Author / Autor

Ítalo José de Medeiros Dantas
Layla de Brito Mendes

Universidade Federal de Campina Grande
Instituto Federal do Rio Grande do Norte / Universidade da Beira Interior
Brasil

The Zeitgeist of colors: Semiotic Analysis of Pantone's® Colors of the Year in the 2000s

Colors, over time, have presented characteristics that insert them as objectives of performance and differentiation in the most diverse areas of human knowledge, as a consequence of their polysemic aspects. The Pantone company developed based on the exploration of the commercial possibilities that emerge from these chromatic elements, launching color systems, products and informative topics that delimit crucial points of the industries. Always launched at the end of each year, Color of the Year is a product of the Pantone Institute which aims to represent the events and sensations that the following year will present. This research aims to semiotically analyze the colors of the year launched by the company in the 2000s. Thus, a semiotic analysis was performed through Peirce's methodology and his observation in Firstness, Secondness and Thirdness, correlating the colors addressed, with the contexts in which they were inserted, debating them as products of their time.

Introduction

Chromatic perception has, through its natural form, a categorization inherently related to human cognition and the dynamics that occur in a social environment, and it is one of the main tools used by product development, marketing and advertising teams. This perception is useful to shape a salable concept in the consumer's mind, which will guarantee instant interest in the product or idea in question and sometimes add notions of innovation in a stable society (SCULLY; COBB, 2012).

In the meantime, there were industries specializing in research development that encompass trends, applications, and consultancy in the color field. The Pantone company, in this context, had its foundation in 1962 from its purchase by the biologist and chemist, Lawrence Herbert, in the same year, where he worked as a color matcher, thus enabling the development of their most famous product, the Pantone Color System, in 1963. This system aimed to explore and systematize the universal use of colors in products marketed and produced by industries, thus ensuring that all goods had a color code that identified them, with no color error at the production stage. As time went on, Pantone branched out and entered areas ranging from research for developing new color pigments to marketing consulting and color trends. Soon after, founding the Pantone Color Institute and becoming popular in the fields of fashion, culture, design and art, in addition to consolidating itself as one of the main icons of modern Pop culture (SILVA, 2016; ALMEIDA, 2017; PANTONE, 2020a).

Among its products, one of Pantone's milestones has become known as the Color of the Year. The company develops trend research every year, covering areas as fashion, media, art, design, lifestyles, politics, history, music, technology and events. In other words, synthesizing all those points that commonly interfere in the decisions and paths of a society, in search of determining a unique hue that manages to prospect and symbolically represent the events that will occur in the following year. Pantone (2020b) states that "Pantone's Color of the Year influenced product development and purchasing decisions in various sectors, including fashion, decoration and industrial design, in addition to packaging and graphic design".

Through all the discussions brought up, this article aims to semiotically analyze the colors of the year launched by the Pantone company during the 2000s. Thus, identifying their symbolic relationship as a chromatic element and how their meanings behaved when observed and explored as products of their own time.

Therefore, with regard to its materials and methods, this research is classified, as to its nature as basic, for having its central point aimed at providing information for the theoretical development of the related area, with a descriptive objective and predominantly qualitative approach. As for the technical procedures is classified as an analytical research with a historical basis, where the analysis and treatment of the data will occur through the use of Peirce's semiotic theory and its concepts of Firstness, that is, with regard specifically to this research, discussing the chromatic hue as a visual element perceived by the eyes and how it relates to objects in nature; Secondness, by bringing its cultural symbologies and the way in which society tends, in a generalized way, to perceive the semantic con-

ventions of colors; and finally in Thirdness, the Pantone's colors of the year will be analyzed as products belonging to the spirit of time, discussing how they relate to the temporal and contextual society in which they were allocated (GUERRA, 2006; GIL, 2008; 2017).

Theoretical framework

Gestalt inserts color as an element of design and, starting from this point of view, color is classified as a visual stimulus that has no material existence and is perceived by the eyes and interpreted by the brain, with its conditioned observation to physical perceptions, physiological, psychological, cultural and sensory of the human mind. Due to its polysemic characteristics, the capacity of chromatic elements has its development conditioned to the most varied resources and human socioeconomic and cultural applications, including product development, marketing, media, politics, psychology and chemistry, as well as several other areas (ARNHEIM, 2005; GUIMARÃES, 2003; PEDROSA, 2008; 2014; BARROS, 2011).

