren, op. cit., p. 25.

Color trends run in cycles. For example, in the late twenties, American homes were decorated in rust and green. This preference gave way to burgandy (deep red) and royal blue in the thirties. The late forties and early fifties again brought green, tan, and brown. The late fifties found red and blue in vogue.¹ In the sixties there was an outbreak of the brighter colors with a greater variety of color used. Promotions should follow the current trends in colors.²

Color Terminology

Familiarity with the most widely used terminology of color is helpful to the advertiser in working with color. For this reason, the chart on the following page has been included which lists the more common terms and describes their meanings.

Visibility and Legibility

In advertising, visibility of a color must be borne in mind as well as the emotional impact of the color. It may be necessary to strike a balance between visibility, impact, and universal appeal.³ Occasionally, emotional impact must be sacrificed for the sake of visibility. Visibility of a color may also be described as signaling power. The chart on the following page shows the relative value of the three primary and secondary colors in terms of visibility.

Attention-value involves ability to startle the eye as well as to be seen clearly.⁴ Hard colors command attention whether the viewer

¹Birren, op. cit., p. 30.

²Danger, op. cit., p. 187.

³Ibid., p. 74.

⁴Birren, op. cit., p. 105.

Table 3
Color Terminology¹

| Term | Meaning |
|------------------|----------------------------------------------------------------------------------------------------------------------------|
| Color Wheel | Arrangement of the 12 colors in a circle as a guide to color combinations |
| Hue | Another word for color |
| Intensity | Brightness or dullness of a color |
| Primary Colors | Red, blue, and yellow |
| Secondary Colors | Mixture of primary colors: orange, green, and purple |
| Shade | Dark value, produced by addition of black |
| Tertiary Colors | Mixtures of primary and secondary colors: red-orange, yellow-green, blue-green, yellow-orange, red-violet, and blue-violet |
| Tint | Light value, produced by addition of white |
| Tone | Value, produced by addition of gray |
| Value | Lightness or darkness of a color |

¹Karen R. Gillespie and Joseph C. Hecht, Retail Business Management (New York: Gregg Division, McGraw-Hill Book Company, 1970), p. 358.

Table 4

Visibility of Primary and Secondary Colors
Ranked from Most Visible
to Least Visible¹

Red

Green

Yellow

White

Blue

Purple

¹Faber Birren, Selling Color to People (New York: University Books, 1956), p. 104.

likes them or not. The person who cannot stand red, for example, will nevertheless be compelled to look at it.

Related to visibility, another law of optics is that hard colors must be kept in front of soft colors so that natural dimensions are not lost.¹ A hard color like red will dominate a soft color such as blue; the hard colors will persist over the soft. Therefore, legibility of color combinations is also important to the advertiser. The table on the next page shows the ranking of color combinations from most legible to least legible. Color will always dominate neutrality; for example red letters on gray can be distinguished far better than gray letters on red.² Visibility is dependent on brightness differential as well as difference in hue.

An improper use of color which deals with advancing hard colors versus the receding soft colors was demonstrated when Ford pictured one of their automobiles in a blue and white paint scheme. This receding scheme was placed in front of the hard color scheme of red, black, yellow, and white of a cruise ship. The result was a clearly outstanding ship which was selling the concept of "take a cruise." Unfortunately, Ford was in the business of selling cars.³

Color Combinations

Although it is not the purpose of this research to delve into combinations of colors, there are standard combinations which are widely recognized and should be familiar to the advertiser in dealing

¹Danger, op. cit., p. 75.

²Ibid., p. 74.

³Howard Ketcham, Color Planning for Business and Industry (New York: Harper & Bros., 1958), p. 161.

Table 5
Relative Legibility of Color Combinations
Ranked from Most Legible
to Least Legible¹

-
-
1. Black on Yellow
 2. Green on White
 3. Red on White
 4. Blue on White
 5. White on Blue
 6. Black on White
 7. Yellow on Black
 8. White on Red
 9. White on Green
 10. White on Black
 11. Red on Yellow
 12. Red on Green
 13. Green on Red
-

¹Philip Ward Burton and J. Robert Miller, Advertising Fundamentals (Scranton, Pennsylvania: International Textbook Company, 1970), p. 551.

successfully with color. For this reason, a table has been included on the following page which describes the common color combinations.

Complementary colors. One of the most frequent color combinations is the complementary colors. According to traditional aesthetic concepts, use of complementary colors is in good taste. Actually acquired taste has nothing to do with this preference, since for physical and optical reasons, it is just as natural for normal people to like complementary colors as it is to walk upright.¹ Perhaps this preference for complementary colors is related to the fact that complementary colors are always one warm and the other cool.² The point of attraction is most effective when it is the exact complement.³ Birren observed that nature makes frequent use of opposite colors:

Blue or violet wild flowers generally have orange or yellow centers. Blue on butterflies or birds is often accompanied by spots of orange. Red and purple flowers with green foliage, clear blue sky against golden rock formations--these are further harmonies of nature which have delighted mankind through the centuries.⁴

Color Associations

The use of an appropriate color tone is important in product advertising. For example, it would be best to use delicate pinks and pale blues in baby food displays and ads.⁵ The table on a

¹Cheskin, Color for Profit, op. cit., p. 51.

²Ibid., p. 50.

³Ibid., p. 63.

⁴Faber Birren, Creative Color (New York: Reinhold Publishing Corporation, 1961), p. 49.

⁵Biggs, op. cit., p. 41.

Table 6
Color Combinations¹

| Term | Description |
|-------------------|--------------------------------------------------------------------------------------------------------------------|
| Monochromatic | Different shades or tints of only one color Example: red, pink, maroon |
| Analogous | Colors adjacent to each other on the color wheel Example: yellow, yellow-green, and green |
| Complementary | Tints of two colors exactly opposite each other on the color wheel Example: red and green |
| Split Complement | A color used with the two colors on each side of its complement Example: blue with yellow-orange and red-orange |
| Double Complement | Four colors, two colors and their complements Example: red and green, blue and orange |
| Triad | Any three colors that form an equilateral triangle on the color wheel Example: red, blue, and yellow |

¹Karen R. Gillespie and Joseph C. Hecht, Retail Business Management (New York: Gregg Division, McGraw-Hill Book Company, 1970), p. 359.

following page provides a summary of primary and secondary color associations.

Coolness and warmth. Another way appropriate color tones can be viewed are in terms of warmth or coolness. In a broad way, colors are divided into the two categories of warm and cool. This can be influential in advertising. As an example, air conditioners are best presented with cool colors and furnaces with warm ones. The warm hues are red, orange, and yellow with their variations. The cool hues are green, blue, and violet and their variations. Purple and yellow-green fall between the two and can be combined with either.¹ Cool colors have high preference but the warm colors have greater visibility and attractive power.² Cool colors are used for positive sales approaches and warm ones for negative appeal; this of course can vary.³ When a color is too cool it becomes depressing, too warm, too stimulating.⁴ Whenever a cool and warm color are used in combination, one color should definitely be used in such mass as to set the overall effect for the ad. The second color should be used as an accent.⁵ If a hand is to jut out from a poster in an "Uncle Sam Needs You" pose, the hand must be printed in warm tones with the surrounding set in cool tones.⁶

¹Danger, op. cit., p. 18.

²Cheskin, Color for Profit, op. cit., p. 64.

³Philip Ward Burton and J. Robert Miller, Advertising Fundamentals (Scranton, Pennsylvania: International Textbook Company, 1970), p. 649.

⁴Nelson, op. cit., p. 135. ⁵Burton and Miller, op. cit., p. 650.

⁶Nelson, loc. cit.

Table 7
Summary of Color Associations¹

| Color | Implications |
|--------|---------------------------------------------------------------------------------------------------|
| Red | Action, life, blood, fire, heat, passion, danger, power, loyalty, bravery, anger, excitement |
| Yellow | Cheerfulness, dishonesty, youth, light, hate, cowardice, joyousness, optimism, spring, brightness |
| Blue | Coldness, serenity, depression, melancholy, truth, purity, formality, depth, restraint |
| Orange | Harvest, fall, middle life, tastiness, abundance, fire, attention, action |
| Green | Immaturity, youth, spring, nature, envy, greed, jealousy, cheapness, ignorance |
| Purple | Dignity, royalty, sorrow, despair, richness |

¹James E. Littlefield and C. A. Kirkpatrick, Advertising (Boston: Houghton Mifflin Company, 1970), p. 204.

Warm colors. Warm colors are advancing; these colors appear to move from the sheet to the viewer.¹ As a result, the warm colors appear to be near and large.² The warmth of these colors tends to stimulate the reader.³ Warm colors generally cheer the viewer.⁴] When warm colors are used at the edges of an ad, they make a natural border while unifying the ad into one image. In summation, warm colors can be classified as stimulating.⁵ Finally, they are described as impulsive in nature.⁶

Cool colors. Cool colors generally make better tint blocks than warm ones. Cool colors tend to recede and do not compete with the type printed over them.⁷ Cool colors are described as receding in effect. The cooler colors have a calming effect on the reader making the individual feel rested.⁸ Based on this, cool colors have a sedative effect on people.⁹ Cool colors can be classified as retarding in nature and appearance.¹⁰

Other associations. Color associations may be described in general statements based on the consensus by the majority of previously cited authorities. For example, light colors are

¹Nelson, op. cit., p. 135.

²Birren, Selling Color to People, op. cit., p. 106.

³Dunn and Barban, op. cit., p. 375.

⁴Nelson, op. cit., p. 135.

⁵Ibid.

⁶Danger, op. cit., p. 18.

⁷Burton and Miller, op. cit., p. 649.

⁸Nelson, loc. cit.

⁹Dunn and Barban, loc. cit.

¹⁰Danger, loc. cit.

representative of the spring time; dark tans are associated with fall.¹ Colors have weight--dark colors suggest security, light colors suggest a sense of airiness. Odors may be connoted through colors; pale delicate colors seem to offer the scent of flowers.² Pastal colors found in both product and background tend to elicit small but constantly more favorable judgment.³

In summary, certain guidelines should be remembered in using color successfully. Elements which are meant to stand out should be in red, orange, or yellow and set against a greenish, purplish, or bluish background of low value. However, these may be far from the best colors to use emotionally.⁴ Size is a function of brightness and a yellow package appears largest followed by white and red, while black appears smallest. Pastels look larger than shades because they are brighter. The physical connection between size and brightness is simply that when brightness strikes the nerves or the retina of the eye it tends to spread like a drop of water on blotting paper forming a larger image than dark colors.⁵

Primary Colors

Color can be seen when a ray of white light is broken up into its component parts by a prism. The ribbon of hues in a broken ray

¹Otto Kleppner, Advertising Procedure, 5th Edition (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966), p. 131.

²Dorothy Cohen, Advertising (New York: John Wiley & Sons, Inc., 1972), p. 482.

³Dunn and Barban, loc. cit.

⁴Danger, op. cit., p. 75.

⁵Ibid.

of light is known as the visible color spectrum. This spectrum consists of three primary or basic hues which cannot be broken into component colors.¹ These three primary colors are red, blue, and yellow. Primary colors have a simple, basic quality, while secondary colors are more refined. Why is this? It probably can be explained by the fact that the eye (and brain) are so organized as to see red, yellow and blue primarily.² Each produces its own unique sensation. The following is a description of the particular traits of each of the primary colors.

In addition, application of the findings of this research is presented in the form of color magazine advertisement analyses. Two ads have been analyzed for each of the primary colors. Those ads selected tended to contain a preponderance of a primary color. The advertisements that have been analyzed are included in the appendix.

Red

Red can be, and generally is, perceived differently at different times. Red may appear filmy and atmospheric, like a patch of crimson sky at sunset. It may have volume like a glass of red wine. It may be transparent like a piece of cellophane; it may be luminous like a stop light or lantern. It may be dull like a piece of suede. It may be lustrous like a piece of silk or metallic like a Christmas tree ornament; it may be iridescent like a gleaming opal. Instruments may

¹Louis Cheskin, Colors (New York: Liveright Publishing Corporation, 1951), p. 29.

²Birren, Creative Color, op. cit., p. 56.

indicate that all of these colors match identically; yet the personal interpretation of each of these reds may be different.¹ For example, red may seem more exciting when applied to oneself than to external objects.²

Visibility and Attention Value

Red is exceptionally strong in attraction power.³ Red possesses the maximum attention value.⁴ This can have a hypnotic effect on the viewer.⁵ Furthermore, red is first in recognition value and the easiest color to identify.⁶ It is an advancing color that tends to come forward to be noticed and a stimulating color that has warmth. Objects appear to be closer and larger than they really are when pictured in red.⁷ This may result from the sharp, clear image red forms on the eye.⁸

Colors at the red end of the spectrum have better visibility than those at the blue end.⁹ Because of this, red is the best color for signaling. It is easily recognized and plainly visible at low

¹Danger, op. cit., p. 26.

²Birren, Selling Color to People, op. cit., p. 149.

³Ibid., p. 145.

⁴C. H. Sandage and Vernon Fryburger, Advertising Theory and Practice (Homewood, Illinois: Richard D. Irwin, Inc., 1971), p. 350.

⁵Packard, op. cit., p. 93.

⁶Danger, op. cit., p. 75.

⁷Melvin S. Hatchett, Merchandise Display (Austin, Texas: Instructional Materials Services, Division of Extension, The University of Texas at Austin, 1972), p. 92.

⁸Birren, Selling Color to People, op. cit., p. 105.

⁹Biggs, op. cit., p. 15.

intensities of light.¹ As a result of the physical attributes of red, it is the very best color to use in a neon sign; it is quick to attract. Not only is it quick to attract, but red is also quick to be recognized and easy to read.² For this reason it is a very good color to use on items that are bought on impulse. These items tend to stand out at the point of purchase attracting the would-be-buyer's attention.³ If the advertiser wants to have the very best attention attracting color, red with orange added will be used. Red-orange ranks first in attracting attention and is almost impossible to disregard. But, red-orange is not always well liked.⁴

Combinations and Legibility

In using colors in combination, black and red is probably the most widely used for advertising purposes; this thought must be tempered by the fact that a red-orange is more effective with black than pure red.⁵ Red and green combinations must be approached warily. Some combinations of red and green clash badly; however, these are the two favorite colors for Christmas. The suggested use is a block of green with red used sparingly, as an accent color.⁶ A magenta red display should have a spot of brilliant green for the point of

¹Danger, op. cit., p. 31.

²Birren, Selling Color to People, loc. cit.

³Danger, op. cit., p. 60.

⁴Danger, op. cit., p. 75.

⁵Burton and Miller, op. cit., p. 649.

⁶Ibid.

attraction.¹ An overuse of red creates "schlock" or "borax" advertisements.² The wise use of red dictates its use as an accent; this accent has the purpose of leading the eye to the merchandise.³ If red is used as a tint block, it must be screened down to a pale pink.⁴

Preference

In terms of which sex likes red, it is the favorite of most women.⁵ As a result, women are quickly attracted to items in red according to some psychologists.⁶ Some authors feel women have a high vulnerability to red; a package designer theorized that women are particularly responsive to red packages when in public. If they fail to wear their glasses because of vanity, the package naturally stands out with clear distinction in the otherwise blurred world.⁷ Red appeals to children which may be because its longer wave length is generally more acceptable to youthful vision.⁸ Pink is traditionally considered the color for baby girls and rose is essentially feminine in connotation.⁹

¹Cheskin, Color for Profit, op. cit., p. 63.

²Burton and Miller, op. cit., p. 649.

³Hatchett, op. cit., p. 93.

⁴Burton and Miller, op. cit., p. 650.

⁵Charles J. Dirksen and Arthur Kroeger, Advertising Principles and Problems (Homewood, Illinois: Richard D. Irwin, Inc., 1973), p. 257.

⁶Packard, op. cit., p. 94.

⁷Ibid.

⁸Biggs, op. cit., p. 18.

⁹Danger, op. cit., p. 185.

Examples of Usage

Certain guidelines should be considered in using red advantageously. Among the pure hues, a spectrum red (vermilion) seems the most appealing for appetite; this is the rich color of an apple, cherry, or rare cut of beef.¹ The rich red of the apple or rare cut of beef is very appealing.² The proper use of red is demonstrated when meat is pictured in red; this causes the mouth to water. A misuse of color occurs with reproduction of meat in green; this may cause some degree of nausea.³ Red appears to be an effective color for supermarket packaging because of its attractive powers.⁴ Thus the wise package designer will employ some red to help signal buyers to the location of the product.

