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A STUDY OF COLOUR NAMES IN THE COSMETIC INDUSTRY

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**DEPARTAMENTO DE FILOLOGÍA INGLESA
FACULTAD DE FILOSOFÍA Y LETRAS**

A STUDY OF COLOUR NAMES IN THE COSMETIC INDUSTRY

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LIST OF ABBREVIATIONS AND ACRONYMS

abbrev.	abbreviation (of)
adj./ADJ/, a.	adjective
ADJcol	colour adjective
adv.	adverb
advb.	adverb, adverbial(ly)
attrib	attributive(ly)
B	blue
BCT	Basic Colour Term
BoE	the Bank of English corpus
cent.	century
CEO	chief executive officer
cf.	confer, ‘compare’
CIE	Commission Internationale l’Eclairge
CMG	Colour Marketing Group
Comb.	combination(s)
CT	Colour Term
DBCT	derived basic colour term
dial.	dialect
DMCT	derived metonymic colour term
DNVB	Digitally Native Vertical Brands
e.g.	exempli gratia, ‘for example’
EAP	English for Academic Purposes
EBE	English for Business and Economy
ECT	Elaborate Colour Term
Ed.	Edition
EFL	English as a Foreign Language
ellipt.	elliptical(ly)
EOP	English for Occupational Purposes
ESP	English for Specific Purposes
esp.	especially

ESS	English for the Social Sciences
EST	English for Science and Technology
Etc.	et cetera
euphem.	euphemistic(ally)
EVP	English for Vocational Purposes
fig.	figurative(ly)
FN	finish noun
G	green
GE	General English
gen.	general(ly)
Her.	heraldry
HSV	Hue, saturation, value
i.e.	id est, 'that is'
IPA	International Phonetic Alphabet
ISCC–NBS	Inter-Society Color Council-National Bureau of Standards
KPI	Key Performance Indicator
lit.	literal(ly)
LVMH	Lois Vuitton Moët Hennessy conglomerate
MCT	Metonymic Colour Term
n.	noun
n.p.	no page
NCS	Natural Colour System
No., no.	number
OED	Oxford English Dictionary
orig.	origin(al)(ly)
p.	page
para.	paragraph
Path.	Pathology
PDF	Portable Document Format
pl.	plural
pp.	pages

ppl. a.	participial adjective
PR	Public Relations
R	red
RAL	Reichs-Ausschuss für Lieferbedingungen
rep.	repetition
repr.	representative
RGB	red green blue light (additive color model)
ROI	return on investment
S	swarthy, black in German
SEO	search engine optimisation
spec.	specifically
SPF	sun protection factor
transf.	transferred sense
TV	television
US	United States
usu.	usually
var.	variant
vb./, v.	verb
W	white
Y	yellow

Brands

BB	Bite Beauty
BUR	Burberry
CAT	Catrice
CHA	Chanel
GIV	Givenchy
KIKO	Kiko Milano
MIL	Milani
TF	Too Faced



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I. INTRODUCTION

Cosmetic products are not a relatively new commodity; they have been around for centuries. The term “cosmetics” refers to any type of substance (i.e. *liquid, oily, creamy, powdery*, among others) with the “power to adorn, embellish, or beautify, especially the complexion” (OED). The application of what could be considered the cosmetics of our ancestors (e.g. *oils, pigments* and *charcoal*) can be traced back to the Stone Age. Charcoal, for example, was used to paint certain parts of the body in red during the Palaeolithic Period (Allevato, 2006). The application of certain oils, minerals, iron oxide and magnesium may have been used as sun protection for the body (see Nadkarni, 1954, Kaushal, 2008) and other peculiar decorative uses of rudimentary make-up include denotation of tribal allegiances and/or a technique to scare their foes (see Marsh, 2014, p. 12).

Nowadays, cosmetic products have become decorative commodities created with the unique purpose of making consumers feel good. Due to their inexpensive nature, lipstick has become an economic indicator: in times of necessity and economic crisis, like the 2008 global recession, lipstick purchases escalate. This is called “the lipstick index”, a term coined by Leonard Lauder, chairman of the Estee Lauder, used to describe increased sales of cosmetics during difficult times. Nonetheless, the recent Covid-19 crisis has forced consumers to put a halt to lipstick usage for a while. However, there is no denying this powerful industry will recover as soon as we are allowed to take our masks off.

