



Resumé and Bio

Jill Morton



Jill Morton is a color psychology expert with a Masters Degree, University teaching credentials, and a list of Fortune 500 clients.

In her primary work as a color consultant, as chief executive officer of Colorcom, she brings the highest level of technical and professional knowledge about color to a wide range of projects. Psychological color impact, innovative color combinations, attractive color harmonies, visual ergonomics and marketing trends are the critical factors she addresses in prescribing successful solutions for her global clients.

Jill's Color Matters web site is the leading source of information about color (and ranks at the top of all search engines). She's also the author of the highly acclaimed series of eBooks about color entitled "Color Voodoo."

Her opinions have been widely quoted in publications such as The New York Times, Fortune, House and Garden, USA Today, How Magazine, and The Washington Post. Excerpts from her "Guide to Color Symbolism" were recently shown on the Sundance Channel.

As director of the International Color Research Institute, she also manages the Global Color Database, a one-of-a-kind compilation of information about color preferences and associations gathered from over 70,000 people worldwide, since 1997.

She lives Honolulu, Hawaii – the crossroads between East and West – and the source of the most amazing colors in nature.

Contact Information:

3905-C Maunahilu Place

Honolulu, Hawaii 96816

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Comments from Another Color Expert

I think of Jill as one of the pioneers who put good, credible color information and insights out there on the www. I read it and I believe, I feel, that her color knowledge and expertise is coming from an authentic place. Experience and study has always reached through from her site, and now her blog, and got my attention – and respect.

Jill was one of the first. Four or five years ago there was nothing popping up in the search engines, I remember finding Color Matters and it was one of the very few.

Bona fide color experts are hard to come by – there are so many poseurs. I think color world, the way we think about coloring our environments, is at a crossroads. I've felt for the last few years that we're coming into a New Age of Color. Good color information has been bastardized, and diluted and in some cases dulled down so far that it doesn't even make proper sense. Some of those folks responsible are just after the sound bites involving color and flashy pictorials to go with to entice readership. The sound bites are there, the pretty pictures are there, but there's no substance. You're fine if you just look at the pictures, but if you read the words, don't expect much.

I think it's a critical time for color. There is a critical shift in how color designers who are committed to their craft are wanting to color. They want to color smart, they want to design with color for all the right reasons. The jig is up on the dribbling nonsense from self-proclaimed "color experts."

Jill Morton

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contact.colorcom@gmail.com

Education

MFA (Masters Degree - Fine Arts) University of Hawaii, 1987
Art Education Degree (Graduate School – 5th year) Art Major, University of California, Santa Barbara, 1972

Professional Experience

2014-1988

President, Colorcom (<http://www.colorcom.com/>)

Color Consultant

Color consultation for products, packaging, corporate image, interior and architectural design, user interface and web site design. Projects for Nokia, Xerox, Tylenol, Dow Chemical, Rubbermaid, E-Z Go Golf Cars, Kodak, etc.

2014-1988

Lecturer: University of Hawaii, School of Architecture - Manoa, Hawaii

Courses: Arch 490 Color Theory and Arch 690– The Psychological and Physiological Effects of Color

2009 and 2013

Visiting Lecturer / Beaconhouse National University, School of Visual Arts - Lahore, Pakistan

Color Workshops for design students in the School of Visual Arts

2014-1997

Author and Illustrator

Published 11 books about color (<http://www.colorvoodoo.com/>)

Author, illustrator, and webmaster

Color Matters educational web site (<http://www.colormatters.com/>)

2014-1998

Speaker Educational Color Specialist

Seminars and workshops about color for Xerox, American Society of Interior Designers, Interior Refiners, Ortho McNeil Pharmaceutical, Embarq (Sprint), National Association of College and University Food Services, AF Smith (Bermuda) and others

Publications

A Guide to Color Symbolism - 1997

50 Symbolic Color Schemes - 1997

Color Logic - 1998

Color Logic for Web Site Design - 1998

Color Voodoo for the Office - 1998

Color Voodoo for E-Commerce - 2001

Color Logic for PowerPoint® - 2003

Colors that Sell: Tried and Tested Color Schemes - 2004

Global Color: Clues and Taboos - 2004

Color Voodoo for Your Closet - 2006

Color Matters for the Home – 2008

Color Matters / <http://www.colormatters.com> - 1995-2014

269 pages of color research and educational information

White Papers

The Multi-Dimensional Effects of Color on the World Wide Web

(presented at the 9th Congress of the International Color Association, Rochester 2001)

Select Color Consultation Projects

Xerox

Color design for printers and brand identity

"Panel of Color Experts" – Color Sense, "Color Sense", color seminars, research and writing

Rubbermaid

Color specifications for residential and commercial products

Tylenol (Ortho-McNeil Pharmaceuticals)

Color specifications and market research for Tylenol's "Extra Strength Rapid Release" Gel capsules

Lifescan

Color consultation for healthcare products and video

E-Z Go Golf Cars

Color specifications for golf car exteriors and interiors

Dow Chemical

Product color design & development for Aveso Displays

Nokia Mobile Phones - Tampere, Finland

User interface color design for the Nokia 9210 Communicator

Expert Witness for color trademark suits

Architectural Projects

Historical Architectural Color Projects

Kukuiu'la Kaua'i, Hawaii - Research and specifications of the historical colors of plantation housing on the island of Kaua'i, Hawaii

Ewa Plantation Village Ewa, Hawaii "Ewa Plantation Villages Revitalization Project"

Commercial Architecture

Laulima Townhouses – Honolulu Hawaii

Hokulani Condominium – Kailua, Hawaii

Koko Isle Condominium - Honolulu, Hawaii

Kahuku Hospital

Maui Divers

Other projects can be provided as requested

Media Exposure

Style Magazine - April 2014

Use Colour with Confidence

Forbes / Xerox Voice - September 2013

Finding The Right Shade Of Blue Can Be Worth \$80 Million,

Discovery Magazine – May 2013

50 Shades of Awesome

Xerox Features - 2011

Finding Colors that Sell / Easy Color Symbolism for Everyday Document Design

USA Today – July 4, 2011

Ask an Expert: Today's Tip – Steve Strauss

Business Insider – May, 2011

“Selecting the Right or Wrong Colors Can Affect Your Business and Bottom Line”

Art Institute

“Color Theory Influences Design”

Inc. Magazine – October, 2010

“How to Choose the Right Colors for Your Brand”

USA Today – December 8, 2008

“More holiday shoppers are buying gifts based on color” –Bruce Horowitz

The Washington Post - April 16, 2007

“What do colors mean?” – Margaret Webb Pressler

Home and Garden Television - May 25, 2007

“Color Matters to Jill Morton”

The New York Times – March 16, 2006. Style E9

“Angling for the Edge in Tennis? Wear Red”

Ark – Europe -February 2006

“Taking the Color of Medications Seriously”

The Washington Post - October 28, 2004, Home section p.1

“Orange Redeemed”

Sundance Channel - "Anatomy of a Scene" April, 2004

Excerpts from Morton's publication were used to document color theory.