In advertising a product such as a refrigerator it is wise to remember that although red is a favorite among women it may have the wrong connotation or association. In this case the ideal color might be blue.⁵ Who wants to buy a hot refrigerator? Likewise, "the maker of a mentholated cigarette would be ill-advised to use bright reds to symbolize cool smoking pleasure."⁶ But when a background or room is to look warm, such as for heating advertisements, there should be plenty of red present.⁷

¹Birren, Selling Color to People, op. cit., p. 140.

²Danger, op. cit., p. 77.

³Burton and Miller, op. cit., p. 649.

⁴Cohen, op. cit., p. 107.

⁵Dirksen and Kroeger, op. cit., p. 257.

⁶Dunn and Barban, op. cit., p. 375.

⁷Kleppner, op. cit., p. 13.

Specific Implications

In terms of specific implications, associations, and connotations, red is generally described in the following terminology.

Warmth. Warm colors were first classified by designers who picked red as a warm color with all others close in hue described as warm in appearance. These are considered to be warm, gay, and exciting colors.¹ There is agreement among authors that red is a warm, active color.² The feeling of warmth is based on red's reminding people of the sun and fire.³ This results in red's being associated with fire.⁴ Or, as a symbol of fire, red implies warmth.⁵ People have a natural liking for warmth and a love for red is normally instinctive.⁶ An example of the effect of red is that people tend to feel warm in a red room.⁷ Another point to be remembered in using color is that a single hue, though basically warm or cool, comes in both warm and cool versions. For instance, red, a warm color, when blued a bit becomes cooler than normal.⁸ If the maximum impact and a sunny quality are sought, golden red is the appropriate color.⁹

¹Burton and Miller, op. cit., p. 649.

²Biggs, op. cit., p. 17.

³Rollie Tillman and C. A. Kirkpatrick, Promotion Persuasive Communication in Marketing (Homewood, Illinois: Richard D. Irwin, Inc., 1968), p. 125.

⁴Danger, op. cit., p. 29.

⁵Birren, Selling Color to People, op. cit., p. 150.

⁶Cheskin, Color for Profit, op. cit., p. 35.

⁷Ibid., p. 50.

⁸Nelson, op. cit., p. 136.

⁹Danger, op. cit., p. 184.

Love. Red has the ability to imply heat and passion through its suggestion of fire.¹ Red is almost universally considered a passionate color; along with passion red has a definite association with ardent love.² As a result, red is the color of love.³ Being symbolic of love, red implies strong emotional involvement.⁴ In fact red is considered to be the most emotional color.⁵

Excitement. Red has the ability to set the mood of anger, action, excitement, and danger.⁶ In fact, red is said to represent action.⁷ Because it is an action color, it is considered to have exciting qualities; red is said to be intensely exciting. It follows that an exciting color is also classified as being "definitely and conclusively" a stimulating color.⁸ Where action and excitement are found, there is of course the implication of energy; red is said to denote energy.⁹ Along a similar line, where the foregoing are found, there is evidence of zeal. Thus red is a ". . . token of zeal."¹⁰ Another author stated red is "considered to be zealous."¹¹

¹Wright, Warner, and Winter, op. cit., p. 339.

²Sargent, op. cit., p. 51.

³Birren, Selling Color to People, op. cit., p. 146.

⁴Hatchett, op. cit., p. 93.

⁵Sargent, op. cit., p. 51.

⁶James F. Engel, W. Wayne Talarzyk, and Carl M. Larson, Cases in Promotional Strategy (Homewood, Illinois: Richard D. Irwin, Inc., 1971), p. 595.

⁷Tillman and Kirkpatrick, op. cit., p. 215.

⁸Biggs, op. cit., pp. 16-17.

⁹Sargent, loc. cit.

¹⁰Birren, Selling Color to People, op. cit., p. 150.

¹¹Nelson, op. cit., p. 136.

Danger. The universal symbol of danger is red.¹ Its symbolism of danger also associates red as the color to denote "stop."² As a symbol of danger, red has other close associations. Red is the color and symbol of blood.³ This association with blood leads naturally to patriotism and war with which red is also associated.⁴ This relationship with blood and war implies that red is a violent color.⁵

Aggression. Red also has the connotation of power and boldness; because red is a powerful color it must be used sparingly.⁶ The sheer power of red implies strength.⁷ If red were to be described in one word, that word would be aggressive; red is aggressive because it is one of the best attention getters.⁸ In summation, red has "an aggressive vigor."⁹

Courage. Red is a token of courage.¹⁰ Courage naturally is associated with "bravery and valor."¹¹ Red, representing blood, also stands for courage and sacrifice.¹² Red, being a color of sacrifice, in fact that of "generous sacrifices," also signifies charity.¹³ In

¹Birren, Selling Color to People, op. cit., p. 149.

²Danger, op. cit., p. 29.

³Birren, op. cit., p. 150.

⁴Ibid., p. 146.

⁵Biggs, op. cit., p. 17.

⁶Burton and Miller, op. cit., p. 649.

⁷Hatchett, op. cit., p. 93.

⁸Birren, op. cit., p. 105.

⁹Sargent, op. cit., p. 104.

¹⁰Birren, op. cit., p. 150.

¹¹Tillman and Kirkpatrick, op. cit., p. 215.

¹²Ralph Fabri, Color A Complete Guide for Artists (New York: Watson-Guptill Publications, 1967), p. 62.

¹³Birren, loc. cit.

terms of charity, this color appropriately becomes associated with religion.¹ In the church, red is considered the color of the living. Couched in the terms of the church, red may also have the connotation of sin.²

Hate. Another strong emotion expressed by red is hate.³

Perhaps based on the expression of hate, red can ". . . denote cruelty . . . wrath . . . and fervor."⁴

Season. In using red, the seasonality of it must be considered. Red is the color associated with winter and more specifically with December. In December, red is the main color of Christmas with its festivity. Valentine's Day is closely associated with red and the red heart of love. Courage, bravery, and honor of one's country are demonstrated with red for the 4th of July. The appropriate red carnation is important in symbolizing life on Mother's Day.⁵ The season and occasion must match the color.

"Red" expressions. People tend to view red as an element in the newspaper as "red hot news."⁶ It is not unusual to fight the "red tape."⁷ Frequently people are side-tracked by "red herrings."⁸ This may lead an individual "to see red" in anger.⁹ One's pulse may

¹Nelson, op. cit., p. 136.

²Sargent, op. cit., p. 51.

³Birren, Selling Color to People, op. cit., p. 146.

⁴Sargent, op. cit., p. 51.

⁵Birren, op. cit., p. 153.

⁶Ibid., p. 146.

⁷Ibid.

⁸Ibid., p. 147.

⁹Biggs, op. cit., p. 22.

quicken with anticipation at the mention of the "red light district."¹ The natural association is that of the "scarlet woman" who resides in the brothel with its "red lamp."² To partake of such activity is to be labeled a sinner marked by red.³ The sinner will obviously have "painted the town red."⁴ Bums are without a "red cent."⁵ And lastly, a business poorly operated will soon be without a "red cent" as it "operates in the red."⁶

Abstract. In viewing red in abstract terms, it is generally considered to be a solid color, substantial in nature. Red has a feeling of durability. It is an opaque color which tends to have an appearance of being hot. The natural appearance of heat reflects in the feeling that red is a dry color. The solidarity of this hot color leads to the viewing of red as a square color which has a degree of angularity.⁷

Red, when properly used, can denote any one or any selected group of implications, associations, or connotations.

Analyses of Magazine Advertisements

When an ad is analyzed in terms of the dominant color, certain connotations, implications, and associations are apparent. Naturally

¹Nelson, op. cit., p. 136.

²Birren, Selling Color to People, op. cit., p. 146.

³Ibid.

⁴Tillman and Kirkpatrick, op. cit., p. 215.

⁵Birren, op. cit., p. 147.

⁶Ibid.

⁷Ibid., p. 145.

each viewer of the advertisement may respond to these colors in terms of personal interpretations. Some of the most general and likely implications, associations, and connotations of red as used in magazine advertisements are described in the following analyses. These advertisements have been included in the appendix.

Viceroy cigarette ad. The Viceroy advertisement is almost a full page of background red. Most of the lettering is white on red. Other specific areas consist of black lettering on white, the photo of an Indianapolis 500 race car, and a package of Viceroy cigarettes. The red background performs the function of immediately attracting the viewer's attention. Thus, this ad demonstrates the strong attraction power of red. As an attention getter, red is demonstrating its aggressive qualities.

The connotations of power and boldness are reflected in the use of red. The vehicle shown is obviously one of the most powerful of its class. The danger and excitement shown by the car are also carried by the color red. The setting of this ad in red is well suited to the car and the product in terms of action, danger, and excitement. The setting is of action and danger, but the excitement is to be associated with the product, Viceroy.

Red as used here is an attention compelling color. It is stimulating and has the implication of danger, action, excitement, and festivity associated with the Indianapolis 500. Obviously another viewer may see other associations, connotations, and implications. These are some of the more general and apparent.

Johnny Walker ad. In this ad the attention of the viewer is immediately gained by using the very best attention-attracting color, red with orange. Red-orange ranks first in attracting attention and is almost impossible to disregard.¹ This particular ad demonstrates another characteristic of red in creating a feeling of warmth. The presence of the sun insures this association. People have a natural liking for warmth, and a love for red is normally instinctive.² In terms of maximum impact, the use of this particular red accomplished the desired impact. If maximum impact and a sunny quality are sought, golden red is the appropriate color.³

The viewer also gains the association of romance in this ad; this point is accentuated by the presence of the couple on the inviting hillside. The copy of the ad provides additional support of the romance which is implied.

Red, with its implications of warmth, love, romance, and gaiety, sets the mood in this advertisement. Obviously, another viewer may see other associations, connotations, and implications. These are some of the more general and apparent.

Yellow

Yellow is the lightest color in the primary group.⁴ Yellow typifies light that is of a lesser purity than white.⁵ According to

¹Danger, op. cit., p. 75.

²Cheskin, Color for Profit, op. cit., p. 35.

³Danger, op. cit., p. 184.

⁴Hatchett, op. cit., p. 93.

⁵Sargent, op. cit., p. 51.

one author, yellow is the best remembered color.¹ Its character is best represented in terms of being in the middle of the extreme violence of red and the deep tranquility of blue.² It is most frequently associated with warmth, cheer, and optimism.

Visibility and Attention Value

Yellow is generally considered to be the least popular color.³ However, this lack of popularity has little bearing on its attention value. Yellow is one of the best attention getters because it is bright and visible.⁴ It is considered to be the point of highest visibility in the spectrum.⁵ Thus, the more yellow present in a color, the more visible it is.⁶ Because of this visibility factor, it is considered to be an intensely bright color in attention value areas.⁷ In fact, this factor is so strong that yellow is considered by one author to have a hypnotic effect on the viewer.⁸

As a result of this visibility and attention value, yellow has a very strong visual impact, particularly on store shelf merchandise.⁹ If the product is to be purchased as an impulse item, yellow is an excellent color because it attracts attention to the product. In addition, yellow is easily recognized.¹⁰ This ease of recognition may

¹Biggs, op. cit., p. 16.

²Ibid., p. 17.

³Danger, op. cit., p. 75.

⁴Birren, Selling Color to People, op. cit., p. 105.

⁵Danger, op. cit., p. 75.

⁶Biggs, op. cit., p. 15.

⁷Danger, op. cit., p. 31.

⁸Packard, op. cit., p. 93.

⁹Ibid., p. 11.

¹⁰Danger, op. cit., p. 60.

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⁴Birren, Selling Color to People, op. cit., p. 105.

⁵Danger, op. cit., p. 75.

⁶Biggs, op. cit., p. 15.

⁷Danger, op. cit., p. 31.

⁸Packard, op. cit., p. 93.

⁹Ibid., p. 11.

¹⁰Danger, op. cit., p. 60.

be the result of yellow's being an advancing color. It comes forward to be noticed while making the object appear closer and larger than it really is.¹ The effect of this is that objects in yellow are seen as the largest. In addition, yellow forms a sharp clear image on the eye and is the most luminous of colors.² If the color must be luminous then the choice must be yellow.³

Combinations and Legibility

Yellow is the most legible color.⁴ In using it in combination, the most legible combination is black on yellow. Yellow on black is almost as legible.⁵ One author stated that the visibility of yellow increases when seen with blue-black or violet black.⁶ The combination that has the greatest visibility, black on yellow, may not be the most pleasing to the viewer. The most pleasing combination is yellow and blue, but this loses legibility.⁷ Gray is also particularly pleasing with yellow in combination with bright pink or blue.⁸ With a small amount of green, yellow becomes especially unpleasant to most people.⁹ Because yellow has a low value and cannot be printed in anything but

¹Hatchett, op. cit., p. 92.

²Birren, Selling Color to People, op. cit., p. 104.

³Nelson, op. cit., p. 136.

⁴Birren, loc. cit.

⁵Burton and Miller, op. cit., p. 650.

⁶Biggs, op. cit., p. 15.

⁷Dirksen and Kroeger, op. cit., p. 257.

⁸Burton and Miller, loc. cit.

⁹Nelson, op. cit., p. 136.

the largest type, it is most effective in large masses. A yellow tint block will add reading ease while attracting attention.¹

Preference

In using yellow effectively, it must be remembered that it becomes tiring if overused.² As a basic color, yellow has a low preference rating.³ In general, women like tints of yellow much more than the pure color or shades.⁴ Yellow is considered to be a brain stimulating color.⁵ Perhaps this explains why yellow is generally preferred by those with higher intellectual capabilities.⁶ Preference for colors varies with current popularity; for example the popularity of yellow declined in the late sixties.⁷

Examples of Usage

A prime example of the wise use and association of yellow is demonstrated by Caterpillar Tractor Company in its use of bright cadmium yellow. Every piece of equipment painted this color serves as a wonderful advertisement for Caterpillar by association. Yellow equipment means Caterpillar.⁸

¹Burton and Miller, loc. cit.

²Hatchett, op. cit., p. 93.

³Biggs, op. cit., p. 18.

⁴Burton and Miller, op. cit., p. 649.

⁵Biggs, op. cit., p. 17.

⁶Danger, op. cit., p. 27.

⁷Max Gunter, "How to Beat the Stock Market By Watching Girls, Counting Aspirin, Checking Sunspots and Wondering Where the Yellow Went," Playboy, XX (July, 1973), 118.

⁸Biggs, op. cit., p. 34.

Specific Implications

In terms of specific implications, associations, or connotations, yellow is generally described in the following terminology.

Warmth. Yellow is described as a warm color.¹ Colors which are predominately yellow in cast are considered warm.² This association with warmth by most people occurs because yellow reminds them of the sun.³ Thus yellow is associated with the warmth of sunshine or sunlight.⁴ In addition, yellow is associated with the areas of the world which are "opaque, warm, and dry."⁵ Because yellow has a warm or heat association, it is also suggestive of fire.⁶

Cheer. In addition to implying warmth, yellow also implies cheerfulness with its brightness.⁷ Pure yellow is almost universally agreed to be a happy color.⁸ Perhaps the happiness or cheerfulness of yellow is based on the suggestion of sunshine.⁹ Experts seem to

¹Hatchett, op. cit., p. 92.

²Cheskin, Color for Profit, op. cit., p. 50.

³Tillman and Kirkpatrick, op. cit., p. 215.

⁴Danger, op. cit., p. 28.

⁵Birren, Selling Color to People, op. cit., p. 143.

⁶Dunn and Barban, op. cit., p. 376.

⁷Wright, Warner, and Winter, op. cit., p. 339.

⁸Sargent, op. cit., p. 52.

⁹Burton and Miller, op. cit., p. 649.

agree that yellow is considered cheerful.¹ Yellow is also described as representing joyousness.² Because of these associations, yellow in itself is known as a happy color.³

Optimism. With the associations of cheer, joy, and happiness, it is natural for yellow to represent optimism.⁴ In color preference tests, people associated yellow with sunshine and optimism.⁵ Thus the use of yellow can set the mood for cheerfulness, spring, light, and optimism.⁶

Stimulation. Because of the association with activity, the color yellow is considered highly stimulating.⁷ As a result of being stimulating, it is noted as the most advancing color.⁸ Due to this advancing nature of bright yellow, the image of strength is projected.⁹ A golden yellow represents honor and loyalty which is demonstrative of human strengths.¹⁰ This human association furthermore signifies divine love and human understanding.¹¹

¹Hatchett, op. cit., p. 93.