Specifically bringing the area of Psychology of Color as a relevant cutout, the effects of chromatic elements are gaining ground and take cultural connotations that differentiate and categorize according to perception and conventions attributed by individuals harboring a particular social environment, as observed through the effects that emanate from colors in Kandinsky's theories (1996). Flusser (2008) comments on the characteristics that a society tends to attribute to colors, giving them meanings and symbols in search of making the world a less empty place, creating a purpose and entering an aesthetic space that goes beyond human and monotonous experience day-to-day. This is not related to a single culture in a specific way, being something commonly perceived during human history in the most diverse forms of civilization.

In this context, knowing the cultural implications of color with the human environment is a topic of paramount importance to develop methods that connect chromatic elements with consumers and observers (WU et al., 2019). Santaella (2012) conceptualizes semiotics as the science that investigates the phenomena of development of meaning and sense. Peirce considers the sign as a relative object, just as colors are exposed in, through this he perceives it as polysemic and moldable through time and at the mercy of its interpretative contexts. Among the semiotic theories, Peirce develops a triadic relationship between object, the sign itself, *representamen* – what this in turn represents – and interpretant – the one that will measure about the object.

Going further, it faced with the perspectives of the signs' existence, where it meets Firstness, the point where signs are only noticed in a sensorial and sentimental way, pre-reflective, that are the questions related to its qualities; Secondness, where it starts the lighting process, impacting relates to its existence; and finally, Thirdness, a point where debates about the sign are measured, connecting it with other signs and correlating them. As perceived, interpretation deepens as it progresses (PEIRCE, 1995; 1998; BURDEK, 2010).

In this debate, it is seen the inherent relationship between the chromatic elements and the Peircean theory of the existence of signs. For this reason, Guimarães (2000) ex-

plains that color, while only emitted, does not exist to be configured as a sign, making it necessary an interpretant, in other words, a receiver, for the process of perception and interpretation of its materiality.

Results and discussions

Pantone Color of the Year is characterized as a product launched by the Pantone Color Institute since 1999, as a result of the population's demand for a chromatic hue that could synthesize the symbologies, ideas and prospects carried at the time for the millennium to come. Through the impetus to fulfill this desire, Pantone launched, still at the end of 1999, the color Cerulean (15-4020) as a representative of the color of the year for 2000, bearing in mind several symbolisms, indications and feelings that will be explored and debated semiotically in the following paragraphs.
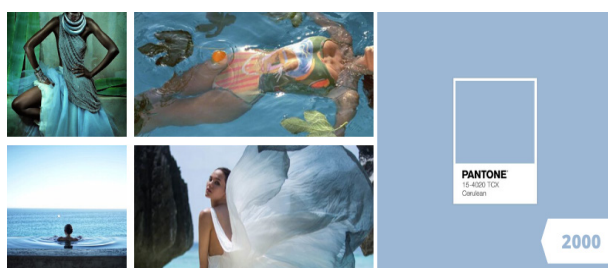

Figure 1 – Pantone Color of the Year for 2000. Prepared by the authors.

Cerulean (see Fig. 1) brings with it, in Firstness, the hue coming from the universe of bluish, with a hue centered in pastel, low saturation and high intensity. A gleaming color and very related mainly to the panoramas of nature, such as sky, oceans and places that shelter glaciers and low ambient temperatures. Thus, being visualized as a cold color, and its RGB code is 155, 183, 212. In Secondness, it is possible to observe in this color, which now is able to give the name Cerulean, had this meaning been described as an adjective to the deep blue in the ocean. That is, having its base hue in blue, a color known to be the favorite of the majority of the western population through the times and until today, as brought by Heller (2013) and possessing, culturally, as brought by Farina (2006) and Silveira (2011). Its symbology linked to issues of sympathy, harmony, friendship and trust.

As for Thirdness, it is possible to conceive a debate and relate the perceptions addressed in Secondness to the level of saturation and hue chosen by Pantone for the color of the year 2000. Realizing from that point on, the use of color for effects that refer to spiritual calm and peace, representing in this way the infinite and the possibilities that it presents, thus trying to connect the observers with a message of hope and confidence.