Fortune - November 9, 1998, p. 46

“The iMac: Fast and Cute”

USA Today - May 30, 2000, Money – p. 1

“Advertisers Choose Steely Blue Hues to Lure Consumers”

American Demographics - February 2002, p. 30

“Color by Numbers”

Fortune - November 9, 1998, p. 46

“The iMac: Fast and Cute”

Professional Affiliations

Inter Society Color Council, Association Internationale de la Couleur

Portfolio of Color Consultation Projects
Jill Morton

Color Consultation Projects

Past color projects include brand identity, corporate image, product and packaging design, logos, web and user interface design, architecture and interior design.

Xerox

Color design for printers and brand identity
"Panel of Color Experts" – Color Sense, "Color Sense", color seminars, research and writing

Rubbermaid

Color specifications for residential and commercial products

Tylenol (Ortho-McNeil Pharmaceuticals)

Color specifications and market research for Tylenol's "Extra Strength Rapid Release" Gel capsules

Corvallis Clinic - Oregon

Color consultation for logo, web site, and other brand identity colors

Lifescan

Color consultation for healthcare products and video

E-Z Go Golf Cars

Color specifications for golf car exteriors and interiors

Kukuiula

Historical color research and specifications of architectural colors for resort homes

Dow Chemical

Product color design & development for Aveso Displays

General Electric

Color specifications for product casing (health/home monitoring system unit)

Nokia Mobile Phones - Tampere, Finland

User interface color design for the Nokia 9210 Communicator

Eastman Kodak

Color consultation for digital products

GE (General Electric)

Industrial color design - colors for a prototype unit

Uson (Custom Test Systems)

Product color design - Vector series

Bank Financial - Illinois
Brand identity color design

North Dakota Department of Transportation
Color coding system for maps

Daiichi-Kogyo Co. Ltd -Kobe Japan
Logo / corporate identity color design

Other Projects

Confidentiality agreements are currently in effect for projects in the following areas:

Sporting Goods and Apparel

Pharmaceutical Products

Color Trademark Disputes

Color by Jill Morton - Colorcom
Creating Brand Power with Color



Xerox Printers

Jill Morton provided color and design consultation for Xerox printers. The color specifications are now used on all the 7th Generation printers.

The project required an analysis of color symbolism, marketing strategies, and graphic design services.

Color by Jill Morton - Colorcom
Creating Brand Power with Color



Tylenol Extra Strength “Rapid Release Gels”

Jill Morton collaborated with Ortho McNeil on the colors for this new product. Colorcom’s database of consumer color preferences pinpointed the best colors.

Introducing Tylenol Extra Strength Rapid Release Gels

Ready. Set. Release.

New Tylenol Extra Strength Rapid Release Gels. New Gel-caps with specially designed holes to release powerful medicine even faster than before. Rapid release. Rapid relief.

[Click here to view SL on New Tylenol Extra Strength Rapid Release Gels.](#)



Watch Tylenol Extra Strength Rapid Release Gels In Action



The video player shows a Tylenol gel capsule being dissolved in water. A timer above the capsule shows '00:00:15'. Below the capsule is a progress bar with a red indicator and a mouse cursor pointing to it.

Color by Jill Morton - Colorcom
Creating Brand Power with Color



Nokia 9210 Mobile Phone

Jill Morton provided color and design consultation for the icons and graphics used as the interface design of this electronic device. The project required an analysis of color symbolism, marketing strategies, and graphic design services for the Nokia team.

Media Exposure
Jill Morton

Recent Media Exposure

Style Magazine - April 2014

Use Colour with Confidence

Forbes / Xerox Voice - September 2013 - [LINK](#)

Finding The Right Shade Of Blue Can Be Worth \$80 Million

Discovery Magazine – May 2013

50 Shades of Awesome

Xerox Features - 2011

Finding Colors that Sell - [LINK](#)

Easy Color Symbolism for Everyday Document Design - [LINK](#)

Color Harmony in Business Documents - [LINK](#)

USA Today – July 4, 2011

Ask an Expert: Today's Tip – Steve Strauss - [LINK](#)

Business Insider – May, 2011

“Selecting the Right or Wrong Colors Can Affect Your Business and Bottom Line” - [LINK](#)

Art Institute

“Color Theory Influences Design” - [LINK](#)

Inc. Magazine – October, 2010

“How to Choose the Right Colors for Your Brand” – [LINK](#)

Other Media Exposure

USA Today – December 8, 2008

“More holiday shoppers are buying gifts based on color” –Bruce Horowitz - [LINK](#)

Real Simple - October 2007

Easy tips for great red lips

The Washington Post - April 16, 2007

“What do colors mean?” – Margaret Webb Pressler

Home and Garden Television - May 25, 2007

“Color Matters to Jill Morton”

Pittsburgh Tribune Review - February 10, 2007

Flashy colors cut down on laundry blues

The New York Times – March 16, 2006. Style E9

"Angling for the Edge in Tennis? Wear Red"

New York Daily News - July 20, 2006

“Dressed for the Job”

Arc - Europe -February 2006

“Taking the Color of Medications Seriously”

The Washington Post - October 28, 2004, Home section p.1

"Orange Redeemed"

Sundance Channel - "Anatomy of a Scene" April, 2004

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USA Today - May 30, 2000, Money – p. 1

"Advertisers Choose Steely Blue Hues to Lure Consumers"

American Demographics - February 2002, p. 30

"Color by Numbers"

Fortune - November 9, 1998, p. 46

"The iMac: Fast and Cute"

Sample Articles and Quotes by Jill Morton



Cover story

Raise a hue, and cry, 'Buy it in this color!'