²Tillman and Kirkpatrick, op. cit., p. 215.

³Biggs, op. cit., p. 17.

⁴Tillman and Kirkpatrick, op. cit., p. 17.

⁵Gunter, "How to Beat the Stock Market," op. cit., p. 118.

⁶Engel, Wales, and Warshaw, op. cit., p. 595.

⁷Hatchett, op. cit., p. 93.

⁸Nelson, op. cit., p. 135.

⁹Packard, op. cit., p. 11.

¹⁰Birren, Selling Color to People, op. cit., p. 150.

¹¹Sargent, op. cit., p. 51.

Negative. Yellow, in its associations and implications can also signify the more negative aspects of human behavior. Perhaps as a result of these negative implications, caution became associated with yellow.¹ In the western cultures it may mean treachery and lack of courage.² Thus man despises the scoundrel who is considered "yellow."³ The scoundrel can frequently be associated with such crimes against the nation as treason which is also signified by yellow. These connotations lead to meanness which yellow may imply.⁴ Meanness and the madness associated with yellow can be traced to its use by Van Gogh.⁵ By the same token, yellow is said to represent hate.⁶ In terms of sickness, yellow is expressive as a sickly color.⁷ This association is accentuated by the use of yellow in quarantine signs.⁸ Finally, in using yellow it is wise to remember that appetite value falls off as the use of yellow increases.⁹

Season. In terms of seasonal use, yellow is indicative of spring.¹⁰ It is the color of Easter and the month of April.¹¹ The mood of spring is noted in the association of bright yellow with hope

¹Danger, op. cit., p. 29.

²Nelson, op. cit., p. 136.

³Birren, Selling Color to People, op. cit., p. 150.

⁴Sargent, op. cit., p. 51.

⁵Nelson, op. cit., p. 136.

⁶Tillman and Kirkpatrick, op. cit., p. 215.

⁷Cheskin, Color for Profit, op. cit., p. 86.

⁸Birren, Selling Color to People, op. cit., p. 149.

⁹Ibid., p. 140.

¹⁰Danger, op. cit., p. 187.

¹¹Birren, Selling Color to People, op. cit., p. 153.

and activity. It is also specifically associated with summer and the activities of that time of year.¹

"Yellow" expressions. Yellow is associated with jealousy; people are "yellow with jealousy."² This is also considered a color of compromise. People who are associated with high degrees of compromise frequently are cowardly and as a result are "yellow with cowardice."³ Sensational journalism is yellow; "yellow sheet" is an expression that dates back to 1895 when the New York World ran a picture in yellow as an experiment.⁴

Abstract. In more abstract terms, yellow is considered to have an implied crispness. Because it is crisp, it also suggests sharpness. This sharpness is related to the angularity of yellow; this color is described in terms of a triangle standing on one point. This appearance lends to the image that yellow is without solidity and reaches from the earth to the sun, thus the concept that yellow is more celestial than terrestrial.⁵

Yellow, when properly used, can denote any one or any selected group of implications, associations, or connotations.

¹Ibid., p. 152.

²Biggs, op. cit., p. 22.

³Ibid., p. 23.

⁴Birren, Selling Color to People, op. cit., p. 147.

⁵Ibid., p. 145.

Analyses of Magazine Advertisements

When an ad is analyzed in terms of the dominant color, certain connotations, implications, and associations are apparent. Naturally each viewer of the advertisement may respond to these colors in terms of personal interpretations. Some of the most general and likely implications, associations, and connotations of yellow as used in magazine advertisements are described in the following analyses. These advertisements have been included in the appendix.

Schick injector razor ad. The Schick injector razor advertisement has a solid yellow background. The lower border on the ad is white, about one and one-half inches in width. All the lettering on the ad is in black; the razor is shown in its natural, metallic color. The combination of yellow and black with its high legibility and contrast is clearly demonstrated in this ad.

This color scheme was carried to the store shelf in the packaging used by Schick. As a result of the high visibility, which is characteristic of yellow, a strong visual impact is created in the ad and on the store shelf.¹ The advancing nature of yellow is obvious in this ad. In terms of attention value, yellow has accomplished its intended use.

While yellow is not used to represent warmth in this ad, its presence definitely makes the temperature of the ad warm. The brightness aids in implying cheerfulness. Naturally the cheerfulness would be related to the use of the Schick injector razor. The purchase of

¹Danger, op. cit., p. 60.

this product would lead to a happy shaver in the morning; yellow has the implication of happiness and optimism. The viewer can be optimistic about the improved quality of his shave.

Yellow as used here is advancing, basically warm, bright, cheerful, and representative of happiness. None of the negative connotations of yellow seem to be present. Obviously another viewer may see other associations, connotations, and implications. These are some of the more general and apparent.

Kawasaki steel ad. The Kawasaki steel advertisement has a light beige background. The lemon is in a natural, brilliant yellow with metallic colored nails projecting toward the reader from it. The lettering in "the Acid Test" is pure black; all other lettering is a brownish-black.

The presence of the lemon clearly demonstrates the advancing nature of yellow. Both the lemon and the nails appear to project themselves from the page. This characteristic helps to show how yellow's advancing nature may be effectively used; this creates the attention sought by the advertiser. Thus, the luminous quality of yellow is demonstrated as well as the ability to make objects appear large and clear in image. The use of yellow with food is also shown here in that, while everyone is aware of the sourness of the lemon, it still appears appetizing. A viewer could perhaps be optimistic about the outcome of "the Acid Test." Lastly, the strength of yellow might add the connotation of the strong acid working on these metal products and the strength of the product in resisting it.

Yellow as shown here demonstrates its advancing nature and a sharp, clear image. Also shown are the appetite value of food in yellow, optimism, and, remotely, the strength of yellow. There are no negative implications readily apparent. Obviously another viewer may see other specific associations, connotations, and implications. These are some of the more general and apparent.

Blue

Inquiries have indicated that blue is the favorite color of all people without distinction of age, economic level, or sex.¹ Danger stated that polls indicated blue is the single most popular color followed by red and green.² The description most frequently associated with blue is that it is a cool color. Because it is a cool color, it is best used for background purposes; an exception to this is when it is a highly acceptable color for the product itself.³ It must be remembered that when blue is used in the background, the setting takes on an air of coolness.⁴

Visibility

Blue is classified as a retiring color as it fails to have the visual impact of the other primary colors.⁵ In terms of physical occurrence, blue does not penetrate distance; in fact it tends to

¹Burton and Miller, op. cit., p. 649.

²Danger, op. cit., p. 75.

³Ibid., p. 60.

⁴Kleppner, op. cit., p. 131.

⁵Danger, op. cit., p. 60.

scatter and disperse. In addition, it is a color that is difficult for the eye to bring into sharp focus.¹ Perhaps as the result of this lack of visual impact, blue is the poorest remembered color.² Blue makes objects appear smaller and farther away than they actually are. Thus, blue adds a dimension of distance through its use.³

Combination

In using blue, it naturally will be combined with other colors. Blue and yellow is generally considered the most pleasing combination.⁴ If an advertising layout is primarily blue, a little yellow adds interest. However, the use of blue and yellow in equal amounts results in an almost green appearance. This occurs because the eye mixes the colors optically. Unfortunately, the mixing will be incomplete and unpleasant.⁵ In using blue in a variety of values, a spot of complementary brilliant yellow carries with it a natural attraction power.⁶ The color combination of blue and white has only a medium visibility.⁷ Because of this, the best results are achieved with blue and yellow.

¹Birren, Selling Color to People, op. cit., p. 145.

²Biggs, op. cit., p. 16.

³Hatchett, op. cit., p. 93.

⁴Dirksen and Kroeger, op. cit., p. 257.

⁵Burton and Miller, op. cit., p. 650.

⁶Cheskin, Color for Profit, op. cit., p. 63.

⁷Wright, Warner, and Winter, op. cit., p. 341.

Preference

As stated previously, blue is a well-liked color.¹ Authorities indicated it is preferred more than any other color.² In terms of preference by sex, blue as a single color is the favorite among men.³ This was reiterated by another author who stated that men prefer blue; in fact it is the color preferred by most men.⁴ Some psychologists contend that men are quickly attracted to items wrapped in blue.⁵ Perhaps for this reason, it is considered particularly suitable for promotion of products to men.⁶ While blue is generally considered as a color for men, it has been the best-selling color in women's sweaters for years. The reason for this trend in sales is attributed to women believing that men like this color best.⁷ Blue has a shorter wave length which is more acceptable in terms of vision to mature persons.⁸ An additional point regarding blue was made by Danger who stated that the average person who favors blue is considered to be discriminating in his/her dealings.⁹

¹Danger, op. cit., p. 60.

²Burton and Miller, op. cit., p. 649.

³Dirksen and Kroeger, op. cit., p. 257.

⁴Sandage and Fryburger, op. cit., p. 350.

⁵Packard, op. cit., p. 94.

⁶Danger, op. cit., p. 187.

⁷Ibid., p. 37.

⁸Biggs, op. cit., p. 18.

⁹Danger, op. cit., p. 28.

Examples of Usage

To lend coolness to a setting, an ample amount of blue should be in the background.¹ For example, in promoting frozen foods, there should be an appropriate ice-blue or white on blue background.² The use of blue in this case has a positive point; the safe, cold storage of foods. In contrast, a cold blue can have a strong negative force; this is demonstrative in using it in a blizzard scene that warns the viewer to buy anti-freeze.³

In the negative area, blue is a non-appealing color for food when applied directly to the food item.⁴ An example of a poor use of blue occurred when a firm decided to package meat in a see-through package. There was a decline of sales. A field examination of the situation revealed that the meat was displayed under fluorescent light which caused the meat to appear blue, a non-appetizing color for this particular food item.⁵ Another firm carried out tests on a flour confectionary item. This confectionary food was packed in an all-blue carton. Potential consumers viewed this package as too cold and depressing in appearance. It was not considered proper for a well-baked item.⁶

¹Kleppner, op. cit., p. 131.

²Biggs, op. cit., p. 41.

³Burton and Miller, op. cit., p. 649.

⁴Birren, Selling Color to People, op. cit., p. 140.

⁵Ibid., p. 108.

⁶Danger, op. cit., pp. 77-78.

Another reaction to blue when used as a package color for detergent was that the product was weak.¹ Along this same line of reasoning, shoppers viewed the contents of a powdered milk carton in much the same manner. A rich milk powder packed in a blue carton gave the impression that the milk was weak. Consumers had the impression the product would contain too much water.²

Specific Implications

In terms of specific implications, associations, or connotations, blue is generally described in the following manner.

Calm. As noted previously, blue is a retiring color.³ Because of this, it has a calming quality. In fact this color has "definitely and conclusively" been found to be relaxing.⁴ In psychological terminology, pure blue has the effect of calming people because it acts on the parasympathic branch of the autonomic nervous system. As a result, it may be stated that dark blue, in particular, is ". . . the color of quiet and passivity."⁵ Another author concurred that blue should be classified as a passive color.⁶ It has quiet virtues as it is a quiet

¹Packard, op. cit., p. 11.

²Danger, op. cit., p. 78.

³Birren, Selling Color to People, op. cit., p. 145.

⁴Biggs, op. cit., pp. 16-17.

⁵Max Luscher, The Luscher Color Test, trans. Ian Scott (New York: Pocket Books, 1969), pp. 11-12.

⁶Burton and Miller, op. cit., p. 649.

color.¹ Because of this, blue is a soothing color which is suggestive of relaxation.² With the implication of relaxation, there is also the specific connotation of deep tranquility.³ Thus blue may project an image of a cool and quiet setting.⁴ In addition to being classified as a soothing color, blue may denote dignity.⁵

Water and sky. Blue is frequently associated with transparent and wet conditions in the world. This leads to the feeling it is a wet color. Because blue is found in the appearance of water and the sky, it has a transparent image. People think in terms of blue water and blue sky; an ocean-borne breeze is representative of this color. In the same vein of thought, the land-bound breeze brings with it a feeling of coolness.⁶ Thus blue is a cool color and those colors which are predominately blue in cast are classified as cool.⁷ Under certain conditions, blue moves from the cool category to a cold color.⁸ An example occurs when people feel cold in a room which is decorated in the deeper shades of blue.⁹ Another common association of blue is

¹Burton and Miller, op. cit., p. 649.

²Hatchett, op. cit., p. 92.

³Biggs, op. cit., p. 17.

⁴Cohen, op. cit., p. 107.

⁵Hatchett, op. cit., p. 92.

⁶Birren, Selling Color to People, op. cit., p. 143.

⁷Cheskin, Color for Profit, op. cit., p. 50.

⁸Birren, Selling Color to People, op. cit., p. 145.

⁹Cheskin, Color for Profit, loc. cit.

with water and the sea which was stressed again by Danger.¹ Based on this, it is suggestive of water.² In addition, water is generally viewed as cool lending to blue's connotation of coolness.³ As well as denoting coolness, blue is associated with the sky and its cool appearance.⁴ This association with the sky also leads to blue's suggestion of air or airiness.⁵

Sincerity. An almost universal view of deep blue is that it is both quiet and earnest.⁶ Thus blue can definitely imply a cool, quiet, relaxing, and earnest setting in its use. As a color that can show earnest intent, it is natural that blue would be significant of sincerity.⁷ The signifying of sincerity is likewise associated with truth of which blue is symbolic. The symbolism of both truth and sincerity relates to the association of blue with loyalty.⁸ Thought of as loyal in its implication, this color also represents constancy.⁹ The character blue projects by symbolism also has the association of fidelity.¹⁰ In terms of fidelity, a "true blue" individual is considered loyal; blue is frequently referred to as a loyal color.¹¹

¹Danger, op. cit., p. 28.

²Hatchett, op. cit., p. 93.

³Danger, op. cit., p. 185.

⁴Wright, Warner, and Winter, op. cit., p. 339.

⁵Hatchett, op. cit., p. 93.

⁶Sargent, op. cit., p. 52.

⁷Birren, Selling Color to People, op. cit., p. 150.

⁸John L. King, The Art of Using Color (New York: Illustrated Editions Company, 1938), p. 3.

⁹Sargent, op. cit., p. 51.

¹⁰King, loc. cit.

¹¹Nelson, op. cit., p. 136.

"True blue" feeling produces blue's impression of a love less ardent than red, but yet quite strong. In summation of many of these implications, blue is generally considered to imply assurance.¹

Restraint. Along with an implied degree of assurance, blue is significant of wisdom.² With wisdom is the association of restraint of which this color may be representative.³ Blue is also considered to have spirituality.⁴ It signifies piety.⁵ Blue may also signify divine eternity.⁶ By the same token, blue is representative of serenity.⁷ There are also connotations of hope and patience associated with this color.⁸

Masculinity. In terms of sex associated with a color, blue is generally associated with men.⁹ Because of this, blue is generally thought of as a masculine color.¹⁰ Traditionally, blue is the color for baby boys.¹¹

Historical associations. Today blue is associated with the police who frequently wear this color. This custom is thought to date

¹Hatchett, op. cit., p. 93.

²Sargent, op. cit., p. 51.

³Tillman and Kirkpatrick, op. cit., p. 215.

⁴Nelson, op. cit., p. 136.

⁵Birren, Selling Color to People, op. cit., p. 150.

⁶Sargent, op. cit., p. 51.

⁷Tillman and Kirkpatrick, op. cit., p. 215.

⁸Burton and Miller, op. cit., p. 649. ⁹Danger, op. cit., p. 29.

¹⁰Hatchett, op. cit., p. 93.

¹¹Danger, op. cit., p. 40.

back to the Roman days. At that time, household prefects wore blue cloaks which it is felt was the beginning of blue representing the law.¹ The blue stripe in the Missouri State Flag is said to represent vigilance, permanency, and justice. Two other associations of blue are with the air mail service and the Navy.² The use of blue by the Navy has been traditional; blue of course is closely associated with the sea. Blue, when light in appearance, is associated with the sky; hence it is associated with air mail.