Accordingly, it is possible to perceive the hue's involvement with the very marked historical moment in which the color is inserted and takes direction, where the news focused exactly on the turn of the millennium and the widespread fear of the population regarding so much the end that the technological devices as to the biblical knowledge shared about the end of the world, with this, negativities gained prominence stage among the news. Prospecting lull

in the face of the probable fall of world dread, the company Pantone approached Cerulean for the following year as a chromatic element that comes precisely to relax the mood and insert the population in a dimension of spiritual peace and self-knowledge about the space in which are inserted. Precisely, as commented by Pantone (1999) in its press release, the mentioned color has in its power the possibilities of reducing blood pressure and creating a calm effect in the observers. In addition, 2000 was considered the year of the Peace Culture by the United Nations Organization.

For the year 2001, Pantone sought to create a contrast to the hue selected for the previous year, having in mind to present a dichotomy of the common representation in society of the common genres in chromatic symbologies. Thus, bringing the comparison of bluish tones, visualized as a male chromatic spectrum, facing the new color inserted within the range of pink tones and its feminine social representation launching, then, the Fuchsia Rose (17-2031).
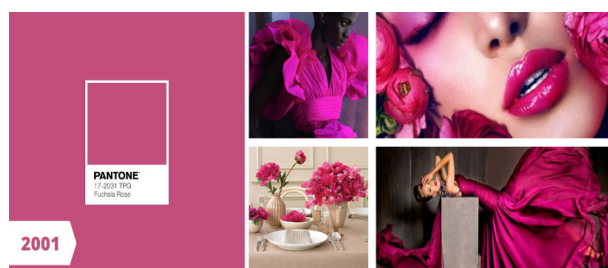

Figure 2 – Pantone Color of the Year for 2001. Prepared by the authors.

In Firstness, the Fuchsia Rose (see Fig. 2) is seen as appearing through a hue coming from the family of roses, its saturation level and intensity are located in medium, in its natural form, the color is mainly found in flowers and roses. Depending on its context, color has its valence related to warm colors, and its RBG code is 199, 67, 117. As for Secondness, the name Fuchsia Rose it's assigned because represent a moderate purple and a color that it's stronger than magenta rose. The usability of this hue, culturally speaking, is associated with issues of femininity or sensitivity, as brought by Farina (2006) when citing the adjectives of charm, kindness, innocence and frivolity. In addition to being complemented by Heller (2013) when it brings the characteristics of charm, delicacy, childishness and tenderness.

Pantone, as far as its observations on Thirdness are concerned, made use of this chromatic hue in the social environment and, consequently, its applicability in products has been closely related to exploring, for the following year, all the ideals of femininity and sensuality already known and mentioned as inherent, in modernity, to pink and violet hues. On the other hand, it is possible to perceive a low relationship between Fuchsia Rose and the temporal society that color tends to represent, not directly addressing any event that marked the society during the current color selection period. In this interplay, it is seen the conceptual development of the pigment only in relation to its predecessor, in other words, its choice has become conditioned only to generate a superficial opposition to the visual and symbolic perception of the color of the year 2000.

In contrast to previous years, Pantone brought the color True Red (19-1664) in 2002 as a hue with feelings, symbol-

ogies and compositions diverging from the views previously seen, evading aspects that refer to the full and simple state of chromatic social representations of calm and relaxation. Being this and in final point, inherently associated with the temporal context that the color is inserted.

Figure 3 – Pantone Color of the Year for 2002. Prepared by the authors.