Changing an item's tint drives consumers to bring the green

By **Bruce Horovitz**, USA TODAY



By AJ Mast, for USA TODAY

Sally Trammer paid \$37 for luggage tags because she liked the color. She also bought herself a lime-green iPod specifically due to its pigment.

It doesn't really matter that Margie Leigh's granddaughter, Laura, got the pink iPod she so desperately wanted last Christmas — at age 4. For the now-5-year-old, pink is out this holiday, and purple is in.

Grandma in Kentucky will be buying her granddaughter in Virginia a purple iPod this Christmas for one reason — its color.

"I know it sounds crazy," says Leigh, who is retired. "But that's what she wants."

In the most economically depressing holiday season in decades, there's one buzzword — besides cheap — that's still got game at retail: color.

That's right. Bleak 2008 also happens to be the holiday season when shoppers want many of their gifts to be colorful. Or at least, a different color from last year's model. And not necessarily apparel: products such as electronics, appliances, kitchen décor, even luggage and their tags. iPods now come in a gazillion colors; so do cellphones and digital cameras. Ditto for laptops and home computers. Color is gaining traction for small appliances, such as blenders and popcorn poppers — and big ones, such as ranges.

"Color is the one area where consumers are saying, 'I'm going to indulge,'" says Marshal Cohen, retail guru at NPD Group. When Cohen advised retail clients about the 2008 holiday, his No. 1 suggestion for most was to expand color selection. Some are adding color and nothing else. Cohen says that's OK: "When you add color to a product, you stimulate the consumer's awareness that the version they already have is obsolete."

Color consultants aren't surprised.

While in a bleak economy, some companies and consumers are more somber in their choices — but a lot go the other way and embrace color. "People form a personal connection to a product in a color they like," says Jill Morton, head color consultant at Colorcom. This can be particularly critical, she says, "in times of doom and gloom."

COLOR PREFERENCES

Favorite colors		Least favorite colors	
Women	Men	Women	Men
purple	blue	dark yellow (mustard)	fuchsia
blue	dark blue	orange	pink
red (tomato)	dark green	fuchsia (hot pink)	dark yellow (mustard)
blue-purple	red (tomato)	muted yellow-green	brown

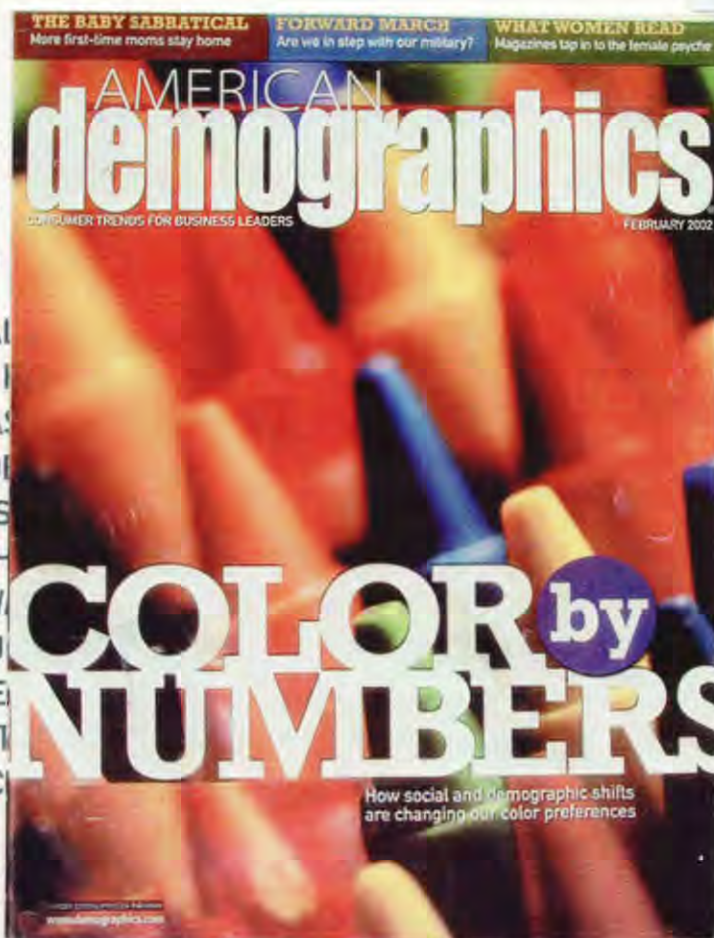
Source: Colorcom online Global Color Database survey of 35,000 people ages 25 to 64, tabulated from 1998-2008

“The bottom line is that color preferences are really about demographics,” says Jill Morton, CEO of Honolulu-based consulting firm Colorcom. “And it’s not a fixed situation either, because our color preferences change over time.”

Traditionally, men and women have had different tastes in color, with women drawn to brighter tones and more sensitive to subtle shadings and patterns. The differences are attributed in part to biology, since females see color better than males do (color blindness is 16 times more prevalent in men), and in part to socialization, with girls more likely to be steered toward coloring books and art supplies. American men—compared with Europeans—have traditionally avoided brighter, more complex and warmer hues in favor of darker, richer neutrals and blues, says Kathy LaManchusa, a color trend strategist for companies such as Kmart, Motorola and Philip Morris.

Now, gender seems to have less impact on choices. The *American Demographics/BuzzBack* survey found that men and women agree on exterior house paint colors; the main exception being the top male choice, white (36 percent would paint their next house white versus 25 percent of women), and the female favorite, beige (35 percent of women versus 29 percent of men). Convergence is also apparent in car colors. The survey also found both men and women choose blue, silver and black cars over white, yellow, red or green. “We would expect men’s and women’s tastes to be very different,” says Christine Dickey, color and trim manager of the corporate strategic and product planning group at Toyota Motor Sales USA. “But contrary to our expectations, today there are surprising similarities

TRADITIONAL
WOMEN
DIFFERENT TASTES
NOW, GENDER
HAVE LESS
CHOICES. THE
DEMOGRAPHIC
SURVEY FOUND
AND WOMEN
HOUSE PAINT
CAR C



Designers say younger men are more likely than their fathers to buy hot pink ski gear, and age affects color preference in other ways too. Margaret Miele, assistant professor of psychology at the Fashion Institute of Technology in New York City, says that as we get older, our eyes mature and our vision takes on a yellow cast. “You can see this in the work of Monet,” she says. “In his later years, his paintings became much more

ethnic color

Blue is No. 1 overall, but the second-most popular color varies by ethnic group. Blacks and Hispanics lean proportionately more toward purple. Asians toward pink and whites toward green.