Negative. Blue can set the mood of coolness, truth, purity, formality, and sadness.³ In its negative aspects, it is a color associated with weakness.⁴ Frequently it is considered the color suggestive of despondency.⁵ Often people feel depressed when in surroundings which are predominately strong blue.⁶ Blue stands for aloofness such as in the "blue bloods," a term which was not always used in a flattering way.⁷

Season. In terms of season of the year, blue is thought of as the color of summer. More specifically, the month of July is associated with sky blue. However, deep blue is associated with coolness and the wintry month of February.⁸

¹Danger, op. cit., p. 40.

²Ibid., p. 29.

³Engel, Talarzyk, and Larson, op. cit., p. 595.

⁴Danger, op. cit., p. 78.

⁵Sargent, op. cit., p. 51.

⁶Cheskin, Color for Profit, op. cit., p. 51.

⁷Nelson, op. cit., p. 136.

⁸Birren, Selling Color to People, op. cit., p. 153.

"Blue" expressions. Expressive terminology is reflected in people "feeling blue."¹ To feel blue is a masterpiece of vivid expression."² People have their "blue Mondays" for which they may "curse the air blue;" or there may exist a "blue gloom." Hopefully people will only experience this "once in a blue moon." This will perhaps come as a "bolt from the blue." Nobility may be referred to as either "blue stockings" or "blue bloods."³ In the securities business there are "blue lists" which are basically dealer asking prices.⁴ "Blue chip" stocks are high-grade investment quality issues of major companies.⁵ "Blue sky laws" are used to protect the unwary in investments.⁶ Finally, this may be where the more stringent earlier laws of the United States received their name, the "blue laws."⁷

Abstract. In abstract terms, blue is thought of as a circle or sphere. As a color it lacks sharpness; experts state this color does not have the appearance of angularity. This lack of angularity makes it easy to understand the statement that blue is atmospheric.

¹Biggs, op. cit., p. 22.

²Birren, Selling Color to People, op. cit., p. 147.

³Ibid.

⁴John C. Clendenin and George A. Christy, Introduction to Investments (New York: McGraw-Hill Book Company, 1969), p. 533.

⁵Jerome B. Cohen, Edward D. Zinbarg, and Arthur Zeikel, Investment Analysis and Portfolio Management (Homewood, Illinois: Richard D. Irwin, Inc., 1973), p. 8.

⁶Clendenin and Christy, op. cit., p. 194.

⁷Birren, Selling Color to People, op. cit., p. 147.

Being atmospheric, it has a spherical impression.¹ Perhaps it is a result of the physical character of the color that causes it to create a pleasant association for the viewer; in the business world of marketing and advertising, this is the customer.²

When properly used, blue can denote any one or any selected group of implications, associations, or connotations described.

Analyses of Magazine Advertisements

When an ad is analyzed in terms of the dominant color, certain connotations, implications, and associations are apparent. Naturally each viewer of the advertisement may respond to these colors in terms of personal interpretations. Some of the most general and likely implications, associations, and connotations of blue as used in magazine advertisements are described in the following analyses. These advertisements have been included in the appendix.

Belair light menthol cigarettes. The Belair cigarette ad has a large blue background of ocean and sky. A young couple is seated on a green beach in the foreground; the area nearest the ocean is rocky. The picture area covers about sixty percent of the page; the remainder is white. Lettering is in black. The product is shown in its normal package colors, blue and white.

The ad picture immediately sets the mood of a calm, relaxed day at the beach. The natural association of the cool, but not cold,

¹Birren, Selling Color to People, op. cit., p. 145.

²Hatchett, op. cit., p. 93.

temperature is shown. The association of blue with water is clearly demonstrated. The over all implication of this setting is of a cool, pleasant ocean breeze.

The masculine implications are present in that the clothes worn by the man are blue. They appear to be of the rugged style that the outdoors man would be expected to wear. The nature of the garments and their obviously masculine color, blue, makes this a masculine individual.

Tying the components together, the Belair ad has a setting of cool, relaxation that can be experienced in a trip to the seashore. The couple are pictured as being sincerely pleased with each other. The man is masculine in appearance. Finally, they are both smoking Belairs with obvious pleasure. The image projected is that Belairs are a cool, refreshing cigarette. Obviously another viewer may see other associations, connotations, and implications. These are some of the more general and apparent.

Gilbey's gin ad. The setting of the Gilbey's gin advertisement is a light blue background in the lower portion of the ad. The upper portion is black. The Gilbey's gin bottle appears in its natural shelf color. Next to the bottle is a sparkling glass of collins. All lettering appears in white on the light blue background. A dash of color is present with the maraschino cherry and slice of orange strategically placed close to the label as a point of attraction.

The blue used here is basically setting a cool background. The viewer is most likely not aware of its presence. Blue is generally

classified as a retiring color.¹ The nature of this color is to recede which allows the Gilbey's gin and the prepared collins to project themselves into the viewer's attention and awareness. Authorities indicate that the blue and white combination has only medium visual impact and visibility.² However, this may have been used for two reasons: first, in order for the lettering not to compete in attention with the product and secondly, for the white to add to the cool image of the refreshing drink offered.

The setting has the obvious connotation of relaxation with a Gilbey's gin collins. The blue definitely implies relaxation and coolness in the tint used. There is an association of wet with the blue. The drink is thirst-quenching with its wetness and the blue helps support this image.³ Finally, a degree of assurance might be present in the implication the viewer can be assured of a satisfying drink with this particular brand. Blue is considered to imply assurance.⁴ Obviously another viewer may see other associations, connotations, and implications. These are some of the more general and apparent.

Secondary Colors

The three primary or basic colors overlap. When mixed they produce the secondary colors which are orange, green, and purple.

¹Danger, op. cit., p. 60.

²Wright, Warner, and Winter, op. cit., p. 341.

³Birren, Selling Color to People, op. cit., p. 143.

⁴Sargent, op. cit., p. 51.

Orange is a combination of red and yellow, green is the combination of blue and yellow, and purple is the combination of blue and red. While the three primary colors are distinct in appearance, the secondary colors tend to lack this individuality. When looking at orange, a person is generally conscious of a blend of red and yellow, and in looking at purple a blend of red and blue will be seen. "But who can see anything but red in red and blue in blue."¹ The secondary colors of orange, green, and purple do not appear to have this individuality. Following is a description of the particular traits of each of the secondary colors.

In addition, application of the findings of this research is presented in the form of color magazine advertisement analyses. Two ads have been analyzed for each of the secondary colors. The ads selected tended to contain a preponderance of a secondary color. An exception to this objective was necessitated in the case of purple. Because of the nature of purple, it is frequently used in limited quantities. The two ads selected for purple were chosen on the basis of representative use. In both cases, these ads did not contain a preponderance of purple; nor were they dominated by another color as the background was neutral. The advertisements that have been analyzed are included in the appendix.

¹Birren, Creative Color, op. cit., p. 56.

Orange

Orange, a secondary color, is produced by mixing equal amounts of the two primary colors, red and yellow. It is used as much as yellow. As orange increases in red content or swings toward the red spectrum, it gains red's strengths.¹ Orange is less compelling than pure red; but with the addition of more red in the mix with yellow, its compelling nature increases.²

Attention Value

Probably the most commanding hue that can be produced in terms of orange is brilliant red-orange. For attention value, red-orange ranks first; the next most attention demanding color is yellow-orange. It should be remembered that the increase in yellow increases orange's visibility factor.³ Orange is an advancing color that tends to come forward to be noticed.⁴ Because of its advancing qualities, orange is high in attention value.⁵ Orange is a color that tends to make objects seem closer. Because they appear closer, they also appear larger than they really are in physical size.⁶

Use

Because of orange's commanding nature, its use is generally suggested in small quantities.⁷ In terms of size of type, this color

¹Burton and Miller, op. cit., p. 649.

²Birren, Selling Color to People, op. cit., p. 145.

³Ibid., p. 105.

⁴Hatchett, op. cit., p. 91.

⁵Danger, op. cit., p. 284.

⁶Hatchett, op. cit., p. 92.

⁷Ibid., p. 93.

can generally be carried best in a medium-sized type. As the size of type increases, the danger of overuse increases.¹ Because of the danger of overuse, it should be remembered that orange may not be suitable for some product promotion purposes.² However, when red-orange is used, one authority noted it is more acceptable in the company of blue-green.³

Examples of Usage

In using orange as a product promotion color, it is very appropriate with food. Most consider orange to be an appetizing color.⁴ One source indicated that orange "has high appetite value."⁵ Based on this, orange may be considered an excellent color to use for promotion of food and food related products.

An example of misuse of orange occurred when Webco phonograph combined an over-all bright orange with black and white. The orange produced a strident and discordant effect. The reason was that orange did not have a musical connection. Hence the ad missed the point; attention was obviously attracted but not to the product's advantage.⁶

¹Burton and Miller, op. cit., p. 649.

²Danger, op. cit., p. 185.

³Cheskin, Color for Profit, op. cit., p. 55.

⁴Hatchett, op. cit., p. 93.

⁵Birren, Selling Color to People, op. cit., p. 140.

⁶Ketcham, op. cit., p. 161.

Specific Implications

In terms of specific implications, associations, or connotations, orange is generally described in the following manner.

Warm. Orange is a warm color. It is associated with warmth because it reminds people of fire and the sun. Orange is very representative of the sunset. For example, on a clear evening this bright warm ball of orange disappears below the distant horizon. Thus, orange has strong association with the sun.¹ An individual need only look into a fireplace with a burning fire to see orange's association with fire. Because of this, orange can and does set the mood of fire, heat, and action.² Orange tends to be less warm than red. It is less dry and earthy in appearance than red. Orange is less incandescent in nature and appears more like firelight.³

Happiness and action. Orange is suggestive of action and excitement.⁴ Being exciting it also connotes happiness; thus it is a happy color.⁵ Along with action, orange signifies strength. With its strength, orange implies endurance.⁶ One author stated that the combination of red and yellow produces orange which reduces the intense

¹Tillman and Kirkpatrick, op. cit., p. 215.

²Engel, Wales, and Warshaw, op. cit., p. 595.

³Birren, Selling Color to People, op. cit., p. 145.

⁴Wright, Warner, and Winter, op. cit., p. 339.

⁵Burton and Miller, op. cit., p. 649.

⁶Richard C. Teevan and Robert C. Birney, Color Vision (Princeton, New Jersey: D. Van Nostrand Company, Inc., 1961), p. 151.

excitement of red to a state of pleasurable exuberance.¹ Orange is a dramatic color; it is warm and stimulating.² Orange may be described as representing the passion of red and the happiness of yellow. Sargent stated that orange is regarded as a symbolic modified yellow.³ People who have preference for orange are described as being convivial.⁴

Knowledge. In more intellectual terms, orange is the color that represents knowledge. Of course where there is knowledge there is a functioning civilization; orange is also representative of civilization.⁵

Food. Orange is frequently associated with foods.⁶ In fact orange is considered to be the best of all colors with food. It suggests such food as oranges, bread, and other similar good things.⁷

Season. Orange is definitely associated with fall.⁸ This fall association makes this the color that is representative of harvest time.⁹ Orange is widely used in conjunction with Thanksgiving. The specific month with which orange is associated is September. However, in terms of holidays, orange is the color first and foremost of Halloween.¹⁰

¹Birren, Selling Color to People, op. cit., p. 17.

²Hatchett, op. cit., p. 91.

³Sargent, op. cit., p. 51.

⁴Danger, op. cit., p. 28.

⁵Nelson, op. cit., p. 136.

⁶Hatchett, op. cit., p. 93.

⁷Danger, op. cit., p. 29.

⁸Birren, Selling Color to People, op. cit., p. 153.

⁹Engel, Wales, and Warshaw, op. cit., p. 595.

¹⁰Birren, Selling Color to People, op. cit., p. 153.

Abstract. As a single color, orange forms a sharp, clear, image on the viewer's eye.¹ It should be borne in mind that the wave length of this color is classified as long; because it has a long wave length it is generally more acceptable to youthful vision.² Orange is a color that has angularity in its appearance. It is considered to be like a rectangle set upright. In addition, orange's rays or light waves are penetrating.³

When properly used, orange can denote any one or any selected group of implications, associations, or connotations described.

Analyses of Magazine Advertisements

When an ad is analyzed in terms of the dominant color, certain connotations, implications, and associations are apparent. Naturally each viewer of the advertisement may respond to these colors in terms of personal interpretations. Some of the most general and likely implications, associations, and connotations of orange as used in magazine advertisements are described in the following analyses. These advertisements have been included in the appendix.

Budget Rent a Car. The Budget Rent a Car advertisement is on a solid orange background. The lettering is in black. The Budget sign is depicted in its normal color scheme, white border, black lettering, with two orange stripes.

¹Birren, Selling Color to People, op. cit., p. 105.

²Biggs, op. cit., p. 18.

³Birren, Selling Color to People, op. cit., p. 145.

The mood of the Budget ad is set with the happiness associated with orange; this is accentuated by the smiling people. The general implication would perhaps be that happiness is driving the Budget rent a car of your choice. Orange also has the connotation of action and excitement.¹ The association would be favorable for Budget; rent a Budget car and you get action and excitement.

The attention value of this ad is also of major importance. Orange, because of its composition is a very good attention getting color. The use of orange in advertisements assures that the ad will be noticed. The large black lettering makes a very striking and legible combination. Lastly, because orange is a product of aggressive red and highly visible yellow, this color tends to project itself into the viewer's attention. In abstract terms, this ad tends to appear large to the viewer. Obviously another viewer may see other associations, connotations, and implications. These are some of the more general and apparent.

Yardley, "You're the Fire." The Yardley "You're the Fire" ad is set in a solid reddish orange background. The background is depicted in a flame setting implying a burning fire. The main figure is a young lady seductively dressed in white. The principal lettering is in white with a small inset of the product in a fire yellow background.

¹Wright, Warner, and Winter, op. cit., p. 339.

In this ad, the use of reddish orange is particularly noticeable. This color is considered the most attention demanding color.¹ This factor is also assisted by the presence of the young woman.

The simulation of fire definitely sets the mood of warmth; in this case the ad's temperature would tend toward hot because of the presence of red. Orange is suggestive of passion and the product's use also produces this image. Once again, the seductive young lady accentuates this projection. With romance and passion present, there is naturally a hint of excitement. Thus orange's implication of excitement is appropriate. This excitement could naturally lead to happiness, which is another inference of orange. Obviously another viewer may see other associations, connotations, and implications. These are some of the more general and apparent.

Green

Green, a secondary color, is produced by using equal amounts of the two primary colors, yellow and blue. Green is generally thought of as combining the happiness of yellow and the quiet of blue.² In terms of the quiet of blue, green is considered to have calming qualities.³ With calming qualities, green is obviously soothing to the nerves.⁴ Green is generally considered "the most restful of

¹Wright, Warner, and Winter, op. cit., p. 339.

²Sargent, op. cit., p. 52.

³Biggs, op. cit., p. 17.

⁴Hatchett, op. cit., p. 93.

colors."¹ In addition, it is classified as a cool color.² Green is also a reminder of everyday things.³ It is classified as an outdoor color.⁴ Green, being associated with the outdoors, is a fresh appearing color.⁵ Green is a rival of gray and brown in terms of versatility of use.⁶

Visibility

Green is not sharply seen by the eye.⁷ But because of its shorter wave length, it is more acceptable to mature vision.⁸ In general, green is the second best signaling color. This ranking is based on the color's ease of production, recognition, and visibility. In terms of visibility, this is a color which is best seen at low intensities of light.⁹

Combination

When using green in combination with other colors, the following particulars should be considered. Green has increased appeal when it is placed next to magenta red or red-orange.¹⁰ By the same token, a predominately green-blue or turquoise display should have an orange-red

¹Nelson, op. cit., p. 136.

²Birren, Selling Color to People, op. cit., p. 145.

³Hatchett, op. cit., p. 93.

⁴Danger, op. cit., p. 187.

⁵Birren, Selling Color to People, op. cit., p. 145.

⁶Burton and Miller, op. cit., p. 650.

⁷Birren, Selling Color to People, op. cit., p. 145.

⁸Biggs, op. cit., p. 18.

⁹Danger, op. cit., p. 31.