In Firstness, the color (see Fig. 3) refers to the family of reddish hues and its saturation corresponding to a high amount, however, being composed of a medium to low level of intensity. Its hue is commonly found in thorny and reddish flowers, in tomatoes and peppers, objects with strong and striking flavors, thus being classified as a color inserted within the warm colors, and is RBG is 191, 25, 50. Related to Secondness, the name assigned for that color it's True Red, coming from the fact that it's an intense tone of the primary red color. The shades of red have their symbolism culturally related in a synthesized way to love, to the domination, to issues of joy, dynamism, romanticism, momentum and intensity (FARINA, 2006; HELLER, 2013; SILVA, 2017). When it comes to Thirdness, True Red approached the semantics of the red color as a symbol of power and passion, a mixture of feelings that seeks to bring out all the benevolence and love present in humanity, at the same time that it provokes feelings of anger, clamor and injustice. The color is part of a completely local scene, where the world lives the post-attack on the twin towers, in this sense, the color brings the reminder that the United States still suffer with the tragedy results and try to gradually make your way recovery. True Red presents itself as a protest against terrorism as it demonstrates an inherent superiority to the reddish hues, precisely by the selection of usability of the color shade, as commented previously, to bring the whole issue of patriotism and power as a prominent stage to demonstrate the level of recovery of an economic power in the face of possible affronts by opponents. Through the silent power of chromatic elements, Pantone permeates and establishes a message of indignation and fury.

With the news about the attacks on the twin towers starting to be less mentioned and felt, Pantone returns to the bluish tones to remind the population, once again, of the need to remain calm and understanding. Within this scenario, for the year 2003, Pantone selects Aqua Sky (14-4811) as a symbolic representation of the year to come.

In Firstness, the color of 2003 (see Fig. 4) provides the concept of a hue of the bluish group, in line with its Cerulean correlate, the color brings characteristics of less saturation and less intensity, getting even closer to gray and white visually allocates it as a cold color, its RGB code is 123, 196, 196. In Secondness, it can be seen that the name assigned, Aqua Sky, comes from the light blue tone of the sky commonly seen. The color addresses the same issues as Cerulean, as it has bluish tones in its base color, that is

bringing issues such as cold, rest, sadness or emptiness, as mentioned by Goethe (2013) or, in another sense, being friendship, trust, intelligence and harmony.
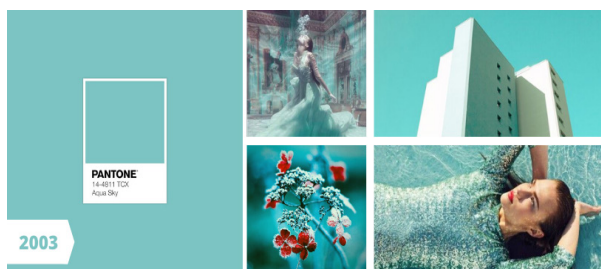

Figure 4 – Pantone Color of the Year for 2003. Prepared by the authors.

In Thirdness, Aqua Sky is seen as a symbol of calm, serenity and tranquility, with a sense of restoration touched on. The color of the year is seen with prospects similar to what Fuchsia Rose represented for 2001, at the same time that its symbolism does not bring strong and complex links with the time that houses it. It is only seen that the color adds its perception of calm to the negative feelings of the Americans to the news about the consequences of the attack on the twin towers at the time, seeking to encourage the restoration of hope, while tending to remain calm and serenity among the population. With spirits soaring as a result of the True Red of the previous year, the point finally comes to return to calm and discuss hope in humanistic acts through the hue of Aqua Sky.

With the thought of symbolizing the new ways of seeing the population and the inherent diversity, Tiger Lily (17-1456) was selected as the color of the year for 2004.
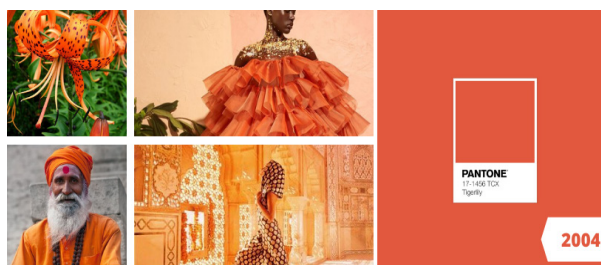

Figure 5 – Pantone Color of the Year for 2004. Prepared by the authors.

In Firstness, the color (see Fig. 5) corresponds to a hue of the orange groups, its saturation is at a high level, while its hue is seen as medium to high. It can be perceived in nature mainly in fruits, flowers and panoramas that bring the sun as a prominent stage, thus bringing the focus of this chromatic selection. The Tiger Lily natural flower is the base inspiration for the conceptual development of this color of the year, its RGB code is 226, 88, 62. As a unique hue, is perceived as a warm color. In Secondness, the name of the color been Tiger Lily, comes all from the flower mentioned before. Also, the color orange has its symbologies centered on exploring the fun, the dynamic, the energetic and which shows contentment and fervor (SILVA, 2017).