WHAT'S YOUR FAVORITE COLOR?

	Red	Orange	Yellow	Green	Blue	Purple	Black	White	Brown	Gray	Pink
Black	12%	0%	2%	12%	38%	16%	12%	0%	4%	3%	1%
Asian	3%	6%	9%	9%	40%	11%	11%	3%	0%	3%	6%
White	10%	2%	4%	15%	43%	13%	7%	0%	1%	1%	4%
Hispanic	15%	3%	2%	11%	35%	18%	11%	0%	1%	2%	2%

WHAT'S YOUR LEAST FAVORITE COLOR?

	Red	Orange	Yellow	Green	Blue	Purple	Black	White	Brown	Gray	Pink
Black	5%	16%	4%	5%	0%	6%	2%	6%	10%	4%	40%
Asian	9%	17%	6%	11%	3%	6%	6%	0%	14%	11%	17%
White	5%	21%	9%	3%	1%	6%	4%	4%	17%	8%	23%
Hispanic	4%	22%	12%	6%	2%	6%	2%	6%	18%	6%	17%

Source: *American Demographics/BuzzBack*.

Japan's Debt Bomb: Scariest Than You Think • The Hottest Car You'll Never Drive • Safe Stocks?



FIRST:

DECONSTRUCTION

The iMac: Fast Like Cheetah, Cute Like Kitten

Apple's new \$1,299 iMac, powered by its superspeedy G3 chip, may be a fine computer. (For more on Apple, see our cover stories.) But what's really captured people's attention is the machine's look, which was engineered by a former bathtub designer named Jonathan Ive. Computer design expert Donald Norman, author of *The Invisible Computer*, says the iMac merges cool

industrial design and usability. "It's cute and it's yours," he says. "It's not about technology." The design seems to be winning over the tech-shy: One study showed 16% of buyers were first-time computer users, and an amazing 28% were age 50 or over. Analysts expect Apple to sell up to 800,000 by year-end. Here's a brief tour of the iMac's design. — Carol Vinzant

• **SIZE:** The machine has a small footprint because there's less expansion space inside. "That was because we were listening to people rather than the received wisdom of the industry," Ive says.

• **ONE BOX:** "Can you imagine buying a refrigerator and then buying attachments and having to put them in?" asks Richard Yelle, chairman of product design at Parsons School of Design in New York City. The all-in-one approach is less scary for novices.

• **NICE BACKSIDE:** Ive moved most of the plugs to the side, where they're easier to reach. Only the power cord comes out the bullet-shaped back.

• **FLOPPY DRIVE:** There isn't one. Apple is hoping that if people want to exchange data, they'll simply E-mail it to one another.

• **UNIVERSAL SERIAL BUS PORTS:** The Esperanto of plugs—universal and easy to use. Like Esperanto, almost nobody uses them yet, so accessories (e.g., printers) are scarce; unlike Esperanto, USB *should* catch on.

• **PAPER CLIP HOLE:** You'll need a paper clip to restart the machine if it really freezes. Untwist the clip and insert it in this tiny hole.

• **TRANSLUCENT CASING:** Ive consulted with people who make translucent candy to achieve the right see-through quality. Since you can see through the mouse, Apple made the tracker ball blue and white so that you can watch it roll.

• **COLOR:** The blue-green color—which Apple has dubbed "Bondi blue," after the surfer mecca in Australia—appears all over the machine. According to Jill Morton, author of *Color Voodoo*, the color evokes flowing water and nature, making technology-averse users more comfortable. (Plain blue and gray, Morton says, connote technology.)



JESSICA WECHER

the rules of blue

- **PAINTING A ROOM BLUE WILL MAKE IT SEEM LARGER.** A light blue ceiling creates the illusion of height. Because we perceive every color at a different depth of focus, warm colors seem to advance toward us, while cool colors, such as blue, seem to recede. Goethe once wrote that we love blue "because it draws us after it."
- **A BLUE OBJECT APPEARS SMALLER THAN ITS RED OR YELLOW COUNTERPART.** (Kandinsky said that blue seems to move in on itself "like a snail.") Upholster an enormous sofa in blue. Or try painting the outside of your house blue: it will seem less imposing and farther from the street. The neighbors will love you.
- **BLUE COMMUNICATES TRUST, TRADITION, QUALITY, STRENGTH, AND LONGEVITY,** according to the branding consultants at Landor Associates. Perhaps that's why it is so restful, especially in the bedroom.
- **IN GENERAL, LIGHT, WARM TONES OF ANY COLOR FAMILY ARE EASIER TO LIVE WITH THAN COOL, DARK SHADES,** says color specialist Donald Kaufman. Thus, light blues are easier to live with than dark ones; warmer blues, such as periwinkle, are more inviting than colder ones.
- **SATURATED COLORS CAN BE DIFFICULT TO WORK WITH, BUT PROVIDE DRAMA.** Electric blue creates excitement, but use it only on one wall, says Leatrice Eiseman, director of the Pantone Color Institute. Too much can be overwhelming. Temper with a light trim.



WHERE SHOULD YOU USE BLUE?

- Consider the weather. For summer homes or hot climates, blue and white is a classic combination. In colder places, mix blue with warmer hues: red roses, creamy beeswax candles, or honeywood floors. A touch is enough.
- Should you use blue in the kitchen? If you're standing over a hot stove, blue can provide a rest for your eyes. Then again, blue is said to be an appetite suppressant. It's your call.
- Studies show that a blue room can lower your heart rate. (For a meditation space, perhaps?)
- Don't use blue in offices. A plane of blue will seem to fog your vision, creating eyestrain, says Jill Morton, the author of *Color Voodoo* E-books and the Color Matters Web site.
- Blue is said to repel flies—and evil spirits. Why not paint your front door and window frames turquoise, as they do in the Middle East and North Africa?
- When he uses blue over a large surface, architect David Ling looks for materials that give the expanse of color richness, depth, and complexity. In bathrooms he typically clads walls in hand-cut, hand-cast, 3/4-inch-square glass mosaic tiles. For his living room wall, he created a lacquered finish using 24 layers of ultramarine, blue, and black paint and lacquer. 🐉

HOUSE & GARDEN

HOW TO MAKE COLOR WORK FOR YOU

- Blue is a great complement to wood. Raw teak is brown, then turns silvery gray. Both colors look wonderful silhouetted against blue walls, according to John Danzer of Munder-Skiles.
- Interior designer Michael Simon says pale blue is appropriate for Louis XVI-style interiors, but Louis XV rooms call for brighter, clearer hues, such as cerulean.
- Varied shades of blue mix well as long as they are all icy, says potter Jonathan Adler, recalling decorator Billy Baldwin's rooms at the villa La Fiorentina, where he used different tones of blue to create a calming environment. Adler also thinks baby blue, navy, and white make a crisp, stylish combination.

