For the first time: The story of the 20th century in full color.

PANTONE—the world’s leading authority on color—asks you to join us on a rich visual tour of one hundred transformative years. In this comprehensive volume, more than 200 images of iconic art, products, decor, and fashion are carefully matched with official PANTONE palettes to reveal the trends, radical shifts, and resurgences of various hues. This is an essential resource for anyone seeking a deeper understanding of the importance of color.

$40.00 U.S./£26.99 U.K.

by Leatrice Eiseman and Keith Recker

From the Pale Gold (PANTONE 15‑0927) and Almost Mauve (PANTONE 12‑2103) of the 1900 Universal Exposition in Paris to the Rust (PANTONE 18‑1248), Marron (PANTONE 18‑1415), and Midnight Navy (PANTONE 19‑4110) of the countdown to the Millennium, the twentieth century brimmed with color.
PANTONE—the pioneer of color categorization and the gold standard for design professionals worldwide—documents the evolution of color across those hundred years in this richly illustrated book.

Here, longtime PANTONE collaborators and color experts Leatrice Eiseman and Keith Recker identify more than 200 touchstone works of art, products, decor, and fashion. They reveal the palettes that provided the visual foundation for each very unique decade. Winetasting (PANTONE 19‑2118) lipstick and Dusty Pink (PANTONE 14‑1316) dresses with short hemlines spoke to the dizzying decadence of the new woman of the roaring twenties. The fifties, with its burgeoning rosy economic outlook, displayed hints of optimism in the Lemon Drop (PANTONE 12‑0736) and Pastel Turquoise (PANTONE 13‑5309) of Fiestaware and Formica. Chasing paradise in the seventies, the burgundy (PANTONE 7622) and navy (PANTONE 539) of Hotel California sunsets all eventually faded to black—and conveyed the disillusionment of the late seventies.

These trends and many more are examined in insightful text and appealing images, creating a resource filled with both observations of the past and inspiration for the future. This vibrant volume takes the social temperature of our recent history with a vocabulary and palette that only PANTONE can provide.

LEATRICE EISEMAN has been called the “international color guru.” A color specialist and forecaster for Pantone, she is executive director of the Pantone Color Institute®, heads the Eiseman Center for Color Information and Training (www.colorexpert.com), and consults to many industries on color usage. She is the author of seven books on color and conducts many color seminars, is a frequent guest on TV and expert voice online, and is widely quoted in such publications as Elle Decor, InStyle, the Wall Street Journal, the New York Times, the Los Angeles Times, and many international publications. She lives on Bainbridge Island, WA.

KEITH RECKER is a color and trend consultant for Pantone and WGSN. Over the past 20 years, Keith has used his design savvy to shape brands, products, services, and strategies for numerous companies, including CARE International, Saks Fifth Avenue, Gump’s San Francisco, Saks Fifth Avenue, Gump’s San Francisco, Saks Fifth Avenue, Gump’s San Francisco, Saks Fifth Avenue, Gump’s San Francisco, and WGSN. He is currently color curator and editor of PANTONEmagazine (www.pantonomagazine.net), showcasing the work of artists and designers from across the globe.

PANTONE LLC is the world-renowned authority on color. For more than 45 years Pantone has been shaping design aesthetics and innovation in fashion, interiors, home furnishings, architecture, and many other industries. Through its various sister companies, PANTONE MATCHING SYSTEM® (a book of standardized color), PANTONE® FORMULA GUIDE® (a portable reference system for identifying, matching, and communicating colors), and PANTONE PLUS® (a comprehensive color-communication system), Pantone has since expanded its color-matching systems to include other color-critical industries, including digital, textiles, house interiors, destinations, and brands. Pantone’s new digital product category, PANTONE® FASHION, HOME + INTERIORS, offers a new language for accurate color communication, an intuitive international color atlas for selecting, specifying, matching, and controlling colors.
Coming Home

Soldiers reuniting with their families brought with them a new openness to change. Young people seemed eager to leave behind the ideas of their parents’ generation, which got them into the Great War—and the ways in which they “nested” in their new homes revealed their willingness to reinvent life as the decade came to a close.

Europe’s dominance in matters of fashion and home styles waned, and the New World exerted more influence. The House Beautiful was founded in 1918 and became a bible of tasteful decorating with a can-do attitude and emphasis on home improvement. Every bungalow could be made perfect, if you just followed the directions of the new tastemakers.

Home improvement was more than an aesthetic pursuit. Labor-saving devices in the form of home appliances entered the marketplace. Over two dozen home refrigerators were introduced by General Electric, Frigidaire, and Kelvinator. Toasters, coffee percolators, and waffle irons encouraged efficient homemakers to electrify their kitchens even further. Whirlpool and Maytag introduced their first washing machines in 1913, greatly easing the Sisyphean work of laundry day. Even the ordinary kitchen stove became a "kitchen triumph" with a fresh coat of blue enamel.

Refrigeration and more frequent clothes-washing were part of an interest in better home hygiene—an idea made all-important by the deadly flu epidemic of 1918. Even Armstrong, the developer of linoleum, got in on the act with advertisements that proclaimed their new product to be “germ free,” high performance, and aesthetically pleasing.

Cocoon suggests the familiar comforts of home, reinforced by Golden Cream, Cashew, Lavender Lustre, and True Blue. Deep Lichen Green and Moonless Night provide strength and structure.

A PRACTICAL mother, who realized how hard children are on rooms, selected Armstrong’s Carpet Inlaid Linoleum for this nursery, and had it laid by the merchant’s expert.

She tiled the soft half tons and graceful flowerings, running clear through to the berling back—an effective foil to the vivid coloring of the rest of the floor.