Effective advertising has, thus, become a must to stand out from the rest of competitors. It is characterised by its simplicity, spontaneity, proper organisation of ideas, brevity, objectiveness, precision, cohesion and fluency (see Romero, 2005; Vasiloaia, 2009, p. 2). Above all, creativity is necessary to capture consumer attention, to generate expectancies, transmit passion and enthusiasm and provide reasons to purchase the product. The creation of a name—for brands, subproducts, and colours and the possible nomenclatures available to conduct on collections—is of crucial importance, as it defines the desired brand image. It conveys information about the company: transmits values, sparks emotions, contributes to brand memorability, expresses attributes and benefits and articulates a promise (see Perry & Mankin, 2007, p. 190; Interbrand, 2019). Consequently, the naming

With respect to cosmetic terminology, products have different constituent elements. Tuna and Freitas (2015, p. 136) mention a tripartite name: (1) brand, for instance, *Nyx*, (2) product line, also referred to as range or collection in this thesis (e.g. “*Glitter Goals*”) and (3) product name or function, which is the generic term (e.g. *Liquid Lipstick*). These three constituent elements identify the product and collection as a whole (e.g. *Nyx’s “Glitter Goals Liquid Lipstick” collection*), but a fourth constituent is missing, which is the name given to the colours of those products.

The denominations given to the actual colours are crucial from a marketing point of view, as shall be explained in sections 1, 2, 3 and 5 of the theoretical framework. These can be just names, numbers or a combination of both (alphanumeric terminology), as well as transparent basic and metonymic colour terms (henceforth BCTs and MCTs) or obscure names.

Merskin’s (2007) study covering lipstick colour names and their categorizations—which is further developed in Section 5.2—finds the food category was the most prevalent, that is, tasteful names after deserts (e.g. *Macaroon*) or alcoholic drinks (e.g. *Sangria*, *Brandy*, *Rum*), among others. This leads us to question how transparent these names are with respect to colour elicitation, as macaroons can be found in many colours and hence, flavours (Section 3.3 in the analysis). Therefore, synaesthesia comes into play with colour terminology centred around food and beverages and nature (i.e. flowers and their scent). The second most prevalent category was colour, but the distribution of basic colour terms and metonymic was not specified. Within that, Merskin (2007, p. 597) states that “[t]he

color category was as simple as Truly Red, Riot Red, Classic Coral, Pure Pink, and Rose.” As far as we are concerned, Merskin’s (2007) study is the only piece of work covering lipstick colour names, and the distribution of metonymic colour terms and basic colour terms (Berlin & Kay, 1969) seems interesting to be analysed (Section 3.3.1.1 and 3.3.1.2 in the analysis).

Idiosyncratic colour terms are defined as creative colour names typically developed in advertising but hardly used outside the marketing context (Anishchanka et al., 2014). For this reason, a specific colour terminology characteristic of advertising exists and it will be influenced depending on the economic sectors where those names of colours can be found (e.g. *cosmetics, paint industry, automotive industry*). When covering metonymic colour expressions in marketing, Biggam’s (2012, p. 50) mentions “obscure terms”, that is, “non-specific or downright meaningless as regards colour”. This means that these “obscure terms” are highly connotationally charged but do not disambiguate in terms of colour hue. For instance, *Driftwood*, which can be found in a range of different colours, therefore, not specifying and failing at disambiguating, or even colourless abstractions like *Homecoming*¹. The intention behind non-informative colour names is to attract the consumer by being semantically oblique (i.e. not straightforward in terms of colour) and not giving it an expected transparent colour name. These colour names are part of a brand’s verbal identity, which in turn, constitute the brand identity (i.e. all the meanings created through different means and that confer uniqueness upon the company). In this competitive and saturated industry any product or brand trait is essential in order to stand out from the rest. Consequently, colour names are particularly important in the shaping of a brand’s verbal image and, which in turn, affects consumer perception. Research on colour terms affecting purchase intention, as Miller and Kahn’s (2005), evidence the power of colour names, where the products named with suggestive colour were more liked and regarded as having more quality. Thus, the exploitation of suggestiveness and persuasiveness in a marketing context seems worth analysing.