- Interior designer William Diamond recently outfitted a Palm Beach home with a range of blues from periwinkle to aqua. He testifies that using different blues together creates an ethereal atmosphere, especially near the water. He also likes setting blue against coral, which is in the orange family. "Complementary colors turn each other on," he explains.

Orange - it's the new black

By Washington Post
Nov 23, 2004 - 07:28:04 am PST

The Washington Post

There's nothing really wrong with bright orange. It's sunny. It's cheery. The Dutch love it so much they claimed it as their national color. The Fauves, a school of early-20th-century painters, were so crazy about it they rendered sand, sunlight, even shadows the color of marmalade. And just ask any American kid if Halloween would be the same were jack-o'-lantern orange replaced with tasteful taupe or sage.

But something unsettling can happen when bright orange tries to mingle with other colors within a room. It too easily becomes an agent of shock, of uneasiness, of forced glee. Some sort of weird reverse alchemy reduces its golden brilliance to baser, almost vulgar origins. Combined with avocado and brown, the color forms an unholy trinity of Nixon-era design that lives on in our collective memory, thanks to TV Land marathon weekends spent trapped in the Brady Bunch kitchen.

For its crimes against good taste, orange can never be completely forgiven. Which is not to say it can't be rehabilitated and paroled.

That seems to be exactly what is happening right now as a new and, many would say, improved orange enters the spectrum of colors deemed acceptable for contemporary interiors.

Yesterday's bright, sunshiny iteration isn't completely dead. It remains a popular color in kitchens with a Mexican or tropical motif, especially for painted tiles and backsplashes. And mid-century cultists still get excited at the idea of upholstering a set of Saarinen Tulip stools in tangerine Naugahyde, just like it was done back in the day.

But for the most part, the orange working its way back into today's mainstream tends to be deeper and earthier, a shade more complex than the specimen bearing its name in the Crayola box. Think less Bradys-at-breakfast, more Berkshires-in-October. The new orange is deliberately adulterated -- and unquestionably adult.

Witness the cover of the most recent Crate & Barrel catalog, for instance, given over to a club chair covered with full-grain leather the exact shade not of pumpkin, but of pumpkin pie: a warm russet with creamy yellow undertones. Or the new silk taffeta draperies from Storehouse that share a warm palette of red-orange, gold and rust.

Room & Board, the small but growing Minneapolis-based chain of stores devoted to making contemporary and classic design affordable, is now flaunting in its magazine ads a pair of accent chairs upholstered in a "spice-colored" velvet. And a bold, terra-cotta-colored KitchenAid stand mixer is currently spicing up the shelves at your local Williams-Sonoma.

We've come a long way since 1991, when Forbes magazine, in an article about how color affects consumer choices, concluded that orange denoted "cheap." Back then, when painful memories of all those Brady-esque 1970s kitchens were still relatively fresh, that may have been true. But not anymore.

"It's perceived, correctly, to be one of the more difficult colors to pull off," says Donald Kaufman, whose company, Donald Kaufman Color, advises some of the world's leading architects and interior designers on how to use color in their projects. "But you have to be careful how you define 'orange.' It occupies all that space between red and yellow. When it gets duller, it turns into rust or cinnabar, or all those wonderfully earthy terra-cotta shades. In those incarnations, orange is quite beautiful."

The November 2004 issue of Architectural Digest features a Washington living room by designer Thomas Pheasant whose draperies, wall panels and furniture upholstery combine to form a study in orange and its neighbors on the color wheel: saffron, persimmon, chestnut and burgundy. Even if the O-word barely appears in the room's description, there's no denying that Pheasant, whose trademark style blends the best of classical and modern ideas, has embraced, rather than spurned, this oft-maligned shade.

Seattle-based interior designer Terry Hunziker says he is seeing orange everywhere he looks these days. "While I don't recall ever being drawn to it, I find myself suddenly surrounded by it," says Hunziker, whose work has also appeared in Architectural Digest. The designer recently built a second home for himself and faced interior and exterior walls with Cor-Ten, a steel that oxidizes over time to turn a moody, Mark Rothko-worthy burnt sienna.

Orange, says Hunziker, is "the color of intense awareness. Depending on its hue and intensity, it can evoke anything from a soft, enveloping warmth to something more lively and exciting." He likes to temper its boldness with earthy neutrals such as driftwood gray, oyster and khaki. "I also love to use it with a subtle violet-blue," he says.

Kaufman is understandably ecumenical when it comes to the tools of his trade, and orange is no exception. "There really are no bad colors; it's all about how they're placed," he says. But he suggests that one reason the new deeper, darker orange is more appealing than its bright, saturated forebear may have something to do with its natural associations.

"There's just not a lot of it in our environment, except in its earthy varieties," he says. "It can range from intense ochers to rusts to the colors that leaves turn after the chlorophyll has been bleached out of them. As it approaches those earthy ranges, there are more references to colors in nature that our culture is familiar with. And that makes its transition to architectural spaces more palatable."

Orange's renaissance may even be rooted in a deep-seated, if subconscious, desire on the part of busy 21st-century urbanites to stay connected to the primordial hearth.

→ "Our prehistoric ancestors had the warmth of the fire," says Jill Morton, a Hawaii-based author of books on chromatic symbolism ("Color Voodoo") and a color consultant whose clients include Nokia and Dow Chemical. "And so these warm colors are, to this day, evocative of comfort. These things are hard-wired into us. In terms of physiological and psychological responses, earthy warm tones are part of our dwelling heritage."

