

## COLOR LIBRARY



EDITOR(S): Maximage

AUTHOR(S): Emily King, Franz Sigg, Manon Bruet, Shirana Shahbazi

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## A BIBLE FOR GRAPHIC DESIGNERS

A collectible volume for graphic designers and creative entrepreneurs, this book is dedicated to “Color Library,” one of the most discussed projects in the field of graphic design of the last few years. An investigation into color reproduction and printing, “Color Library” is a tool for artists, designers, photographers, and printers. It aims to widen the possibilities of color printing, and reflects on our contemporary perception of color as it is shaped by the recent developments in print production.

Primarily conceived as a digital platform, “Color Library” offers a variety of colorimetric profiles automatically applicable to images, based on color combinations generated according to their perceptual, technical, and conceptual relevance. It not only offers an alternative to standard color printing, but also affirms a distinctive vision of how to print colors and process them.

Created at ECAL/University of Art and Design Lausanne, “Color Library” was launched in 2014. Initially developed for experimental purposes, the project was extended in order to create an online platform for development and distribution. This nonprofit website has a dual objective: to distribute an innovative tool for artists, designers, and printers, and to make students aware of color theory and color management—one of the main fields of contemporary design research. Among the graphic designers and creative structures that use “Color Library” are Åbåke, Vitra, Baldinger•Vu-Huu, Edition Patrick Frey, Zak Kyes, Istituto Svizzero, Kunsthalle Basel, and Nero Publishing.

Edited by Maximage, the publication documents the different chromatic and technical possibilities offered by “Color Library” through the use of different kinds of papers (coated and uncoated), and offers a wide variety of color combinations, from basic colors through metallic, neon, and pastel. It includes photographs by Zurich-based photographer Shirana Shahbazi printed in spot color, essays by Emily King and Manon Bruet describing the context of the project and its ambitions, as well as an essay by Franz Sigg on the evolution and standardization of print. An appendix allows an in-depth understanding of the “Color Library” color combinations.

Published with ECAL, Lausanne.

This book was named one of the “Most Beautiful Swiss Books 2018.”