For this reason and in Thirdness, the chromatic hue selected is perceived as carrying symbols of exoticism and freedom of expression. Pantone itself describes the color of the year 2004 as being a combination of the symbolisms of red and yellow, being related to passion and power tied to red, and hope from the yellowish hue, creating a color

that brings notions of youth, uniqueness and audacity. Tiger Lily seeks to represent the diversity that exists beyond local borders. Having brought the sense of injustice into True Red, proposed calm and hope through Aqua Sky, Pantone saw the opportunity to expose to the global level all the sense of cultural pluralization that the globe harbors through its orange color. Thus, with the world and people constantly changing, mainly due to the effects of globalization, Pantone turns its eyes to younger, more diverse and cool audiences. From other countries and cultures, Pantone could identify, through this, innovation needs, especially when it was about its power of selection of color representation for the years, valuing through the chromatic reproduction the global beauties beyond the local society that was inserted. It is interesting to note that, in 2004, the color orange gained a connotation of revolution and opposition within the contextual dynamics of Ukraine, as brought by Sherin (2012, p. 67) "nationwide protests and acts of civil disobedience were successful, new elections were called, and the results brought success to the short but triumphant "orange revolution."".

Still in the era of color selection that addresses both nature and encompasses cultural traits as a maximum point of semantic inspiration, Pantone brings to light, for the year 2005, the chromatic symbologies linked to the Blue Turquoise hue (15-5217).
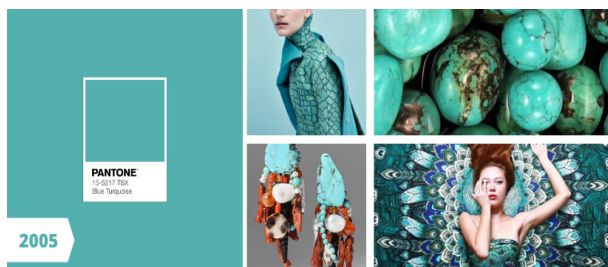

Figure 6 – Pantone Color of the Year for 2005. Prepared by the authors.

In Firstness, the color of 2005 (see Fig. 6) conditions its belonging to the group of bluish hues, with its low saturation point and its level of average hue. In primary perception, color is found daily in the skies, but having its glimpse usually related to the seas, thus inserting it into the cool colors, and its RGB code is 83, 176, 174. Regarding its perception in Secondness, the name assigned to the color as Blue Turquoise comes all from its composition, been the mix of the blue hue and green hue. The symbols common to the basic hue colors of the bluish group, as well as calm and hope.

In Thirdness, the related hue to 2005 has the intention to represent the craft as a result of its many strategic to usability in the jewelry design, tapestries and in all kinds of handmade products that were, in turn, produced by communities. In this sense, color made it possible to address the particular characteristics of indigenous peoples through the enhancement of the chromatic perception of their handcrafted products. This fact can be seen through the understanding that this was the year when the cycle ended in a decade of the second International Decade of the World's Indigenous People, taken from 1995 to 2005. UN[1] explains that this event aims to guarantee the inclusion of indigenous peoples in all processes; guarantee their participation in decision-making; discuss the cultural appropriations of these peoples; adopt programs for community

development; and, finally, to effectively monitor the lives of indigenous peoples. Thus, to bring the experience of these peoples to a new level of debate – a global debate – Pantone dismissed this information through a chromatic element.