¹⁰Cheskin, Color for Profit, op. cit., p. 55.

point of attraction.¹ However it should be remembered that green and red combinations in improper proportions have poor visibility. This is especially significant to keep in mind as these two colors are very frequently used in combination, especially for Christmas. The combination of green and white has medium visibility.²

Use

Green is a color of nature. This color appears freely in nature as foliage. Because of the frequency of appearance, green is found to appeal to nearly everyone.³ As a result of this general appeal, green is considered to be the most universally used color.⁴ Having a general appeal, the use of green as a background color works well. As a background color, it is restful in appearance.⁵ For this reason, it is frequently and advantageously used as background.⁶ Another reason for this is because green can be used effectively in large masses. By contrast, it is also an effective color when used in small quantities as a sharp accent. The user should also be aware that the value and tones of green are known to carry type legibly.⁷

¹Cheskin, Color for Profit, op. cit., p. 63.

²Wright, Warner, and Winter, op. cit., p. 341.

³Burton and Miller, op. cit., p. 650.

⁴Hatchett, op. cit., p. 93. ⁵Danger, op. cit., p. 185.

⁶Ibid., p. 60.

⁷Burton and Miller, op. cit., p. 650.

Examples of Usage

If a product is green, it should be so pictured, even though green has less abstract attention value than red. Under such circumstances, green allows the viewer to interpret the product with accuracy and fidelity. Perhaps the realism will attract the attention of interested readers more than would red or some other color.¹ If a vacation is the product or concept being promoted, green is generally considered both appropriate and popular.²

When used in relation to fresh vegetables, green is a very appealing color.³ However, the use of green with other food may not be well received if the color is not appropriate to the food being promoted.⁴

The misuse of a shade of a color such as green can have a detrimental effect on the outcome of the ad's message. DuPont, wanting to promote cellophane as a sandwich wrap, used an unappetizing shade of green, nearly an olive drab. The results in terms of sales were likewise detrimentally affected. Green, however, when used in the proper shade, can be one of the most effective colors for a product.⁵

Perhaps the most eerie effect of green occurs when used directly on people in the form of green light. An improper use of

¹Sandage and Fryburger, op. cit., p. 350.

²Dunn and Barban, op. cit., p. 376.

³Danger, op. cit., p. 77.

⁴Dunn and Barban, loc. cit.

⁵Ketcham, op. cit., p. 161.

green will chill the heart when it is thrown as a beam of ghostly light on three witches stirring their cauldron as in Macbeth.¹

Specific Implications

In terms of specific implications, associations, or connotations, green is generally described in the following manner.

Nature. Because green is created in part from the primary color blue, it is closely related to blue in its significance.² Green has the capability to set the mood for nature, spring, and youth.³ It is specifically associated with the sea, green trees, and grass.⁴ In its association with the sea, green can be associated with wet and transparent things such as sea water.⁵ Being associated with the sea, an element of nature, green is considered to be a symbol of nature.⁶ One author stated specifically that green is considered to represent nature.⁷ Therefore, if a product is to be closely associated with nature, green is the correct color for this purpose.⁸ Nature is generally thought of in terms of the open countryside; green is likewise associated with the country setting.⁹ In relation to the country,

¹Biggs, op. cit., p. 17.

²Sargent, op. cit., p. 52.

³Engel, Wales, and Warshaw, op. cit., p. 595.

⁴Wright, Warner, and Winter, op. cit., p. 339.

⁵Birren, Selling Color to People, op. cit., p. 143.

⁶Ibid., p. 150.

⁷Tillman and Kirkpatrick, op. cit., p. 215.

⁸Cheskin, Color for Profit, op. cit., p. 27.

⁹Danger, op. cit., p. 129.

there is the association with growth; thus green also signifies growth.¹
Based on this concept, green is recognized as a fruitful color.²

Calm. As green is associated with nature and the outdoors, it is also thought of as a calm color. Green can set the mood of calmness.³ In suggesting calmness it is also associated with restfulness.⁴ Thus green is considered a restful color.⁵ As a restful color, it is associated with relaxation.⁶ With an indication of relaxation, it is generally viewed as a passive color as well as pleasant in its basic connotations.⁷ Thus as a color which suggests relaxation, it is considered a soothing color in appearance.⁸ Lastly, relaxation has a natural association of vacation time; this color is said to be representative of vacations.⁹ While vacations are relaxing, they also are events of action; green is associated with go which means activity.¹⁰

Cool. Green is associated with the coolness of the country.¹¹
Thus it is associated with coolness.¹² It is considered to project a

¹Sargent, op. cit., p. 52.

²Nelson, op. cit., p. 136.

³Engel, Wales, and Warshaw, op. cit., p. 93.

⁴Danger, op. cit., p. 29.

⁵Biggs, op. cit., p. 17.

⁶Dunn and Barban, op. cit., p. 376.

⁷Biggs, op. cit., p. 17.

⁸Hatchett, op. cit., p. 92.

⁹Dunn and Barban, op. cit., p. 376.

¹⁰Danger, op. cit., p. 29.

¹¹Ibid., p. 28.

¹²Dunn and Barban, op. cit., p. 376.

cool image.¹ Green has been described as a cool, restrained color.² Birren stated that this color is considered to be cool, fresh, clean, and altogether very pleasing in its associations.³ Green is considered to suggest freshness.⁴ It is said to "say fresh" in its connotation.⁵ In food it has the appeal of freshness when associated with green vegetables.⁶

Life. In relation to growing plants, this is the color of spring. Green is representative of the freshness of a spring meadow.⁷ Green is a young color related to growth; it is considered to represent youth.⁸ With youth there is hope for the future; based on this concept, green is said to signify hope.⁹ In general, a certain amount of life is based on hope; with green significant of hope, there is the association of hope for eternal life.¹⁰ Thus green is the color that signifies life.¹¹

¹Biggs, op. cit., p. 17.

²Wright, Warner, and Winter, op. cit., p. 339.

³Birren, Selling Color to People, op. cit., p. 148.

⁴Hatchett, op. cit., p. 93.

⁵Nelson, op. cit., p. 136.

⁶Birren, Selling Color to People, op. cit., p. 140.

⁷Biggs, op. cit., p. 17.

⁸Tillman and Kirkpatrick, op. cit., p. 215.

⁹Sargent, op. cit., p. 52.

¹⁰Birren, Selling Color to People, op. cit., p. 150.

¹¹Sargent, op. cit., p. 52.

Negative. On the negative side, green is said to represent cheapness.¹ Another connotation of green is found in the statement that "green is the demon of jealousy."² In fact, green signifies jealousy. Green is also associated with envy.³ King stated that green symbolizes envy.⁴

Season. In terms of seasonal association, green is classified by most as a color of spring.⁵ However, this is also a color which is suitable in use and association to represent summer.⁶ Related to a particularly deep green, this shade is generally associated with August. In regard to specific days of the year, green is the color of St. Patrick's Day and Arbor Day.⁷ Of course, green is closely associated with Christmas, especially in combination with red.

"Green" expressions. As expressions, green associations are found in such statements as "greeners." Greeners are inexperienced workers, or green to understanding the particulars of a situation. Generally those who are "greeners" are considered to be from the country, hence the expression "greenhorns" who are considered to be dolts from the country.⁸ When money is spoken of, "greenbacks" are

¹Tillman and Kirkpatrick, op. cit., p. 215.

²Sargent, op. cit., p. 52.

³Biggs, op. cit., p. 22.

⁴King, op. cit., p. 3.

⁵Birren, Selling Color to People, op. cit., p. 152.

⁶Danger, op. cit., p. 187.

⁷Birren, Selling Color to People, op. cit., p. 152.

⁸Ibid., p. 147.

frequently mentioned. Greenbacks, of course, is another name for paper currency.¹ Additional expressive statements are found in "poison green" and "green pallor."²

Abstract. In abstract terms, green is considered to be the shape of a hexagon. Described another way, it is said to appear "slightly angular while being round," which of course is representative of a hexagon in shape.³ This color also tends to make objects look smaller and farther away than they actually are. Perhaps this is what makes a large area in green look smaller to the viewer.⁴ In summation, green is considered to be a big color.⁵

Related colors. Some colors which derive their implications from green are bluish-green, yellow-green, emerald, turquoise, and lime. Bluish-green is noted to set up a subconscious reaction to cold.⁶ Yellow-green is associated with sickness.⁷ Emerald green is a strong color, but it is not an aggressive color. Turquoise is generally considered to be a color of high fashion. Lime is also a fashion color with strong attention value.⁸

¹Birren, Selling Color to People, op. cit., p. 147.

²Cheskin, Color for Profit, op. cit., p. 86.

³Birren, Selling Color to People, op. cit., p. 145.

⁴Hatchett, op. cit., p. 92.

⁵Birren, Selling Color to People, op. cit., p. 145.

⁶Ketcham, op. cit., p. 162.

⁷Danger, op. cit., p. 29.

⁸Ibid., p. 185.

When properly used, green can denote any one or any selected group of implications, associations, or connotations described.

Analyses of Magazine Advertisements

When an ad is analyzed in terms of the dominant color, certain connotations, implications, and associations are apparent. Naturally each viewer of the advertisement may respond to these colors in terms of personal interpretations. Some of the more general and likely implications, associations, and connotations of green as used in magazine advertisements are described in the following analyses. These advertisements have been included in the appendix.

Newport menthol kings. The Newport ad has an all green background. The Newport pack is shown in a white inset at the top of the page. Below that, large white letters lead the reader's eye to a happy young couple in a summer setting in the lower portion of the page.

The green setting of this ad is directly tied to the summer picture. Green is naturally associated with the outdoors, summer, and the coolness of a shaded park bench. Green is considered to have a cool connotation.¹ This connotation naturally implies the desired coolness of this menthol cigarette.

The ad states "Alive with Pleasure." Green, as a color of nature, also has the connotation of life.² The viewer should be assured that this product will most likely not be detrimental to the

¹Dunn and Barban, op. cit., p. 376.

²Sargent, op. cit., p. 52.

user's life outlook. Along with this implication is the fact that green is considered a soothing color, one that is relaxing. There is also the association with action in the use of green.¹ This image is accentuated by the activity of the pictured couple. Obviously another viewer may see other associations, connotations, and implications. These are some of the more general and apparent.

Gilbey's gin. The Gilbey's gin ad is set on a green background in the lower sixty percent of the page. This lighter hue of green blends into a dark green and black upper portion. The focal point of the ad is the Gilbey's bottle and the glass of tonic beside it. The major lettering in the ad is in white. The bottle is shown in its shelf colors which basically adds the only other source of color.

The white lettering helps set the mood of the ad as it adds coolness to the already cool appeal of green. The message also implies action in the phrasing, "Break out the Gilbey's . . ." Green is generally associated with relaxing activity such as summer sports of golf, tennis, or a vacation in the country area. The frosty nature of the bottle against the cool green background tops off the projection of a cool, relaxing setting.

The terminology of "boys" might also be coupled with green's association with youth. The basic appeal sought might be to the younger drinker, or implying young-at-heart for the older group. This particular ad perhaps shows that when used with the appropriate food green can be appealing; the lime pictured is appetizing. Of course,

¹Danger, op. cit., p. 29.

this tends toward a yellow green. The positive food association is generally limited to fresh green vegetables or fruits. Obviously another viewer may see other associations, connotations, and implications. These are some of the more general and apparent.

Purple

Purple is a secondary color which is produced by using equal amounts of the two primary colors, blue and red.¹ Because it is produced by combining these two colors, many of the characteristics of red and blue are true of purple. Purple is generally considered to be more refined than blue.² As with blue, this color tends to have cool and calming qualities.³ Obviously, the greater the quantity of blue, the greater these two characteristics become.

When the amount of red is slightly greater than blue, the color produced is violet. Because this variance is slight, many authorities tend to use the terms purple and violet interchangeably. Sargent stated that "purple is generally the color of reddish violet."⁴ Another author made the statement that blue with the addition of red will tend toward violet; this color would be less cool in its appearance.⁵

¹Hatchett, op. cit., p. 91.

²Birren, *Selling Color to People*, op. cit., p. 145.

³Biggs, op. cit., p. 17.

⁴Sargent, op. cit., p. 52.

⁵Nelson, op. cit., p. 135.

Combination and Usage

Most authorities agreed that purple has limited use.¹ Purple with gold was generally suggested as one of the best combinations. When gold and purple are used in combination they produce the "most elegant and richest of all possible combinations."² Because of purple's nature, care must be used in selecting it for use. For example, purple is not appealing in foods.³

Preference

In relation to sex preference, women are commonly believed to prefer violet. This preference is true in terms of both tints and shades. When appearing in the tint of lavender, it is feminine with little appeal to men. However, "women love it."⁴ In terms of people and those who by preference choose purple, they are considered to be artistic in make up.⁵

Specific Implications

In terms of specific implications, associations, or connotations, purple is generally described in the following manner.

Royalty. The color that is classified as purple or violet is a product of blue with its spirituality and red with its courageous connotations. The result is "a logical color for royalty."⁶ The

¹Hatchett, op. cit., p. 93.

²Burton and Miller, op. cit., p. 650.

³Danger, op. cit., p. 77.

⁴Burton and Miller, op. cit., p. 649.

⁵Danger, op. cit., p. 28.

⁶Nelson, op. cit., p. 136.

purple shades are colors that suggest richness and dignity.¹ The implication that purple is a royal color dates back to Roman times.² This emblematic representation of rank and authority was derived from the purple robes worn by Roman emperors. This practice was later taken up by high ranking prelates of the Christian Church. Purple's suggestion of richness was the result of the color's preparation from an expensive dye prepared from purple fish.³ Because of this, purple has a natural association of richness. Richness in and of itself connotes royalty.⁴ Purple means royalty.⁵ As such, this color denotes imperial sovereignty.⁶ Purple or violet are representative of a stately position.⁷ To have a stately position is to have rank. Purple is considered to have the connotation of rank.⁸ In having rank or position, a person will have dignity; purple is also associated as a dignified color.⁹ In fact this color denotes "royal dignity."¹⁰

Soothing. As well as denoting dignity, purple is considered a soothing color that suggests relaxation.¹¹ Violet (purple) is

¹Burton and Miller, op. cit., p. 650.

²Danger, op. cit., p. 28.

³Fabri, op. cit., pp. 62-64.

⁴Hatchett, op. cit., p. 93.

⁵Birren, Selling Color to People, op. cit., p. 151.

⁶Sargent, op. cit., p. 52.

⁷Nelson, op. cit., p. 136.

⁸Birren, Selling Color to People, op. cit., p. 151.

⁹Hatchett, op. cit., p. 93.

¹⁰Sargent, op. cit., p. 52.

¹¹Hatchett, op. cit., p. 92.

considered passive in nature.¹ While this is a color considered passive, it is also said "to denote love and wisdom united."² In addition to love and wisdom, this color is "almost universally viewed as wistful."³ Purple is also a color that symbolizes innocence.⁴

Soft. The color of purple is described as a somewhat cool color. In general it is viewed as a soft color. It is also considered to be an elusive color; purple is described as a flowing color.⁵ Hatchett noted that this color has a somewhat dull quality.⁶

Negative. On the negative side, purple is a color that can cast a gloomy, mortified mood. It may also be representative of affliction and melancholy.⁷ In its gloomy implications, this is a color which denotes mourning.⁸ The blue side of purple is considered to be associated with depression.⁹

Season. In seasonal terms, purple is associated with the month of November. With holidays and celebrations, this is the color most commonly associated with Easter.¹⁰

¹Biggs, op. cit., p. 17.

²Sargent, op. cit., p. 52.

³Ibid.

⁴King, op. cit., p. 3.

⁵Birren, Selling Color to People, op. cit., p. 145.

⁶Hatchett, op. cit., p. 93.

⁷Birren, Selling Color to People, op. cit., p. 150.

⁸Sargent, op. cit., p. 52.

⁹Nelson, op. cit., p. 136.

¹⁰Birren, Selling Color to People, op. cit., p. 153.

"Purple" expressions. In descriptive terms, people will have a "purple time;" to have a "purple time" is to have a royal time.¹ In contrast to a royal time, people can be "purple with rage."² Obviously to be purple with rage is to have a great amount of anger.