She realized that the tough, elastic fabric would wear well under rough-and-tumble play and sliding furniture.

Armstrong’s Linoleum is practically germ-proof. There are no cracks or crevices to catch dirt. There is nothing in the smooth surface to trip up little feet, no splinters to mar delicate frocks.

The linoleum was cemented down firmly over a layer of heavy felt paper, thus making it a cool, permanent floor. A good floor wax was rubbed thoroughly into its surface, polishing it beautifully and adding materially to its wearing value. An occasional wiping and polishing will keep the linoleum in fine-finished condition.

Have your merchant show you the complete line of Armstrong designs, appropriate for every room in the house. But whichever you choose, here the linoleum fits right. Then you will have an economical, long-lasting, permanently attractive floor.

Linoleum is made of powdered cork, wood flour, and ozonized linseed oil, pressed on burlaps. Grenier linoleums always have a berling back, is flexible and not easy to tear. Be sure that you get it. Better still, ask for Armstrong's Linoleum by name. There is a difference.

ARMSTRONG CORK COMPANY
Linoleum Department
Lancaster, Pennsylvania

Armstrong’s Linoleum
For Every Room in the House

A frontispiece to the 1919 Armstrong’s Linoleum catalogue
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The '20s roared. Time-honored systems and old hierarchies had created a devastating (and some thought pointless) war. In the wake of its devastation, an exuberant and very visible fringe of young people—centered mostly in the major cities of the United States and Europe—experimented with new ways of dressing and dancing, romancing and traveling. Parents everywhere were shocked.

Throughout the decade, social mores were deeply challenged, and the hegemony of the white male weakened a little. After a decades-long suffrage movement, women were granted the vote in the United States in 1920. The Jazz Age brought African-influenced rhythms and African-American performers into the limelight for the first time. Sessue Hayakawa, a Japanese actor, became one of Hollywood’s highest-paid talents. Young women’s skirts got shorter. Their hair got bobbed. And many inhibitions faded into the background. Makeup, once the domain of actresses and prostitutes, brightened many lips and cheeks. Prohibition and its unintended by-products, speakeasies and moonshine, made breaking the law a game.

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Speed was also seductive in this era. Over thirty million cars took to the roads over the course of the decade, introducing new freedom to many. Luxury trains and ships lured passengers with twin promises of style and speed. The notion of travel evolved from something only for the very rich or the very daring into the idea of the pleasure trip accessible to the many. Exquisitely drawn travel posters promised coppery suntans and glamorous palm-shaded watering holes.

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Industrial materials were also explored, with intellectual rigor, by the highly influential Bauhaus school in its pursuit of a union between art, craft, design, and technology. Instructor Marcel Breuer’s tubular steel chairs are still some of industrial design. What is less remembered is the Bauhaus’s exploration of color and form, and the emotional and spiritual aspects of each. Johannes Itten, Paul Klee, and Wassily Kandinsky each opened new avenues for Art Deco designers.

Egyptian references were among the many influences to combine in the internationally popular Art Deco style. What started as a rationalized form of furniture and interiors for wealthy interwar Europeans—as conceived by legendary talents like Émile-Jacques Ruhlmann—gradually became a more accessible and streamlined language of shapes and finishes. Eileen Gray’s exploration of steel tubing and other industrial materials opened new avenues for Art Deco designers.

Artist J. C. Leyendecker channeled the sensuality of the '20s into commercial illustrations that tempted customers into buying not just clothing, but an image. His iconic Arrow Collar man made a giant of the company he came to symbolize. Good looking, athletic, and sexy, he suggested that wearing an Arrow man made a giant of the company he came to symbolize. Good looking, athletic, and sexy, he suggested that wearing an Arrow man made a giant of the company he came to symbolize.

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Modern Ways

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A leisurely Nile cruise was among the favored destinations for European travelers. But interest in Egypt went well beyond boat trips when Howard Carter discovered the tomb of King Tutankhamen in 1922. Extensive news coverage gave the public detailed images of furniture and statues that had not seen sunlight in over three thousand years, and all things Egyptian became a craze. Gold and the colors of inlaid stones made the palette of beautifully faded colors.

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Art Deco

Art Deco got its name from the Exposition Internationale des Arts Décoratifs et Industriels Modernes, held in Paris in 1925 and attended by exhibitors from twenty countries and sixteen million viewers. The modern language of luxury promoted by the fair began, for the most part, in the ateliers of the designers and craftsmen of France.

Designer and decorator Émile-Jacques Ruhlmann epitomizes the Parisian genius behind Art Deco. Using rare woods, complex marquetry, gilding, ivory, shagreen, and much more, he turned diverse references to historical styles into costly and super-fashinable furnishings and interiors. He was not at all concerned by the immense prices he charged: “Only the very rich can pay for what is new and they alone can make it fashionable.” And they did.

It took designers like Irish-born Eileen Gray to home Art Deco into sleek simplicity—and to introduce less expensive materials. Fascinated by the luster of lacquer, she studied with Paris-based Japanese master Sugawara Seizo. She learned to craft gorgeous screens, small furniture, and objects in black and red with silver details. Her lacquered interiors for an apartment on the rue de Lota, completed in 1924, attracted much attention for their tasteful modernity. Her Transat Chair also sprang from her fascination with sleek lacquer. She experimented with less expensive materials, too. The chromed metal and glass E-1027 side table she designed for her own home is popular again today. Her 1925 steel-framed Bibendum chair remains an exemplar of modern design. Gray’s work opened the way for Art Deco to become an accessible and international movement.

Silver and Jet Black form the sleek contrast essential to the Art Deco aesthetic. Carnelian, Champagne Beige, and Turtledove add warm nuance, while Lavender Violet beckons with a cool allure.