

LEATRICE EISEMAN
EXECUTIVE
DIRECTOR OF THE
PANTONE COLOR
INSTITUTE

Colour is my job! I am the executive director of the Pantone Color Institute. The institute was first established to collect research on the human response to colour, and to share that research with colour aficionados from all aspects of the world of design, wherever colour is integral to the design process. Currently this includes just about every industry, since colour plays such a vital part in the development of products and environments. I have written nine books on colour, am involved in the development of Pantone's colour forecasts, deliver colour seminars and help with product development and consulting for many industries.

pantone.com

LIVING COLOUR

CAREERS

COLLAGE BY
SHELLEY DAVIES



COMPILED
BY CARA
HOWLETT



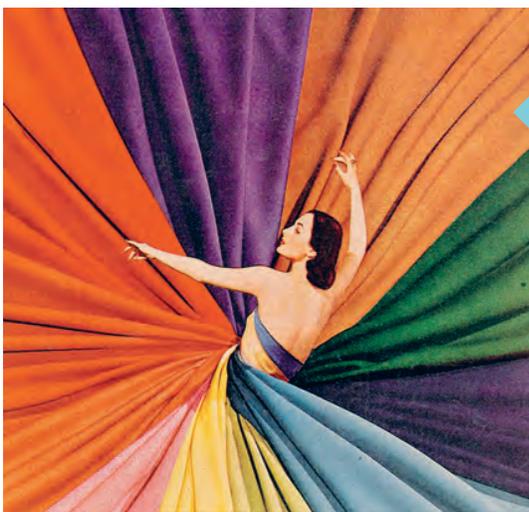
MEAGAN WARREN

MEAGAN WARREN WEDDINGS

My career began from my love of art, particularly throwing pottery and painting. I have a degree in Fine Arts from Clemson University in South Carolina. During college, I interned with the Artisphere International Arts Festival of Greenville, which then led to my career in fundraising and event planning for the Columbia Museum of Art in Columbia, South Carolina. It was there that I discovered my true passion for event planning and design. While working for the museum, I studied interior decorating, then took a course in wedding and event planning. Then Meagan Warren Wedding was launched! Our aspiration is to accompany brides through the entire wedding planning process, and fashion an artful and flawless experience for each client.

Colour is a huge part of our work. Each wedding starts with the bride's colour palette, as she shows us which colours speak to her. Once the colour palette for the wedding is chosen, we design every aspect of her wedding—choosing linens, fabrics, decor, lighting, furniture, etc. Every detail of the wedding revolves around colour.

meaganwarren.com



The Color Revolution

Regina Lee Blaszczyk

REGINA LEE BLASZCZYK

AUTHOR



As an art student in the 1970s, I loved the striking colours of Modernist painters such as Paul Klee and Wassily Kandinsky, and I learned colour theory in a seminar on Josef Albers. Working with clay, I hated the muddy stoneware palette and developed my own glazes in brilliant whites, blues and greens.

In the 1980s, I worked as a cultural history curator at the Smithsonian Institution in Washington. Back then, few curators were interested in 20th-century design, but I saw a world of possibilities in the material culture of synthetics. While looking through a copy of *Fortune* magazine from 1930, I found an article called "Color in Industry" that put the bright paints and pigments of the Jazz Age in context. I still have my faded photocopy of that article, which coined the term "colour revolution" to describe the bright, new world born of the confluence of chemistry and camouflage during World War I.

In the 2000s, my curiosity turned into an obsession as I delved into dusty archives to unpack the story of the colour revolution. Who decides the colours of the new fashion season, and when did this practice—known as colour forecasting—begin? Why did fashion designers of the 1950s "think pink"? Why did kitchens of the 1960s have avocado-green refrigerators? Was there a "colour conspiracy," as is often suggested by the press? My book, *The Color Revolution*, published by MIT Press in 2013, explains how colour consultants solved a problem created by chemistry—too many hues from which to choose—and how artists applied their skills in colour theory to visual manipulation in advertising, marketing and product design.

imaginingconsumers.com



BREE LEECH

DULUX PAINT
COLOUR EXPERT

In running my own creative studio, I choose colour for many different projects. I specialize in trend forecasting, which is largely communicated in colour. I also work on small, private interior design projects. For private projects, I need to interpret what a client will love and translate that into the colours that will be used within their space. I'm surrounded by colour every day—the Dulux atlas is frequently open on my desk and I often refer to it as my bible, as it guides me in colour selection, no matter the style of the project. Colour is so emotive. It's one of the best tools I have to communicate a mood and make a client feel that their space is special to them.

texturedesign.com.au



RACHEL PERLS
HUE CONSULTING

My career is colour. In each permutation of my artistic life, the use of colour has been central. I'm an architectural colour consultant—I design colour palettes and placement for interiors and exteriors of clients' homes and businesses. My profession fits smack in the middle of the DIYers and interior designers. I primarily specify paint colours, but also help clients select rugs, tile, wood stain and anything else related to colour.