Still maintaining the selection line of hues that bring natural bias, Pantone approached for 2006 the Sand Dollar color (13-1106).
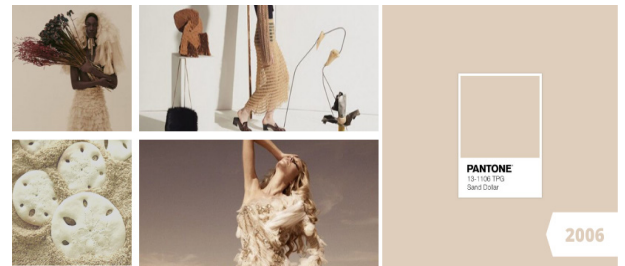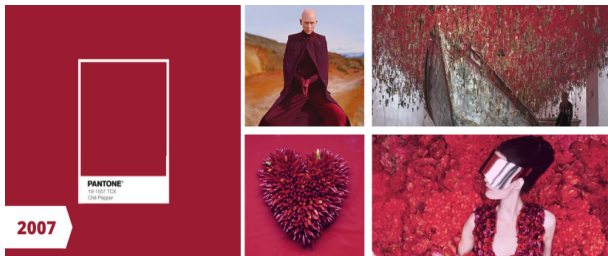

Figure 7 – Pantone Color of the Year for 2006. Prepared by the authors.

In Firstness, the color (see Fig. 7) belongs to the groups of brown hues, with a low and high intensity saturation level. In a natural way, its hue is found in dry vegetation, deserts, sand, besides, as the name itself refers, the marine species called *clypeasteroida*, or as usually known, sea biscuit. With regard to its valence power, this color is initially understood as neutral, but with tendencies of belonging to groups of warm hues, and its RGB code is 222, 205, 190. Related to Secondness, the name of the color comes from the Sand Dollar specie, as mentioned before. This color of the year brings in its form the symbologies related to brown base colors, such as Heller (2013) characterized by cozy, unbearable and lazy, and is complemented by Israel Pedrosa (1997) *apud* Silva (2017), with meanings of affliction, humility, suffering and penance.

Regarding Thirdness, Pantone developed this relationship entirely focused on natural or organic products, precisely because of its connection to deserts and beaches, as a result of the chromatic element discussed adding perceptions of dry vegetation and rural environments. It is also commented on the relaxing power inherent in the hue, adding a touch of softness to the observer's perception. However, the major milestone of Sand Dollar is its intention to represent and create fanfare and debates about the current state of the economy for the year 2006, making use of the symbologies that stem from its brown base, centered on the debate about suffering and penance.

In addition, 2006 was also considered by the UN[2] as the international year of desert and desertification. Starting from a completely neutral hue to one of the most intense ever selected by the company in the 2000s, in the case of 2007 Pantone returned to groups of red and presented to the public the color Chilli Pepper (19-1557).

Figure 8 – Pantone Color of the Year for 2007. Prepared by the authors.

Thus, in Firstness the color (see Fig. 8) is perceived as a hue of the reddish family, with a high level of saturation and low intensity. This color, in turn, has its valence point associated with warm colors; in nature this color is found in peppers, apples, prickly flowers and blood, so its RGB code is 155, 27, 48. With regard to perception in Secondness, the name of the color, such as Chilli Pepper, comes from the hottest species of pepper, *Capsicum annuumannuum*, and specific from the group *longum*, most known as jalapeno pepper. As previously mentioned, red brings inherent issues of power, passion, revolution, strength or warmth.

In Thirdness, the color of the year 2007 brings symbolic characteristics of boldness, closely related to the audacity that colors centered in the group of reds carry in an intrinsic way, with this Pantone made use of the symbols of trust and bravery. This is due to the fact that red is a color that is difficult to be ignored by visual perception, as its tonality is closely related to the idea of attention and danger. Chilli Pepper enters a temporal universe where people gain greater power to express their individuality. Pantone (2007) explains that people will be increasingly exposing their opinion and empowering themselves with respect to commitment to positioning on global, social, sustainable issues and technological.