Abstract. In abstract terms, this is a color which is considered to be oval in nature and shape. The roundness of the oval can help understanding that purple is "never sharply or clearly seen."³ Because of this lack of sharpness, purple objects tend to look smaller and farther away than they actually are.⁴ Purple is considered to cling to the earth. This clinging effect leaves the appearance of a distant mist.⁵

When properly used, purple can denote any one or any selected group of implications, associations, or connotations described.

Analyses of Magazine Advertisements

When an ad is analyzed in terms of the dominant color, certain connotations, implications, and associations are apparent. Naturally each viewer of the advertisement may respond to these colors in terms of personal interpretations. Some of the most general and likely implications, associations, and connotations of purple as used in magazine advertisements are described in the following analyses. These advertisements have been included in the appendix.

¹Ibid., p. 147.

²Biggs, op. cit., p. 22.

³Birren, Selling Color to People, op. cit., p. 145.

⁴Hatchett, op. cit., p. 92.

⁵Birren, Selling Color to People, op. cit., p. 145.

Seagram's Crown Royal. The Crown Royal ad is on a basic blue background. The blue ranges from light to dark blue. Through the use of close-up photography, the Crown Royal bottle is shown nearly life size. Next to the bottle lies the purple sack which is synonymous with the product. The ad lettering is in white.

While the use of purple is limited, it is used to accentuate the most common association of the color, royalty. Purple is generally accepted as the color of elegance and richness.¹ As a color of elegance, the connotation carries over well to the product and its name. The implication is that this is an elite Canadian whiskey. The purpose of using purple here is to relate to the royal quality image, in both color and name, which the advertiser seeks to stress. The two key areas in which purple is used are the purple bag and the label with the purple drape and cushion. The Seagram organization has used purple to its best advantage. They also recognized that yellow-gold is the most effective color to be used in combination with purple. The imperial sovereignty of the color and product go well together in image. Obviously another viewer may see other associations, connotations, and implications. These are some of the more general and apparent.

Taylor wine ad. The Taylor ad is set against a white background. The use of color is limited with only the purple of the grape and that of the wine bottles. All lettering is black on white.

¹Burton and Miller, op. cit., p. 650.

The image projected by the use of purple is one of dignity. Purple is said to denote "royal dignity."¹ The answer grape is depicted as being very dignified. In addition, the connotation of purple being a royal color is present. The implication is that the purple grape is a royal grape. Only royal grapes are used to produce the fine Lake Country wines is the inference.

Perhaps the suggestion of relaxation that may be associated with purple is present. "The Answer Grape" is obviously relaxed and comfortable seated with book in hand. This grape is relaxed and ready to provide the answers to the viewer's questions. Conceivably the viewer might mentally perceive himself in a similar relaxed posture with Taylor's wine close at hand. Obviously another viewer may see other associations, connotations, and implications. These are some of the more general and apparent.

Summary

Generally it is recognized that color works on emotion; therefore it is imperative for the successful advertiser to be aware of the emotional connotations, associations, and implications of the various colors. The symbolisms associated with color date back to primitive man. Through usage, man has chosen certain colors to be symbolic of specific connotations, such as masculinity or femininity, ruggedness or delicacy, warmth or coolness. Colors may also carry other associations such as seasons, weight, scent, etc. There are preferences of color by certain groups; tables have been provided

¹Sargent, op. cit., p. 52.

with this information in summarized form. It is also important to remember that colors have trends. The well-timed change of a color can improve sales. Likewise, the failure to change color at an opportune time can result in an out-of-date image for the product.

Choice of color may be governed by the need for visibility and legibility. For example, the most legible combination is black on yellow. Also, certain color combinations are recognized as being preferred such as complementary colors. Consideration must also be given to the basic attention value characteristic of each color. For example, an impulse item must have a color which has a high attention value. A product which requires that the consumer be conditioned to the purchase requires a color which has high retention value. Naturally all colors, in the final analysis, must be suitable to the image desirable for the product. A mis-matched color can lead to loss of sales.

Research revealed there are specific connotations, associations, and implications related to each of the primary colors, red, yellow, and blue. The secondary colors, orange, green, and purple, like the primaries, also have specific connotations, associations, and implications. In general, it was found that those connotations, associations, and implications that govern the primaries tend to govern the secondaries. The secondary colors, in their pure form, are an equal mix of two primary colors. Orange is the product of red and yellow; green is the product of yellow and blue; and purple is the product of blue and red.

The research indicated repeatedly that certain characteristics are implied by groups of colors. Some of these characteristics are as follows:

| <u>Red, Yellow, Orange</u> | <u>Blue, Green, Purple</u> |
|----------------------------|----------------------------|
| Warm | Cool |
| Advancing | Receding |
| Action | Relaxing |

Each color has characteristics which are most commonly recognized. The three primary or basic colors are red, yellow, and blue. Red has strong attention value and high visibility. Children and women are the groups most attracted to red. It is a warm, gay, and exciting color. Red is also associated with love. It is the universal symbol of danger, aggression, and courage. Yellow, the lightest color of the primary group, is associated with warmth, cheer, and optimism. Although yellow is considered the least popular color, it is the most visible and therefore gains the most attention. It is an advancing color. Yellow is particularly legible when used in combination with black. Blue is commonly considered to be the favorite color of most people. Men in particular are thought to be attracted to blue. It is a calm, passive, and cool color which serves well as a background setting. As a retiring color it adds a dimension of distance. The color which is most pleasing to use with blue is yellow.

The three secondary colors, orange, green, and purple, are each produced by a combination of two primary colors. Orange has high attention value with its advancing qualities. This color is particularly appropriate with the promotion of food. Orange is a

warm color closely associated with fire and the sun. It is dramatic, suggestive of action and excitement. In contrast, green is a cool, restful, and versatile color which appeals to nearly everyone; it is an effective background color. A good accent color to use with green is red. Green may be used very successfully to illustrate freshness as with fresh green vegetables. It is associated with nature and life. Green also expresses calmness. Unlike green, purple is a color with limited usage. The richest combination possible is purple with gold. Women tend to prefer purple. One of the prime implications of purple is of royalty. It is associated with richness and dignity. Purple may also be used as a soft and soothing color.

Color magazine advertisements were analyzed in terms of the general and most likely implications, associations, and connotations of each color. These analyses followed the descriptive material for each primary and secondary color. The ads were included in the appendix for reference.

Chapter 4

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of this study was to discover and develop advertising material specifically related to the use of the primary and secondary colors and their implications and influence as used in color advertisements found in magazines.

The material was gathered with the specific objective of dealing only with color implication. Careful examination of reference material was necessary to eliminate those materials that were psychologically centered. Only reference material that related to the general implications a color possesses in its use and appearance was considered acceptable.

The primary emphasis of the study was a search for appropriate reference material. This search to discover and develop material pertaining to color's use in advertising was performed as follows. The starting point was the perusal of:

1. Card Catalog
2. Reader's Guide to Periodical Literature
3. Business Education Index
4. ERIC--Educational Resources Information Center
5. Psychological Abstracts
6. Wall Street Journal Index
7. Advertising Age Index
8. Printer's Ink Index

9. Master's Thesis Index, Kansas State Teachers College and Kansas State University
10. Master's Research Papers Index, Business Department, Kansas State Teachers College

Appropriate reference material was then checked for availability at the following libraries:

1. Kansas State Teachers College
2. Kansas State University
3. University of Missouri at Kansas City
4. Kansas City Kansas Community Junior College
5. Kansas City, Missouri Public Library
6. Johnson County, Kansas Public Library

Periodicals and books found on file that implied the material contained was applicable were surveyed. The intent of the perusal was to determine the relevance of such material. The most pertinent and relevant references were indicated in the review of literature.

In addition, textbooks pertaining to the specific subject area were reviewed for appropriate information. This was also set out in detail in the review of literature.

The basic research required that all reference information be isolated on a per color basis. Once that was accomplished, similarity of thought immediately became apparent. This similarity tended to emphasize some areas and eliminate duplication of facts. Once duplication was eliminated the pertinent information on each color was organized to flow from the most obvious to the least known and recognized characteristics. Each of the six colors was handled in this manner.

After all details were gathered and compiled into usable information, it was put into lecture form. The form found most desirable was to group by primary and secondary colors. Naturally, the color analyzed first in the primary group was immaterial. However, it appeared more logical to analyze the secondary colors based on the order used in the primary group. For example, if the sequence followed was red, yellow, and blue, it seemed logical to analyze orange, green, and purple in that order. This approach was based on the combinations of the primary colors necessary to create the secondary; red and yellow mixed produces orange.

Once the color data were gathered and put into usable form, an analysis of color advertisements was performed. Selection of ads was critical to demonstrate the implications of the color. Selection was based on one color predominating in each selected ad; this meant that it was most desirable for an ad to have predominately one main color theme. This color had the effect of setting the mood of the ad. At this point each ad was analyzed. Two ads were selected for each color in the primary and secondary groups.

The reader of this material should be able to select any or all relevant information to be used in the proposed discussion on color in magazine advertisements.

Summary

The most pertinent material relating to the use of color in advertising was found in books devoted to the use of color in business and the promotion of products and services, and college advertising textbooks.

Color has been an important element in man's life since ancient times. Today color plays a large role in our culture, economy, living pattern, and buying practices. The literature surveyed indicated there is no question about the value of using color; it captures attention, arouses interest, and illustrates the product. Without color there is no realism because there is no pure black or white in nature. Consumers today are more color conscious than ever before.

Colors are wave lengths of light. The three primary hues, which cannot be broken down, are red, yellow, and blue. These primary colors overlap and mix into the secondary colors which are orange, green, and purple. There are certain standard combinations or color schemes which have been established and are thought to be most effective.

The symbolic associations of color are potent because they are part of our tradition. These are ingrained into our daily mode of living and are considered an important means of communication. These visual symbols create highly significant meanings. The response to color is a basic human emotion; people are often unaware that colors have specific influences on them. Color can serve the advertiser in terms of psychological effect, symbolic relationships, relevance to the product, attention power, and retention value.

There are specific connotations, associations, and implications related to each of the primary and secondary colors. Each color has characteristics which are most commonly recognized. Red has strong attention value and high visibility. It is a warm, gay, and exciting color. Red is the universal symbol of danger, aggression, and courage. Yellow is associated with warmth, cheer, and optimism.

Although yellow is considered the least popular color, it is the most visible and therefore gains the most attention. Blue is commonly considered to be the favorite color of most people. It is a calm, passive, and cool color which serves well as a background setting. Orange has high attention value with its advancing qualities. It is a warm color closely associated with fire and the sun. Orange is dramatic, suggestive of action and excitement. In contrast, green is a cool, restful, and versatile color which appeals to nearly everyone and also serves as an effective background color. Purple is a color with limited usage. It is associated with richness, dignity, and royalty.

Conclusions

Generally it is recognized that color works on emotion; therefore to be successful the advertiser must be aware of the emotional connotations, associations, and implications of the various colors. Choice of color may also be governed by the need for visibility and legibility. In addition, certain color combinations, such as complementary colors, are recognized as being preferred. Consideration must also be given to the basic attention value of the color used. For example, an impulse item must have a color which has high attention value. A product which requires that the consumer be conditioned to the purchase requires a color which has high retention value. Along with this, the color must be suited to the image desired for the product.

The research indicated that each primary and secondary color has characteristics which are most commonly associated with each color. In addition to these characteristics, there are preferences shown by groups of people as to which color they like best.

The use of the correct color can serve the advertiser in terms of desired psychological effect, symbolic relationships, relevance to the product, attention power, and retention value. Thus color can have a strong influence on the image of the product or service advertised. Correct color usage, in terms of desirable implications, connotations, and associations, frequently leads to improved product sales.

Recommendations

1. The results of this study could be readily implemented in an advertising course at a high school, community college, or four-year institution. The suggested method of implementing this material is as an integral element within the total advertising course.
2. It would be beneficial to the current validity of this paper if another similar study were conducted in approximately five years. During that period of time some additional connotations, associations, and implications of various colors may have evolved. The additional study would also serve as a determination of the validity of this study at the later date.
3. A study could be made of actual reasons for using particular colors in ads with information obtained from advertising agencies. This could include a study of the colors the agencies favor or use most of the time. In addition, the study might delve into the use of specific colors for different seasons, different products, etc.
4. Finally, other areas of advertising should be isolated and explored in a similar manner to provide realistic course material for teaching advertising.

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USED CAR FOR SALE \$75,000

You can get last year's Viceroy racing car that was part of the Indianapolis 500 effort (original cost \$100,000) for \$75,000, and one Viceroy carton end panel.

And get a taste of what smoking is all about in every pack of Viceroy. For complete details, mail this coupon with one Viceroy carton end panel. Hurry! Only a few cars are available.

Race Car Offer Mail this coupon with one Viceroy carton end panel for complete details to:

Viceroy Used-Car Offer, P.O. Box 903 VUC, Louisville, Ky 40201

The carton end panel will be applied toward the purchase of the car.

NAME _____ I am over 21 years of age

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Offer expires December 31, 1973

T



KING SIZE AND LONG SIZE

Get a taste of what it's all about.
It's all there in Viceroy.

The Surgeon General Has Determined
That Smoking Is Dangerous to Your Health.

This is your year.

Make a little Thunder
of your own.

Thunderbird '74.
The one that tells you
you're finally in the car you belong in.
Brilliant styling. A whisper of sport.
And that celebrated Thunderbird ride.
From its distinctive front end to its deep
luxury interior, Thunderbird '74 has
just about everything you'll ever want.
Including air conditioning, the elegant
opera windows, vinyl roof, tinted glass,
steel-belted radial ply tires and a 460 V-8
engine. All *standard*. And you can add
the optional Power-Operated Sunroof or
the new Glass Moonroof.
Thunderbird. At your Ford Dealer's.
Unique in all the world.

Thunderbird 1974.

*1974 Thunderbird shown with
Optional Exterior Decor Group, Moonroof,
Deluxe Wheel Covers, Deluxe Bumper Group,
Picardy Velour Cloth trim and Glamour paint.*



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FORD DIVISION



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SCOTCH WHISKY

Jimmie Walker

Red Label

100% SCOTCH WHISKIES
BLENDED AND BOTTLED
IN SCOTLAND.

WALKER & SONS LTD., KILMARNOCK, SCOTLAND

4/5 C

PROOF

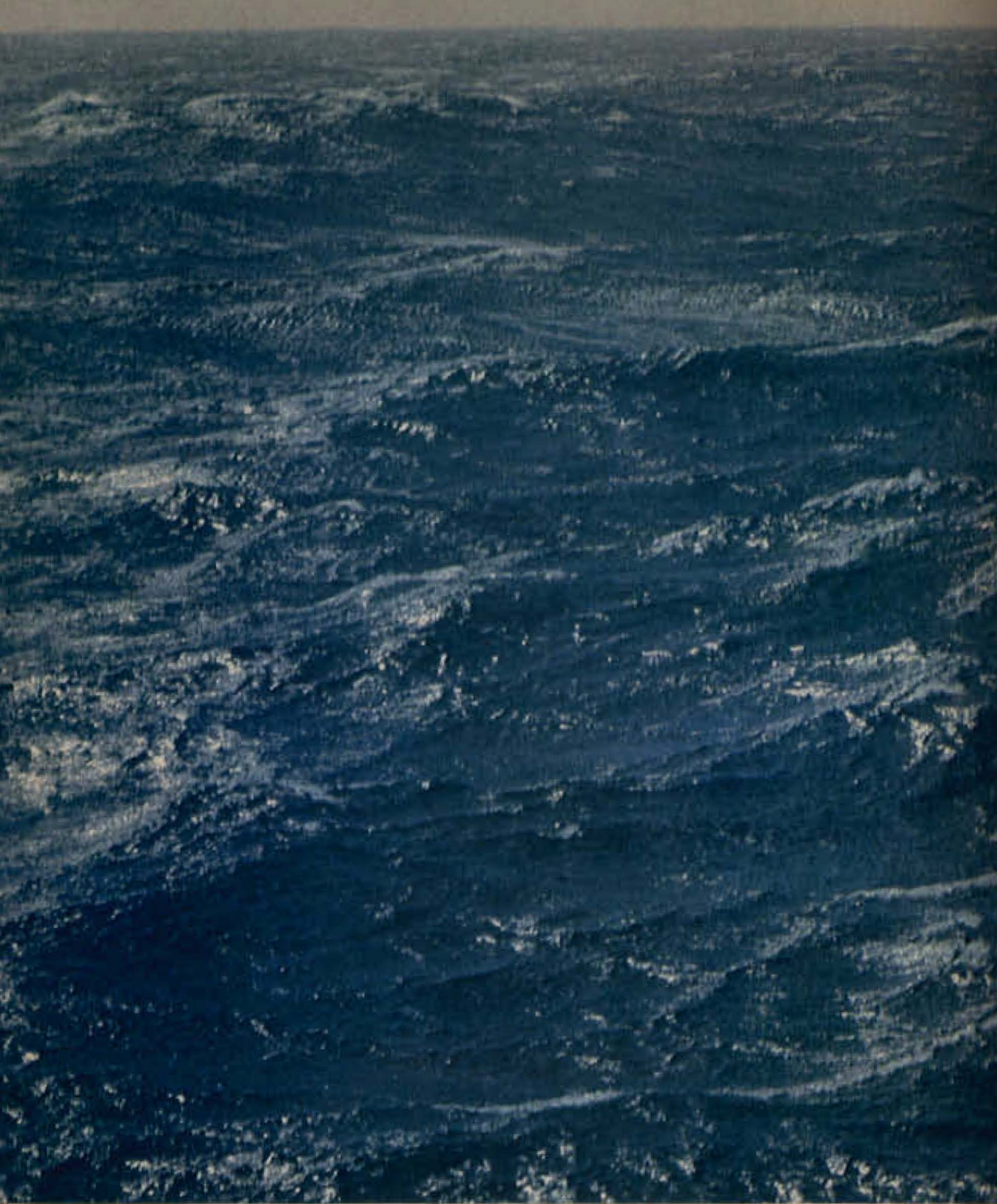
BOTTLED IN SCOTLAND



Beautiful sunset, a smile, an embrace.
The best things in life are free.
They're not.
They're life.