When I work on a palette for a client's project, I have a myriad of criteria running through my head. Sure, there's colour theory and plain old personal aesthetics, but colour in the built environment is so much more than that. I'm considering the psychological impact, architectural design and lighting conditions. I'm drawing on cultural and historical references. I'm considering how the function and desired mood of a space can best be supported by colour. My job is as varied as the colour spectrum itself.

hueconsulting.com

JON BRYANT
THE URBAN PAINTER

As the owner of the Calgary-based company The Urban Painter, my life is surrounded by colour. The goal of our business is to provide excellent service to every client that we work for. A very important part of that service is helping them determine which colours will bring their home to life. The colour of a space has the power to either make a person feel comfortable and content, or leave them feeling dissatisfied or bored.

Helping clients find just the right colour shade to make the most of their space is no small job, and I welcome the challenge and joy that comes from helping people choose the perfect colour. When we complete a job and a client says that they feel like they have a whole new room or home, I know it is a job well done.

theurbanpainter.com





GERALDINE WHARRY

TREND FORECASTER

My love for colour started when I was studying textile design in Paris at the École Duperré. I specialized in screen printing and was obsessed with resonating colours against each other.

When my career evolved into fashion design, I continued to use my eye for colour, but in a different way. At the start of the season I would have to create a palette for the collection around a seasonal theme. That was one of my favourite parts of the process. I would also design graphics and all-over prints for the fashion collections, and I'd always work closely with a team of graphic designers on the colour combinations. Colour is something I feel comfortable playing with, and there have actually been times when colour has made me salivate! It's a bit like food, I guess. Your senses get stimulated.

Now that I'm a trend forecaster, I use colour to create a mood around a concept and inspire people in their design choices. I forecast trends, some of which make a statement around a specific hue and others through the juxtaposition of colour. I tap into people's common consciousness about colour, but also encourage them to be innovative and take risks.

geraldinewharry.com



STACY GODWIN

HAIR STYLIST

Colour can change the world. As a stylist, I've seen it happen time and time again. A client who ordinarily comes for just a haircut decides to step it up and add colour. The second they see themselves, a change comes over them—a bounce in their step and a new confidence in their demeanour. That new confidence can translate into a new job, a new boyfriend and new experiences. When they come back to see me and I hear their stories, I know that my colouring had an impact. The right highlight can brighten up your face and help your skin look its best. Your closet will feel brand new again when you go for a bold new hair colour—the ultimate accessory!

I've been a hair stylist my whole life. I wanted dolls so I could play with, cut and colour their hair. I dyed my own hair pink when I was barely a teenager and styled my first bride at the age of 17. I draw inspiration from a wide spectrum of sources: from traditional hairstyles (blonde bombshells and mysterious brunettes) to the unexpected (rainbows and unicorns). You only live once, and I believe in daring to be different and enjoying the instant gratification of colour.

yelp.com/biz/stacy-godwin-burbank





VINCENT DESHAIES

KAMA PIGMENTS

I started making my very own colours as a young student in Quebec City more than 20 years ago. I would source out pigments and raw materials while travelling to New York and sneak them through customs on my way back to my hometown. As an artist, I have always made my own paints, being disappointed with what was readily available in art stores. I wanted pure, saturated colours, and I knew artist's paints could be so much better than what was available through commercial art suppliers.

It seems that my original idea took off, because it gave birth to Kama Pigments, a specialized art store where raw materials, most notably pigments, are made readily available to artists. At the request of many customers, Kama Pigments started manufacturing its own line of ultra-saturated artist's paints in 2006. I am fortunate to own this company as it allows me to interact every day with professional artists, designers and artisans who share my passion for colour. **U**

kamapigment.com



THE URGE TO PAINT

BY SCOTT LINDER

My mother is always painting something. A dark corner or old chair are no match for her brush and pots of paint. Brightening up our lives with paint is an ancient instinct, really. Cave paintings are proof of that. Even the most famous temple to the gods, the Parthenon, was painted in bright colours (derived from natural pigments, too). Time and rain might erode the pigments we use, but the urge to paint never wanes (just ask my mom).

If we're not painting objects, we're painting our bodies. Some of us get tattoos, permanent or temporary. In the West we've even appropriated henna, the ancient African/Asian art of marking the body, often for marriage rites. And then there is make-up. Worn by women (and men) since time began, make-up has served countless functions, from camouflage for scars to attracting a mate. Make-up artists today, such as Rhonda Barrymore of Atlanta, are drawn to make-up's beautifying effects. In 1963 she "met" her muse—Elizabeth Taylor as *Cleopatra*—at a drive-in picture show. "My mind was fixated on every detail of her beautiful Technicolor make-up," Rhonda recalls. Interestingly, Hollywood's *Cleopatra*, straddling past and present, reinforced the stronghold of ancient Egyptian art and painting, from silhouettes to hieroglyphics.

When we think of the word "painting," we think of something in a frame. Up until the Renaissance, however, paintings weren't so portable, stuck as they were as frescoes and on altars. Canvas as we know it only appeared around 1500 AD. Only in recent centuries, too, have artists been free to choose their subjects, having been liberated from the constraints of church, academe and patrons. Nevertheless, painters today often rely on commissions to make a living. David Oxley, a painter from Toronto who paints portraits of people and pets, sees the positive side of work-for-hire: "Besides the financial benefit aspect, it keeps the creative muscles toned." Still, he likes to put his stamp on things, including "big, bold brushstrokes" or visible underpainting. Perhaps his instinct isn't so different from that of the ancients—painting as a way of brightening up the world. A way of saying, we were here. **U**