But the orange of Dutch patriots, carefree Fauves and trick-or-treaters will always have its defenders, no question. After Didier Heiremans and his wife returned to their Northwest Washington townhouse from their honeymoon in Provence, they both knew that their home's battleship gray exterior needed to be rethought. Malaga, an exterior paint from Duron that hovers somewhere between apricot and butterscotch, was called into service.

"Houses (in Provence) are often painted in bright, cheerful colors," says Heiremans. "We decided on a color scheme with a sunny Mediterranean feel. Since our house sits in the shadow of a very large magnolia tree, we thought that our selection of orange would brighten the front yard under the tree canopy. And we're happy to say it does."

Even Morton has a soft spot for the effulgent orange of yore. For all her learned talk about Paleolithic associations with hearth and safety, she confesses to having owned, years ago, a Toyota that was "a bright, bright, bright orange."

"All my friends would look at it and say, 'That's the one color a car shouldn't be,' " she says. But she loved it anyway, despite their protests.

Orange can grow up all it wants. There will always be people who can say, fondly, that they knew it when.

March 16, 2006
Online Shopper

Angling for the Edge in Tennis? Wear Red

By MICHELLE SLATALLA

THERE was a time, before I started playing in a tennis league, when I thought that the most difficult peace to negotiate would be a settlement in the Middle East.

Then last year I became a team captain. Territorial disputes? Feuds that stretch back decades? One entity using another as a pawn? Welcome to the United States Tennis Association's spring league.

There's a lot of maneuvering involved — before anyone steps foot on court. Some teams insist on playing at night, while others will schedule matches only at 9 a.m. Some players demand to play low in the lineup to protect their ratings, while others try to negotiate a binding agreement to play No. 1 in every match.

It's all about who has the advantage. Anyone who loses had a weak partner, was unfairly forced to play on courts that "had a weird glare" or believes that the net was too high and plans to confirm that hunch with a tape measure at the next match. (I did that only once though.)

So after my friend Stacey agreed to be captain this year, I breathed a sigh of relief at the prospect of turning over the whole mess to the sort of seasoned negotiator who once managed to survive a two-year stint as a P.T.A. president.

"I guess you don't need me to do anything," I told Stacey.

"Not a thing," she agreed. "But would you mind getting everyone to agree on which team shirt to buy?"

On our roster are 22 women. Some like a tank top. Others favor cap sleeves. Some want collars. Some prefer long sleeves to protect them from UV rays. Two want cotton because synthetic fabrics make them itch. Three don't look good in green — or is it blue? — and nobody liked my suggestion of putting a skull-and-crossbones emblem across the front of the shirts.

Clearly, I faced an impossible task. So I turned to the Internet. After all, many online sporting goods stores have a uniform department, like [Playerstennis.com](#) (where teams get a discount) and [Racquetssportswear.com](#) (which offers custom color combinations and the option of adding a monogram).

As I scrolled through pictures of white-striped tank tops (at [Slamgear.com](#)) and yellow tank jog bras (at [Tennishut.com](#)), a question occurred to me: Which shirt would give our team an advantage over our opponents?

I phoned a color consultant for advice.



"You mean you want to project confidence and a winning attitude on the court?" asked Jill Morton, chief executive of Colorcom, a color consulting firm based in Hawaii.

"At a minimum," I said.

"I take it you're a very professional team, who got where you are because of your achievements," Ms. Morton said.

"Sort of," I said. "Plus, we wouldn't mind wearing a color that scares the other team to death."

"That's an easy one: red," Ms. Morton said. Last year the journal Nature published results of a British study showing that teams wearing red have a higher probability of winning than teams wearing blue.

Yellow is the most attention-getting color. Green is refreshing and cool. Navy blue projects power and authority. But if the purpose of a uniform is to get a competitive edge? Red.

"What is it about red?" I asked.

"It's an advancing color," Ms. Morton said. "The study of vision optics gives us a lot of scientific evidence about certain color combinations that cause muscular fatigue. Red objects appear to be larger, they appear to be moving forward toward us, and project an aura of aggression."

"That's what we need," I said.

"People are going to be seeing that red color more than the tennis ball," she said.

Ms. Morton cautioned against making broad statements about hue. "I hate it when people make big general statements about a color like blue, when light blue and dark blue are completely different," she said.

Keeping that in mind, I listened to the last bit of advice she gave me before hanging up — to avoid berry red ("it has blue undertones and more feminine associations") — and vowed to instead concentrate my efforts on finding an orange red. ("Think fire, think power, energy and danger.")

Muttering "fire, power, energy, danger," I ended up at Tennis-warehouse.com, where I found among the merchandise a selection of clothing from Nike called the Cruise Group. There were 12 styles of shirts to choose among, 9 skirts (although I wouldn't recommend the geometric print skirt even to an opponent), shorts, pants, a warm-up jacket and a visor. Every style came in at least one of three colors — white, navy or engine red — with contrasting trim.

I phoned the site's team orders department.

"When you say 'engine red,' do you mean berry red or orange red?" I asked the salesman.

"I can run in the back and look," he said.

A few minutes later, after he reported, "a really bright orange red," I set up an account for my team. Team members will receive a discount of 10 to 20 percent (the discount varies by manufacturer). I learned that each team member could phone in her order and pay separately with her own credit card; there is no minimum order.

I was thrilled that I appeared to have successfully outmaneuvered every complaint I could imagine from a teammate. I had found not one but several styles of tank top, a style with cap sleeves, a collared shirt, a long-sleeved number. For those who look bad in red orange, there's navy with red-orange piping. For those who think navy is too hot in the sun, there's white with red-orange piping.

"What about those who will only wear cotton?" Stacey asked.

So this is what successful P.T.A. presidents do. They stomp on someone's dream.

She drove with me to a local tennis store. There we found a white cotton [Ralph Lauren](#) shirt with navy trim.


Then I sent out e-mail to every player on the team, a very long message in which I described all the uniform options, covered contingencies like cotton and suggested that each member place her order fast because some items cannot be re-ordered if they sell out.

I predict a winning season.

HOW asked a handful of hue gurus—the Alan Greenspans of the color world—to explain how they arrive at their top picks each season.

ANTICIPATE COMEBACKS

Although color cycles can be volatile, lasting anywhere from seven to 30 years, there's one certainty: A color that goes underground for a time will eventually resurface when consumers are craving newness, Ferrell says.