In another sense, the color of the year 2007 seeks to give continuity to the concept attributed to Tiger Lily three years ago, representing the rise of new cultural groups, the social diversity of countries beyond the North American borders and the appreciation eccentric and out of social standards as an innovative and futuristic beauty. From a totally adventurous color to a mysterious and mystical hue, Pantone launches Blue Iris (18-3943) as the color of the year 2008.
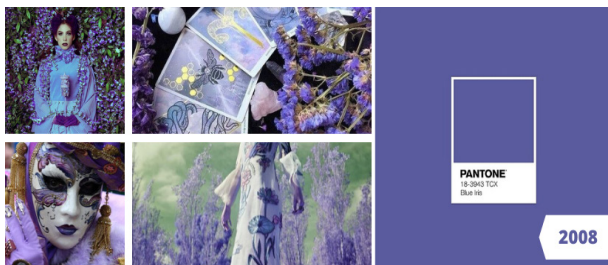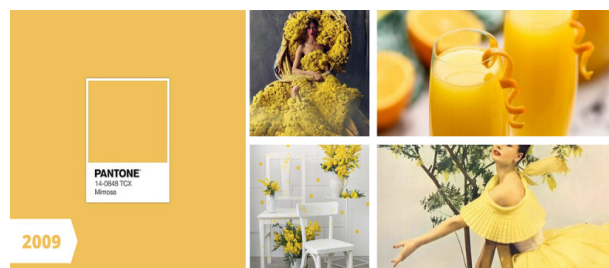

Figure 9 – Pantone Color of the Year for 2008. Prepared by the authors.

In Firstness, the color of 2008 (see Fig. 9) is characterized as a hue belonging to the group of bluish, from low saturation and medium to low intensity, its usability, while valence, is allocated in the colors considered cold. It is perceived, mainly, in the skies, in sporadic points or in events like aurora borealis and in some species of flowers, it's RGB code is 90, 91, 159. With regard to Secondness, the name of the color been Blue Iris comes from the, as its own name already addresses, specifically the flower of Iris or *Iris reticulata*. Under its symbologies the aspects of mysticism, wisdom and mystery, exploring touches of the fantastic world, largely due to its tendency to perceive the purple color, however, for also bringing touches of the bluish group, the color also adds representations of aspects as hope, calm and relaxation (HELLER, 2013).

In Thirdness, Pantone made use of color referring to the complexity characteristics of the most varied layers of the world, demonstrating how social relations happen in an exhausting way and how human superficiality ascends in society. Therefore, in its press release, Pantone (2007) comments "Blue Iris satisfies the need for reassurance in a complex world, while adding a hint of mystery and excitement". For the end of the decade, Pantone brought to the public the proposal of a vibrant color with a hue that differs from all those previously seen, introducing Mimosa (14-0848) as the color of the year 2009.

Figure 10 – Pantone Color of the Year for 2009. Prepared by the authors.

In Firstness observations, the color (see Fig. 10) is perceived as a hue of the yellowish groups, with a high level of saturation and high intensity, being one of the most vibrant colors ever launched by the company in the decade. Thus, its valence is located in warm colors and its perception is closely related to the sun, flowers and fruits, and it's RGB code is 240, 192, 90. In Secondness, the name assigned to the color it's Mimosa because of the famous drink. In regards of the symbologies, the yellowish hue worked refers to the symbols of hope, optimism and vitality due to its positive perception, however, as for the negative symbols, the yellow brings the idea of avarice, jealousy, envy or hypocrisy (FARINA, 2006; HELLER, 2013).

With regard to Thirdness, Pantone made use of color to bring up debates about hope and trust when it is related to changes and uncertainties in the behavior, politics or economy of a society. Several people relate the healing power that the sun's rays provide to the yellow color that emanates, which is why Pantone (2008) explains that "the color yellow exemplifies the warmth and nurturing quality of the sun, properties we as humans are naturally drawn to for reassurance".

In general (see Table 1), the blue color is the most presented hues base covered as color of the year, with four appearances, followed by red, with two appearances, while the other is polarized ram with one each. Generally speaking, most of the symbologies choose to be used in this decade refer, within some level, the search for maintaining feelings of hope, calm or tranquility.

Color of The Year	Color base	Primary symbology	Secondary symbology	Third symbology
2000 Cerulean	Blue	Calm	Pacific	Tranquil
2001 Fuchsia rose	Pink	Exciting	Feminine	Sexy
2002 True Red	Red	Patriot	Powerful	Passional
2003 Aqua Sky	Blue	Hopeful	Serene	Calm
2004 Tiger Lily	Orange	Exotic	Brave	Youthful
2005 Blue Turquoise	Blue	Natural	Handcrafted	Calm
2006 Sand Dollar	Brown	Natural	Economic	Desert
2007 Chilli Pepper	Red	Diversified	Adventure	Exciting
2008 Blue Iris	Blue	Mysterious	Magic	Confident
2009 Mimosa	Yellow	Optimist	Hopeful	Innovative

Table 1 – Synthesis of the Pantone Colors of the Year in the 2000s. Prepared by the authors.