"Jimmie Walker Red." You won't get it by just saying Scotch.

Whiskies. 86.8 Proof. Imported by Somerset Importers, Ltd., New York, N.Y.



The Great Unknown

It covers three fifths of the surface of the earth. Man has scratched along its face in tiny ships, but never plumbed the mysteries of its depths. In some places, places where no man has ever been, it is over six miles deep; an undiscovered country yet to yield its secret treasures.

The larger the presence, the larger the mystery.
Commercial Union. One of the largest international insurance groups in the world.

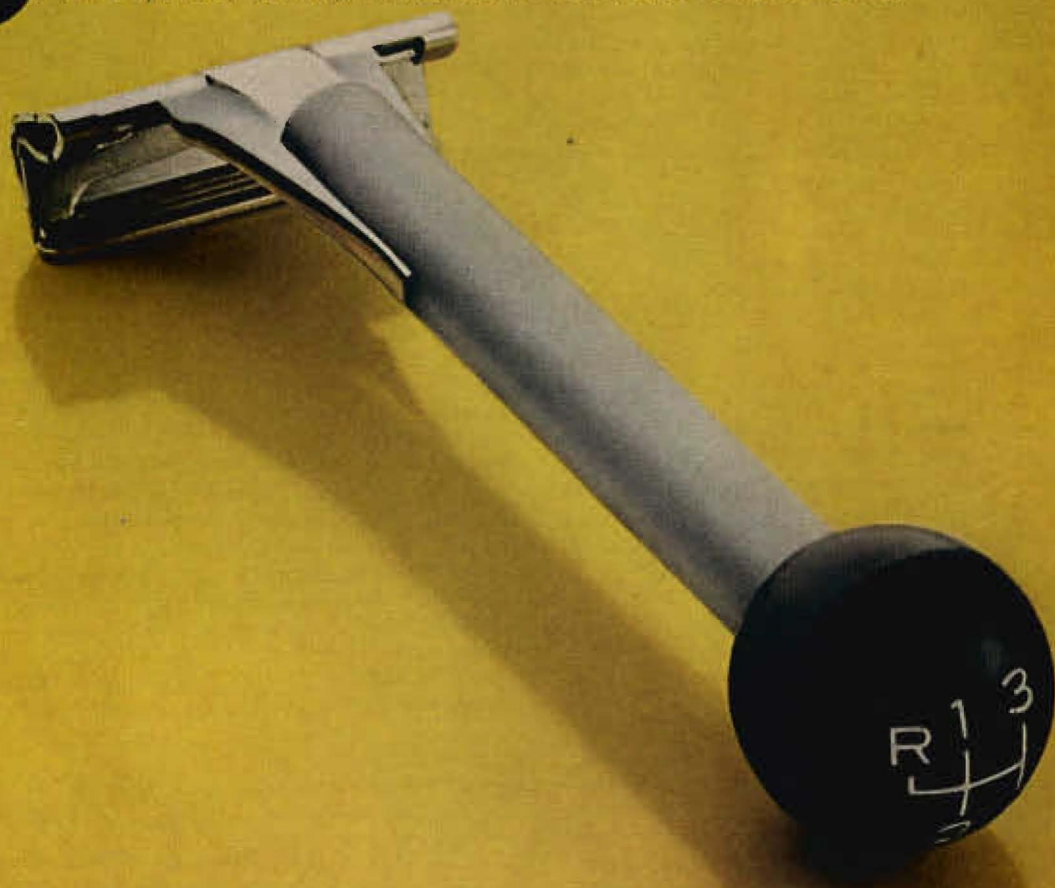
Discover unknown greatness.



Commercial Union

Free Stick Schick Injector razor

when you buy specially marked packs of Schick Super Chromium blades.



Buy a pack of 4 Schick® Super Chromium® Injector blades, and get a new Stick Schick™ Injector razor free.

It's got that famous Schick Injector® maneuverability and control.

So it's easy to handle on those tricky curves around your chin. Easy to get into those tight spots under your nose.

And it's balanced with a racy gearshift handle you can really get a grip on.

Get a free Stick Schick Injector razor. And shift up to a better shave.



munching happily on the airy pastries sold alongside the popcorn machine, their audiences have been dotted with the faces of blacks drawn by the excitement of the hand-to-hand combat and long-haired whites hooked on Orientalia.

Kung Fu plots seldom vary. There's always a good guy who's called upon to defend the safety and honor of his family or clan against treacherous legions of bad guys. The interest lies in just how he goes about it: in long-drawn-out, often beautifully choreographed fights. The typical story builds to a climactic confrontation in which dozens of combatants on both sides are dispatched with style and grace in a seemingly endless variety of ways. And the good guy is often a good girl; almost half of these films feature heroines every bit as expert with their fists as their male counterparts.

These successors to the old grade-B thrillers prove that Hollywood is alive and well—and living in Hong Kong. That city by the bay is now the second most active production center in the world (India, astoundingly, is first). With hundreds of contract players and thousands of staff technicians, a Hong Kong studio such as the Shaw Brothers' is the Oriental reincarnation of the Warner Bros. lot of the Thirties. In fact, Jack Warner in his heyday had nothing on movie mogul Run Run Shaw, with his fancy mansions and his three Rolls-Royces.

There's a touch of irony in the fact that Warners, now a shadow of its former self, was the company that introduced Oriental boxing to American audiences with *Kung Fu*, its offbeat Western TV series. Though the show's star, David Carradine, has only a novice's command of the martial arts, he does manage to whet viewers' appetites for the real thing. Warner Bros. was also the first major studio to give Shaw's Kung Fu films national distribution in this country. The first entry, *Five Fingers of Death*, has been one of Shaw's biggest-grossing productions everywhere it's played. Its superb cinematography and classic fight scenes add up to a winning combination, but the laughable dubbing job only draws attention to the film's weak acting—traditionally the Kung Fu flicks' Achilles' heel.

Surprisingly good acting saves *Fists of Fury*, another current contender, from being a mediocre production. The Orient's top star, Bruce Lee (who played Kato in the short-lived *Green Hornet* TV series), deftly mixes broad comedy with deadly serious fisticuffs. One glimpse of his stylish acting and it's easy to see how his salary has risen in less than a year from \$10,000 a picture to the quarter of a million per assignment he reportedly commands these days.

If you're hungry for more half an hour after viewing one of these adventures,

take heart. Ever anxious to milk a trend for all it's worth, Warner Bros. is waiting in the wings with its own first Kung Fu feature. *Enter the Dragon*, produced in Hong Kong and starring the indomitable Mr. Lee. Not to be outdone, the Italians are also getting into the act with their first Chinese coproduction, *Karate Devils*. With all these fists flying, it's only a matter of time until we face those inevitable hybrid spin-offs: a surf-sand-and-sadism picture, *Digit Goes Hawaiian*; a pink-belt extravaganza for the rough trade, *Wrists of Fury*; and perhaps even a black-exploitation Kung Fu porn epic, *Shaft Gets the Finger*.

•
"From the man who gave you *Throat*" —to quote the advertising blurbs—along comes *The Devil in Miss Jones*, a brim with evidence that *Deep Throat's* writer-director, Gerard Damiano, must be slightly more than just a hard-core film maker who hit the jackpot. Obviously out to capture a rather different audience from the one-armed voyeurs who hold raincoats in their laps, Damiano succeeds on many counts. His leading lady, a former Broadway dancer billed as Georgina Spelvin, turns in a performance likely to win her a reputation as the Sarah Bernhardt of sex flicks. Granted that Georgina performs in a field not exactly crowded with genuine actors, Oscars have been won for scenes no better than the poignant, unnerving opening of *Miss Jones*, in which a tired, virginal spinster—not very young and painfully plain—quietly prepares a bath before cutting her wrists. Thereafter she goes straight to hell, or purgatory, where the bureaucrat in charge allows her to come back for a time to enjoy at least one of the seven deadly sins. She needs only a moment to decide: "If I had my life to live over, I would live a life engulfed . . . consumed . . . by lust." The lady more than fulfills her promise in a tour de force of erotic indulgence that omits nothing—from the standard fuck-and-suck sequences to Lesbianism, anal intercourse and a series of masturbatory interludes with bananas, grapes and a live snake. The uniqueness of Miss Spelvin's sexual frenzy is that she really acts, with considerable verbalizing of her needs moment by moment, plus a curious emotional intensity rooted in situation and character. Damiano's movie may devote more footage than strictly necessary to those phallic rituals that are par for the course, yet it still ranks as the blue-ribbon best of a somewhat disadvantaged breed. *The Devil in Miss Jones* is unique, surprising, provocative, exceptionally well filmed and acted—as well as lustily performed. It takes a big step toward bridging the gap between serious film making and mere sexploitation.

•
The stranger rides into town, kills three men and rapes a woman (Mariana Hill) within ten minutes or so, after which the

citizens of Lago invite him to and confront three vengeful who are about to descend (I don't know if I like this town says whisperin' Clint Eastwood as star and director of *High* from a scenario by Ernest Ti wrote *The French Connection* wood does his usual thing w deadpan seriousness he often on self-parody. As Miss Hill sorely needs "an honest-to-G a full set of balls." Ballwise, than fills the bill. He appoint as mayor, seduces the hotelk (Verna Bloom), organizes a L renames the town Hell a paints it red. Psyching out t is the name of the game, an plays with a vengeance, so his own image as man and n has himself riding off, at through a simmering desert r the ghostly rider in *Lawrenc* Crisply photographed by B at a lake site in the shadow ras, *Drifter* is unbelievable ning to end, yet entertain corny style of a wax museum Frontier Town.

•
Written and directed by PH sick with more conviction *The P. O. W.* is ironically title hero (effectively played by Ho a young Manhattan attorney intend to pursue a movie care mer prisoner but a middle-cla Jew named Howie Kaufman, the war and a year in a vetera with his spinal cord perman aged. Imprisoned in a wheelc tries to find a job and begin prospect of a life without sex or old friends who can relate as the carefree salesman he Seen strictly as a movie, t wrong with *The P. O. W.* Do as a film within a film and ad ing out the footage with some continuity about a docum maker midway through a n Howie's readjustment to civ Though intended as a com ploitation by eager young f the gimmick is an inadequat some sloppy camerawork, n hanging into the picture a other telltale signs of anatenu theless, *The P. O. W.* remains moving for its insights into r Howie as he endures an int "a fucking asshole" about a sales job, calls a girl he used tries to relax with friends or parties where his presen embarrass people. At least h does. Howie's case history pro

ACID TEST.

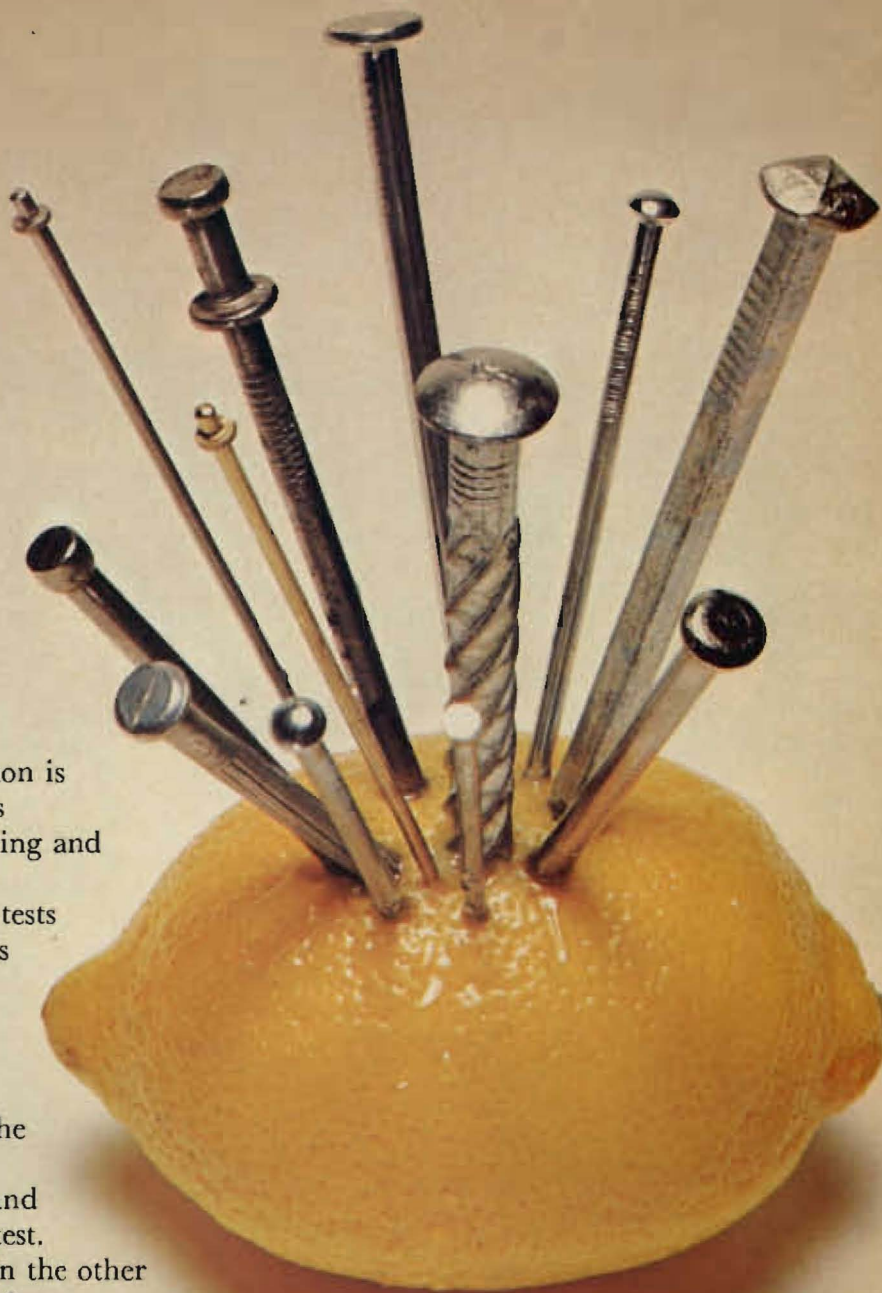
Driving nails through a lemon is a classic way of illustrating how steel is affected by corrosion. But our coating and processing laboratory conducts tests that are higher and more varied. The tests we run for years under conditions as rigorous as anything our steel products ever have to withstand in the wide range of uses our customers demand.