Today's tastes may not be as neatly proscribed as they were in more homogenous times (remember the pea green and harvest gold wallpaper and appliances of the early '70s?), but the psychology of group-think still prevails. Since 1997, Jill Morton, CEO of the consulting firm Colorcom and author of *Color Voodoo*, a series of electronic publications, has tracked the chromatic preferences of more than 50,000 consumers worldwide in the Global Color Survey database. Armed with this tool, she accurately predicted the return of orange as a millennial symbol of both freshness and optimism.

There's much to be said for the "shock of the new," Morton wrote in a 2000 Colormatters.com essay, *Quirks of the Color Quest*. "Find a color that hasn't put in a tour of duty during the past 20 years and/or zap it with a new look, and chances are excellent that it has the potential to succeed as an attention-getting color," she wrote.

Sure enough, when Y2K arrived, orange enjoyed a return to the spotlight—particularly among marketers looking for a contemporary twist on attention-grabbing red. "From 1997 to 2001, women in the 25-34 age group cited orange among their least favorite colors," Morton says. (A June 1996 Pantone Consumer Color Preference Study also documented orange as one of America's least favorite colors.) "But from 2002 to 2004, we observed a complete reversal of this attitude," adds Morton, who has consulted on color matters with clients such as Kodak, Nokia and Dow Chemical.



HUES ON DECK

What's next on the color horizon? Jill Morton, CEO of consulting firm Colorcom, predicts a flood of hot pink and electric green—particularly in electronic interfaces, as currently seen at www.t-mobile.com and www.versace.com. "Happy, bold, witty colors in unexpected combinations are going to be part of the years ahead," she says. "I think aqua blue combined with yellow is also something we'll see."

[coloured]

Taking the colour of medications seriously

Colour has a very powerful influence on the human psyche. Colours can affect how we feel and how much energy we have. They can relax or stimulate us. Colours seem 'warm' or 'cold' and – depending on our cultural background – they can determine whether foodstuffs are mouth-watering or repulsive. Pharmaceutical industry experts are clear about what this means: not all tablets are the same. Shape and colour play significant roles in determining whether a medication is accepted – as Jill Morton, founder of the American colour consultancy Colorcom, explains in her article.



The earliest pill emerged in ancient Egypt as a little round ball containing medicinal ingredients mixed with clay or bread. For the next five thousand years – up until the middle of the 20th century – pills were round and white. Colour was almost non-existent. "Over the counter" medications were only available as tablets in ghostly white or pasty pastel hues; likewise prescription medications were colourless pills encased in clear or transparent orange vials. Liquids, with the exception of Pepto-Bismol's pink, were drab as well.

It's a different world today, thanks to advances in technology. The colour transformation started in the '60s and accelerated in 1975 when the new technology of "softgel" capsules made colourful medications possible for the first time. Shiny primary colours such as cherry red, lime green and tangy yellow arrived first. Today's gel caps can be tinted to any of 80,000 colour combinations. As for tablets, continuous advancements in technology consistently bring new and colourful coating products to market. On the other hand, does colour really matter? Aside from the obvious fact that pills are more attractive to the eye, colour has indeed benefited consumers as well as the pharmaceutical companies in several very functional ways.

How people react to colour

This is especially relevant for the elderly who get confused when they take various medications, most of which are small white tablets. Consider the statistics: The US Senate's Aging and Youth Committee reported that the typical Medicare beneficiary uses an average of 18 to 24 prescriptions a year.¹¹ Researchers have



also found that patients who took more drugs on a daily basis preferred bright pill colours. Consequently, colour and colour combinations are a powerful way to create emotional appeal and reduce medical errors.

Consider another fact: Patients respond best when colour corresponds with the intended results of the medication. For example, calm blue for a good night's sleep and dynamic red for speedy relief. Or consider a reverse scenario: fire red capsules for acid reflux or murky green for nausea. A similar benefit is rooted in the synaesthetic effects of colour – and specifically a colour's associations with smell and taste. Even early civilizations such as the Romans recognized that people "eat with their eyes" as well as their palates. As proof, butter has been coloured yellow as far back as the 1300s.

The synaesthetic effects of medications

Although technically we don't "eat" pills, we do taste and swallow them. What would a grey pill taste and smell like? Smoky, fruity or moldy? How about a pink pill? Sour, bitter, or sweet? Which one would be easier to swallow? Furthermore, synaesthetic effects of colours also include associations with temperature. For example, a blue pill is cool, an orange pill, hot. Aside from countless functional benefits for the consumer, colour is now playing an even more powerful role in transforming the plain white pill into a unique, brand image. This has become even more significant due to two recent events that have transformed marketing – and the role of colour – in the pharmaceutical industry.

Keynote Speeches, Seminars, and University Courses

Jill Morton

Keynote Speeches, Seminars, and University Courses

Keynote Speeches and Seminars

Color Academy – Training for Xerox Marketing & Sales

Vienna, Austria and Zurich, Switzerland

Xerox - Panel of Experts "ColorSense" - *San Francisco, California*

Embarq (Sprint) - "Color Matters" - Kansas City, Missouri

AF Smith – "Colour Everywhere" - Bermuda

NACUFS - National Association of College and University Food Services - "Color Matters" - Long Beach, California

First Hawaiian Bank - Honolulu, Hawaii

Illuminating Engineering Society - Honolulu, Hawaii

Ortho McNeil Pharmaceutical - "Color Impact" - Philadelphia, Pennsylvania

Interior Refiners - "Color Theory and Design" - Hilton Head, South Carolina

Spokesperson

LifeScan – Video

University Courses

University of Hawaii, School of Architecture - Honolulu, Hawaii

Color Theory

Honolulu Community College - Honolulu, Hawaii

Color Theory, Drawing

Chaminade University, , Honolulu, Hawaii

Color Theory, Color for Interior Design, Space Planning, Textiles, Art 101


Beaconhouse National University, Lahore Pakistan

Color Workshops

Xerox

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▶ 101Kb 24:/ 2:01: 24:55/ 2:01:24

- Xerox Color Sense
- Anne Mulcahy: Hello and Welcome
- Bill Nye
- Mars
- Blue Sky



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Submit A Question

Please enter your question here...

SEND

Spokesperson about Color for Lifescan

The screenshot shows a web browser window with the URL <http://www.lifescan.com/ultraminisweeps?source=UMINImicrosite>. The browser's address bar also shows "Google". The website header features the "ONETOUCH" logo with the tagline "changes everything".