Final considerations

Color has in its power characteristics to generate proximity and connection to the viewer and it can be modified to evoke or inhibit emotions. With these aspects in mind, industries develop products based on color psychology, even transforming the power contained in the chromatic element into a product. That said, this article aimed to semiotically analyze the color selections made by Pantone for its product Color of the Year.

Bearing in mind the Color of the Year, specifically in the 2000s, the brand has become global in consequence of the marketing strategies. However, the colors selections by the company in the first part of the first decade, and in specific cases in the second part, presented themselves as being, at times, subject to contextualization and judgments as superficial, biased or with few aspects of globalization. As a consequence, it ends up not valuing it as a cosmopolitan and functional product within the possible events of multiple societies and cultures, just as the main product of the company is inserted. This is realized, mainly, through the need in sporadic color choices with symbologies that aim to refer to the search for valuing the exotic and the diversified.

In other perspective, it is concluded that in relation to its selection of Colors of the Year, Pantone explores many of its conceptualizations from nature objects, like skies, seas and flowers. Also is able to explore the emotional side of human cognition and ensuring the generation of connection to the observer's visual perception, through the relation of the symbolic and semantic aspects of colors and to their emotional representativeness, being evoked from the hue and tone.

References

ALMEIDA, I. B. M. S. S. (2017). **Cores sensoriais: um experimento no varedo de moda com consumidores cegos**. Dissertation (Masters in Business Management) - Faculdade Boa Viagem - DeVry. FBV.

ARNHEIM, R. (2005). **Arte e Percepção visual: uma psicologia da visão criadora**. Translated by Ivonne Terezinha de Faria. São Paulo: Pioneira Thompson Learning.

BARROS, L. R. M. (2011). **A cor no processo criativo**: um estudo sobre a Bauhaus e a teoria de Goethe. 4. ed. São Paulo: Editora Senac São Paulo.

BÜRDEK, B. E. (2010). **Design**: História, Teoria e Prática do Design de Produtos. Translated by Freddy Van Camp. 2. ed. São Paulo: Blucher.

FARINA, M. (2006). **Psicodinâmica das cores em comunicação**. São Paulo: Blucher.

FLUSSER, V. (2008). **O Mundo Codificado**. São Paulo: Cosac Naify.

GIL, A. C. (2008). **Métodos e Técnicas de Pesquisa Social**. 6. ed. São Paulo: Editora Atlas.

GIL, A. C. (2017). **Como elaborar projetos de pesquisa**. 6. ed. São Paulo: Atlas.

GOETHE, J. W. (2013). **Doutrina das cores**. São Paulo: Nova Alexandria.

GUERRA, I. C. (2006). **Pesquisa Qualitativa e Análise de Conteúdo: Sentidos e Formas de Uso**. Portugal: Princípia Editora.

GUIMARÃES, L. (2003). **As cores na mídia: a organização da cor-informação no jornalismo**. São Paulo: Annablume.

GUIMARÃES, L. (2000). **A cor como informação**: a construção biofísica, linguística e cultural da simbologia das cores. São Paulo: Annablume.

HELLER, Eva. (2013). **A Psicologia das Cores**: como as cores afetam a emoção e razão. São Paulo: Gustavo Gili.

KANDINSKY, W. (1996). **Do Espiritual na Arte**: e na pintura em particular. Translated by Álvaro Cabral e Antonio de Pádua Danesi. São Paulo: Martins Fontes.

PANTONE (2020a). **Pantone Color Institute**. Available in: https://www.pantone.com/color-consulting/about-pan-tone-color-institute#hero-section. Access in 28 mar. 2020.

PANTONE. (2020b). **Announcing the pantone color of the year 2020**: pantone 19-4052 Classic Blue. Available in: https://www.pantone.com/color-intelligence/color-of-the-year/color-of-the-year-2020. Access in 28 mar. 2020.