More important however, is the ability to meet exacting customer requirements, quickly, accurately and economically. This is the ultimate test. To pass it, we put ourselves in the other man's shoes—looking at problems from his point of view, discussing new ideas with him

and then making sure we are fully equipped to meet his needs. Our sixteen research laboratories and computerized plants are the reasons we can save your money and your time, and why we can supply you with exactly what you want, when you want it. Whether you're a contractor, a builder or a manufacturer of food and drink cans, there is a steel related problem we can help you with. If so, please contact us at: 1-11 Yurakucho, Chiyoda-ku, Tokyo 100, Japan. We are a customer oriented.

KAWASAKI
STEEL CORPORATION

New York Office: 280 Park Ave., New York, N.Y. 10017





Joint Statement of Monte Carlo Tripartite Conference

on the need for an effective, internationally agreed upon and multilaterally supervised safeguard mechanism within the context of the GATT.

5. All three delegations agreed that restrictive trade measures should not be used to redress disequilibrium in payments balances.

In this connection, the European and Japanese delegations expressed great satisfaction with the opposition expressed by the U.S. Chamber of Commerce to the provision of the Trade Reform Act of 1973 that would impose surcharges or temporary quantitative restrictions on imports in instances of serious U.S. balance of payments deficits.

6. The three delegations underlined the urgency of controlling inflation and re-establishing a stable international monetary system which would make possible the expansion of international trade and investment. A solution to monetary problems is also necessary to bring about the success of trade negotiations, to implement their results, and generally to assure, on a more permanent basis, the industrial development of the free world. Such a solution requires fixed, but adjustable, exchange rates and a rapid move toward reliance on SDR's rather than any

national currency as the central monetary reserve asset.

It was recognized that the European monetary union will in the long term constitute an essential element for international monetary stability.

7. A major convergence of views was reached on the inseparability of freedom to invest and freedom to trade and on the positive contributions of international investments to technological progress, and to the development of the third world. The reduction of trade barriers would not be fully productive without the corollary freedom and security of investment.

To this end, it would be desirable to seek agreement on internationally recognized and effectively applied norms of behavior. It was decided to charge the examination of this question to a working group composed of representatives of the three delegations.

8. Finally, the three delegations agreed on the need for mutual cooperation and coordinated action in developing effective solutions to the worldwide problems of energy needs, environmental pollution, and natural resource development, in full cooperation with resource producing countries, under the aegis of such organizations as the OECD.

Business Leaders Comment on Monte Carlo Meeting

**Richard L. Tucker, Chairman,
Economic Council on Japan-U.S.
Economic Relations,
U.S. Department of Commerce:**

The Monte Carlo Conference was a success for no other reason than that it provided an unprecedented opportunity for European, Japanese, and American businessmen to sit down in a relaxed atmosphere and informally discuss mutual problems. The fact that so many important people would voluntarily give up their busy business schedules for such a meeting further demonstrates the general spirit of cooperation that characterized the discussion sessions. Everyone

seemed to agree that cooperation on a multilateral level was the only realistic way of achieving any kind of breakthrough toward solving some of the current international economic problems. While the Monte Carlo meeting was an unofficial gathering of private businessmen, it could have some influence on governmental efforts to resolve outstanding trade and monetary issues. All governments need to know the position of industry and labor before they begin to negotiate such issues on a multilateral scale. Thus a meeting like Monte Carlo can help governments not only understand the position of their own

business leaders but the viewpoints of businessmen from other countries as well. This should make it easier for one country to understand what another government may be thinking when it comes time to discuss the problems at an official level. Personally, I would like to see the dialogue started this year at Monte Carlo and continue next year regardless of whether or not there are any new economic problems facing the world. If you wait until a crisis starts to break out, communicating, it is usually too late.

**Yoshizane Iwasa, Chairman,
Japan-U.S. Economic Council:**

"Monte Carlo was the first, important step in what we hope will be a continuing dialogue among European, American, and Japanese business



Start fresh with Belair.

Just the right touch of menthol.

What could be better than a rustproof, 1-gallon, Polyethylene Cooler by Gott? Get one just like theirs for free B&W coupons, the valuable extra on every pack of Belair.

To see over 1000 gifts, write for your free Gift Catalog:
Box 12, Louisville, Ky. 40201.



BROWN & WILLIAMSON TOBACCO CORP.
Kings, 16 mg. "tar," 1.2 mg. nicotine, Longs, 18 mg. "tar,"
.3 mg. nicotine, av. per cigarette, FTC Report February '73

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

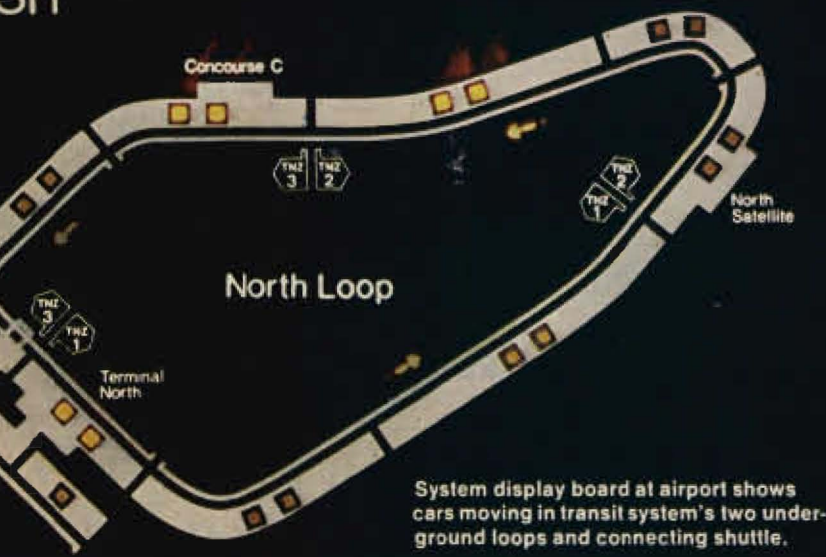


Thousands of industrial plants move people and materials more efficiently with Westinghouse electric vehicles. Because they are battery powered, they are quiet and fumeless. Nineteen models include a fire truck and an ambulance.

Westinghouse Electric Corporation
Pittsburgh, Pa. 15222



SIT



System display board at airport shows cars moving in transit system's two underground loops and connecting shuttle.

Nine automated cars operate under airplane ramp areas.



helps make it happen



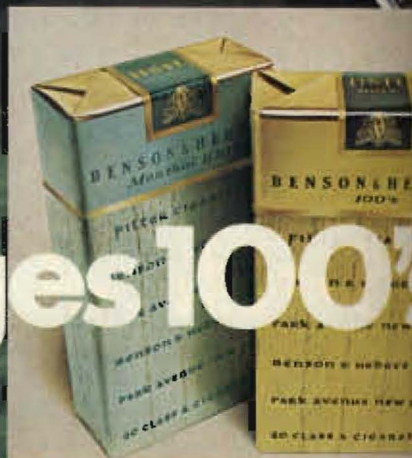
**Break out the Gilbey's Gin, boys,
and keep your collins dry!**

America's Favorite Cigarette Break.

enson & Hedges 100

ing: The Surgeon General Has Determined
Cigarette Smoking Is Dangerous to Your Health.

18 mg. "tar," 1.3 mg. nicotine,
av. per cigarette, FTC Report, Feb. '73.



Menthol or Regular

all you can drive

\$10.95

daily rate!

Unlimited Mileage! (plus gas)



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Chevy Vega or similar cars.

"inflation fighter" and save!
del, gas-saving Chevy Vegas
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COUNT ON MOST?

SHARP

THE COMPANY
THAT CREATES
AN INDUSTRY



Yardley introduces a new way to burn incense.
You're the fire.



For thousands of years
the one way to burn incense
was with fire.
Now there's a new way.
You're the fire.
You're the Fire, Skin Inscents
from Yardley.
Stroke it on freely.
The heat of your body,
not the heat of a flame,
releases the scent.
Subtle.
Sensitive,
like when you burn incense,
but a lot more exciting.
Because no fire's as exciting
as the one within you.
Go ahead, light it.



You're the Fire™
Skin Inscents from Yardley.

DOES YOUR
MOISTURIZER
WORK ALL DAY,
ALL NIGHT —
WITHOUT THAT
GREASY FEEL?

IF NOT, TRY A 'MOON DROPS' MOISTURIZER

Under Makeup Moisture Film is the effective way to care for average skin.

Moisture Balm is rich in emollients to meet the needs of drier skin.

Both moisturize and keep makeup 'morning-fresh' all day. Fight dryness (and the wrinkles it causes) all night. Use just twice a day to leave skin supple and 'spring-y.' Looking younger.



'MOON DROPS'



*Alive
with pleasure!*



For all, if smoking isn't a pleasure, why bother?

The Surgeon General Has Determined
That Smoking Is Dangerous to Your Health.

19 mg. "tar," 1.3 mg. nicotine av. per cigarette, FTC Report Feb. '73.

Monday July 24

Spent the day
at a new
Drexel-Heritage
store.

Glad to see
salesmen didn't
sell a single piece
of furniture

From the notes of T.F. Willers, Chief Executive Officer of Champion International, as he toured the 26 operating units of the Corporation.

at Mr. Willers *did* see was
ative salesmen discussing
l planning entire home
vironments, while meeting
specific furnishings needs
their customers. Because
ever Drexel-Heritage fur-
nings are sold, they are
played in completely deco-
ed, style-conscious rooms,
ecting a warm, homelike
osphere.

d Champion International's
nishings group manufac-

tures and markets a growing
array of tastefully designed
products for just such quality-
oriented environments: carpet-
ing, lamps, and accessories as
well as furniture. Including
such prestigious names as
Drexel, Heritage, Meadowcraft,
and Trend Mills.

Imaginative merchandising and
skillful management charac-
terize the Furnishings group
and Champion International's
other two groups as well.

These—Building Materials and
Paper and Allied Products—
include among their divisions
U.S. Plywood and Champion
Papers. In all, these three
groups generated Champion
International sales of \$1.8
billion in 1972, making it the
62nd largest manufacturing
company in the United States.

For a copy of our Annual
Report, write Public Affairs
Department, 777 Third Avenue,
New York, New York 10017.



Champion International



**Break out the Gilbey's Gin, boys,
and keep your tonics dry!**

Parliament's Musical Chairs Sweepstakes

Win this Egg Chair
and a Panasonic
quadraphonic
sound system



GRAND PRIZES: The Egg Chair with built-in speakers and a PANASONIC QUADRAPHONIC SOUND SYSTEM consisting of: FM/AM Stereo radio with channel amplifier; Discrete 4-channel record changer; 4 air-suspension speakers; 4-channel 8-track stereo cartridge deck.

SECOND PRIZES: 1,000 **THIRD PRIZES:** Panasonic FM Stereo Radio Head Sets.

Without the Egg Chair.



15 mg. tar, 1.0 mg. nicotine—
19 mg. tar, 1.3 mg. nicotine av.
Cigarette, FTC Report Feb. 73

The Surgeon General Has Determined
Cigarette Smoking Is Dangerous to Your Health.



Mail to: Parliament
Musical Chairs Sweepstakes
P.O. Box 7440,
Westbury, New York 11590

Please enter me in the Parliament Musical Chairs Sweepstakes. I enclose one pack bottom from Parliament soft, box or 100mm package or the word "Parliament" hand printed on a 3" x 5" piece of paper.



Name _____
Address _____
City _____ State _____ Zip _____

OFFICIAL RULES—NO PURCHASE REQUIRED

1. Print your name, address, zip code on an official entry blank. Include with it one pack bottom from a Parliament soft, box or 100mm package or the word "Parliament" hand printed on a 3" x 5" piece of paper.
2. Entries must be postmarked by September 15, 1973, and received by September 15, 1973.
3. Winners will be selected in random drawings from entries for the Sweepstakes. An independent judging organization whose decisions are final. Odds of winning determined by the number of entries. Winners may be asked to execute an affidavit of liability. All prizes will be awarded. No substitution of prizes is permitted. Liability for prizes is the responsibility of the individual winners.
4. Contest open to all U.S. residents over 21 years of age except employees, and their families, of Morris, Inc., its advertising agencies and National Profit Sharing. This offer is subject to all applicable local laws. Void in Georgia, Idaho, Missouri, Wisconsin, Washington and wherever prohibited.
5. For a list of winners, send a stamped, self-addressed envelope to Parliament Winners List, P.O. Box 7440, Westbury, New York, 11590.

Panasonic—Fine electronic equipment

about Seagram's Crown
pressive. We make it that
First, we select the rarest
whiskies. Then we blend
uch care you can taste it.
And it shows.



Even when it's empty, it's impressive.

There's a lot of good

Winsto

FILTER · CIGARETTES

FULL · RICH
TOBACCO FLAVOR

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

Taylor Wine presents The Answer Grape.

With answers to questions about dinner wines.

What is the proper temperature for wine?

White and pink wines chilled to a temperature agrees...about the are in your refrigerator. wines, on the other traditionally served at perature— but a cool nperature"...say, 60-65

If you heat your home to 0 degrees, as many, try chilling red wine before you serve it. You'll ntly surprised at the e a few degrees can make.

What wines go best with foods?

A helpful rule of thumb you drink red wines with white wines with fish, with either.

personal rule, however, is this: y wines with any food, as long as you findasant together. Simply suit your own taste, and er go wrong.

me with this, I recommend Taylor Lake Wines—Red, White and Pink. They're any time you're in the mood for a ine.

l they are consistently superb—bottle to ar to year.

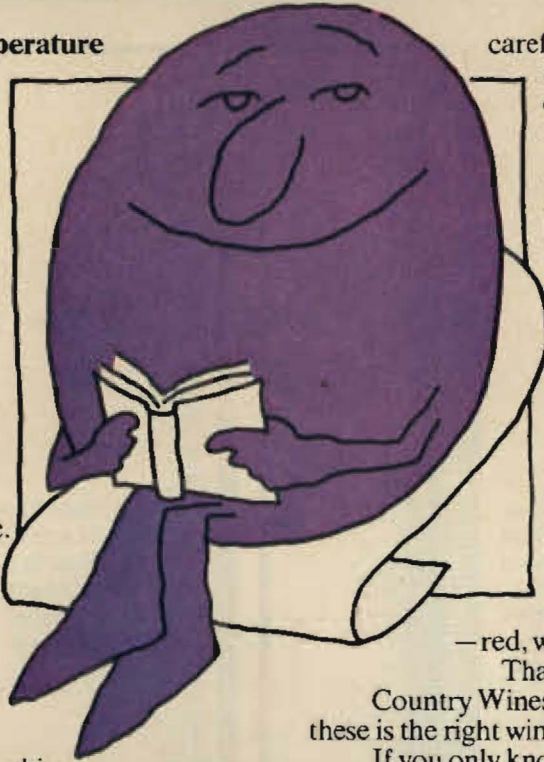
might say these wines are wines any grape proud to be a part of.

In picking a wine, what's the best year?

The real answer is that there is no single best l depends on the particular wine and where from.

let me say this: With Taylor Lake Country s with all Taylor wines, every year is a good

at's because, every year, the Taylor vintners



carefully blend the juices of grapes from several different years, in order to insure consistency of flavor from year to year.

That's why, bottle after bottle, year after year, the taste of Lake Country Wines is always the same—excellent.

Q. With so many different wines in the store, how can you be sure of knowing the right one?

A. It's true that in the average liquor store you'll find over 350 different kinds of wine. Unquestionably an intimidating assortment.

But the fact is that there are only three basic kinds of wine—red, white and pink.

That's why Taylor makes its Lake Country Wines—Red, White and Pink. One of these is the right wine with any meal.

If you only know this about wine, you'll never go wrong.



Taylor Lake Country Wines
Recommended by The Answer Grape.

First Family of Gift Soft Tip

Dashing good looks and smooth, smooth writing.
The Parker 75 Flighter soft tip pen in contemporary brushed stainless steel. \$10.



This precious
Parker 75 soft tip
gift pen is wrapped
in solid sterling silver.
Replaceable refills
in four colors.
\$20.



The Parker 75
Imperial soft tip pen
is sheathed in rich
22K gold electroplate.
Monogrammed
and gift boxed
free. \$15.



Vermeil, a princely metal, makes a royal Parker. The Parker 75 soft tip pen
in 22K gold electroplate on sterling silver. \$45.



Outlandish, outrageous, outstanding! The big and beautiful Big Red soft tip pen. \$5.

 **PARKER**
World's most wanted pens