The main content area is divided into two sections. On the left, there is a video player featuring a woman, **Jill Morton**, identified as a "Professional Color Consultant / Colorcom". Below her name is a video player interface with a progress bar and a "PLAY" button. To the left of the video player, the text reads "Color matters. Find out why." followed by three small thumbnail images of people.

On the right side of the main content area, there is a promotional message for a sweepstakes. It reads: "Enter for a chance to win a **OneTouch® UltraMini™ Meter** ... plus a **FREE iPod® nano!**". Below this, it states: "10,000 lucky entrants will win a **OneTouch® UltraMini™ Meter** in their choice of one of four crowd-pleasing colors. And 100 of those winners can also get a **FREE iPod® nano**, preloaded with informative diabetes podcasts—plus plenty of room for music." To the right of the text are four OneTouch UltraMini meters in different colors: black, yellow, pink, and blue. At the bottom right of this section is a blue arrow button that says "Enter to win!".

Video



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How to use color to increase productivity and minimize stress
Colors that help memory, suppress appetite, relax the eyes, etc.

The Top Ten Color Trends

How to predict future trends
Color trends to avoid

Get in Touch with Your Inner Colors

What colors say about your personality
How to use your colors at work and at home

Intuitive Color Design

How to create a "WOW" effect with color
Tips that take you from an amateur to an expert in no time



©Jill Morton, 2005

Color Impact - Technical Seminars



The following is a list of technical topics that are offered for seminars:

Color and Vision

The effects of color on the human eye – muscular fatigue, irritation, relaxation, advancing and receding colors. Visual disabilities (the aging eye and color-blindness)

Color and Physiology

The basis of color and linkage to biochemistry and biochemical processes
The effects of color on physiological processes (pulse, muscular performance, etc.)

Color and Behavior

Arousal theories, physiological-psychological implications for personality types, homeostasis, perception of time, sound, smell

Psychological Effects of Color

The cultural and psychological origins of color. How colors communicate.

The Aesthetics of Color: the Multi-Dimensional Status of Color

A technical analysis of the complex behavior of color: three-dimensional effects, spatial temporal attributes, area distribution, color mutation, Bezold and Chevreul's theories.

The Aesthetics of Color: Harmony

Definitions of harmony and systemic formulas
Examples of color harmony in nature
Applications of color harmony to product design, print, broadcast and web media, interior spaces, and architectural exteriors.

Interaction of Color and Lighting

Metamerism, color temperature, light reflectance ratios, illumination, and the relationship of color and light to visually sound environments.

Color Effects in Interior and Architectural Design

Effects of color on interior and architectural design, psychological perceptions of space and form, energy conservation, etc.

Books by Jill Morton



eBooks by Jill Morton

“A Guide to Color Symbolism”
(1997)

“50 Symbolic Color Schemes”
(1997)

“Color Logic”
(1998)

“Color Logic for Web Site Design”
(1998)

“Color Voodoo for the Office”
(1998)

“Color Voodoo for E-Commerce”
(2001)

“Color Logic for PowerPoint®”
(2003)

“Global Color: Clues and Taboos”
(2004)

“Colors that Sell: Tried and Tested Color Schemes”
(2004)

“Color Voodoo for Your Closet”
(2006)

“Color Matters for the Home”
(2008)

Jill Morton's Web Sites
Color Matters - Color Voodoo - Colorcom

Color Matters

Educational website – Jill Morton, author & illustrator



Colorcom

Color Consultation from Jill Morton



Jill Morton on Twitter



Color Voodoo eBooks by Jill Morton

Publications and Resources

- Color Symbolism**
A Guide to Color Symbolism
Global Color-Cues & Trends
30 Symbolic Color Schemes
Color's Best Sell
Trend & Tested Color Schemes
- Color and Design**
Color Logic
Color Layout for PowerPoint
EBooks and CDs
- Color and Web Design**
Color Logic for Website Design
Tribevibes.com
- Color for Homes & Offices**
Color Voodoo for Your Office
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- Color and What You Wear**
Color Voodoo for Your Closet
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Two aspects I really like about the books is the liberal illustration ("Color Logic for Web Site Design" is just awesome, there are so many!) and the fact that a reader can get through them in a reasonable amount of time. Your organization and clarity provide the reader with valuable expertise in short-order.
Chip Yost

Color Voodoo eBooks

Click on the title or cover to find out more.

	A Guide to Color Symbolism Confidently choose the right color to support your message with this visual guide to color symbolism. Each of the 100+ large color swatches are defined by specific symbolic associations and RGB/HEX formulas.
	Color Matters for the Home Transform your home with color. The guidelines, worksheets, and illustrations will give you the confidence you need to transform your home into a happier, calmer, and more sensitive place.

Global Color Database

Global Color Database

Jill Morton has been gathering data from over 120,000 people worldwide since 1997. The current "Global Color" database is a compilation of demographic information about color symbolism and color preferences.

The database includes specific details about gender, age, and nationality with respect to color associations and color preferences. As such, it has become the first database of its kind.

For example, if a product is designed for American women, ages 25-45, the database will provide a list of colors that this group views as "powerful" or "happy" or other symbolic terms.

Requests for data can be based on either of the following:

1. A specific color

Searches can be based on any single color.

2. Symbolic terms

Searches can be based on a symbolic term such as any of the following: Happy, Pure, Good Luck, Good-Tasting, Dignity, High Technology, Sexiness, Mourning, Expensive, Inexpensive, Powerful, Dependable, High Quality, Nausea, Deity, Bad or Bad Luck, Favorite Color, Least Favorite Color



The online survey can be found at

<http://www.colormatters.com/color-symbolism/global-color-survey>

The **Global Color Survey** was quoted in *USA Today's* cover story in the Money section, December 8, 2008.



Consistent color preferences

Favorite colors		Least favorite colors	
Women	Men	Women	Men
purple	blue	dark yellow (mustard)	fuchsia
blue	dark blue	orange	pink
red (tomato)	dark green	fuchsia (hot pink)	dark yellow (mustard)
blue-purple	red (tomato)	muted yellow-green	brown

Source: [Color.com online Global Color Database survey](#) of 13,000 people ages 25 to 64, tabulated from 1998-2008