The goal of this study is to describe the specific colour terminology found in the cosmetic industry —more specifically, in lipstick colour names—, and the linguistic elements that compose them: whether (or not) these include a numeric reference, a colour description

¹ Naming a bluish-purple wall paint-colour after a colourless abstraction such as “homecoming” reflects how colour naming in marketing is more directed at exploiting connotations (in this case, the positive connotations linked to the returning to a place one holds dear) than colour denotation.

due to their obscurity and also if in-brand repetition occurs and why). In addition, the structural pattern used in the confection of collections is analysed and described. Lastly, colour name (non)transparency is examined as well as the imagery exploited in order to achieve distinctiveness and market saliency. All these characteristics offer a look at the language of colour cosmetics, part of what we pose as English for Beauty, which comprehends the language of personal care (hair care, skin care), perfumes and, the most important for the purpose of our study, the language of colour cosmetics.

1. RESEARCH QUESTIONS AND HYPOTHESES

In order to analyse the names given to colours in the cosmetic industry some research questions are presented:

- (1) Do cosmetic brands use a specific colour terminology?
- (2) Does this colour terminology resemble other colour naming standardised colour systems?
- (3) Do colour names in the cosmetic industry follow any semantic or structural pattern? What mechanisms are resorted to in order to achieve distinctiveness in the cosmetic market by means of the names of colours?
- (4) What terms do cosmetic brands use? Are they transparent colour terms or non-transparent terms?
- (5) What type of colour terms and imagery is used when naming lip products?
Under what major categories are these names lipstick colours named?

With these questions in mind, some hypotheses have been put forward. The first hypothesis states that the Language of Cosmetics showcases specific distinctive characteristics. A second hypothesis poses that non-basic terminology prevails over BCTs in the cosmetic industry owing to their more intricate, connotation-filled and evocative nature. Finally, a third hypothesis maintains that obscure nominal domains predominate over transparent colour terminology in this particular industry to achieve verbal image distinctiveness. These topics or nominal domains either sell a story about oneself (e.g. *qualities, feelings, personality*) or exploit the evocation of exotic places upon application.

2. OBJECTIVES

The main objective of this study is to describe the colour terms found in a lip product sample so as to determine what colour terms are used and the different linguistic elements in a lipstick name (i.e. numbers, alphanumeric names, only names, descriptions (Section 3.1)). Given the marketing context and the intention with which these names are created, connotation may play an important role to the extent of being favoured over denotation. The nature of the imagery chosen, although obscure from a colour point of view, is worth analysing (Section 3.3). Consequently, the degree of transparency in terms of colour information in the sample will be measured (Section 3.3). Additionally, the name-creativity in lip product colour names other attention-grabbing techniques and devices aimed at gaining market salience are also identified and analysed (nomenclatures (Section 3.2) and wordplay (Section 3.3)).

3. METHODOLOGY

In order to answer to the preceding research questions, a manual sample has been compiled from 12 webpages which were used as main data sources. This descriptive study is both qualitative and quantitative. The study below complements and broadens the knowledge on colour terminology in general, and in colour in specialised languages in particular.

Therefore, this task is descriptive of the types of names one can find in a cosmetic context, analysing them from a lexico-semantic perspective. Given the fast pace with which these names are created (and disposed of), a close observation of the colour names used in a marketing context at the moment seems necessary in order to know which potential naming paths to explore in the future in order to maintain distinctiveness in the verbal image of brands.

Once the sample was compiled, the main elements in those names are identified (numeric reference or lack of it, description), the transparency is determined (transparent vs obscure) and the main nominal domains are identified. This, our purpose is to describe these terms from a descriptive optic, focusing on the verbal image of the selected brands, especially on their lipstick colour names.

4. STRUCTURE

This work is divided into two different parts: the first one is devoted to reviewing all the literature regarding the topics at hand so as to pave the way and cement the foundations of the study.

The **first part** of this dissertation (Part II. Review of Literature) introduces the importance of marketing and advertising nowadays (Section 1) as well as of English as a Lingua Franca in a commercial setting. **Section 1** offers a description corporate identity, paying attention to the verbal image of brands. Closely related to that, and therefore **Section 2**, is devoted to naming and branding, where brand naming is introduced as well as what nominal architecture is. Due to the nature of marketing-driven colour names, created with the intention of maximising sales, **Section 2** deals with the marketing side of naming creation and its persuasive intent, specifying name elements in cosmetic products as well as humour and wordplay in advertising is also described here. **Section 3** offers an overview of historical importance of the cosmetic industry is developed: from the historical importance of colour application throughout history, to a close overview of the 20th century explaining how this industry has overcome past economic recessions, the state of affairs currently given the economic downturn due to Covid -19 crisis and the future expectations once we recover from it. **Section 4** focuses on colour and, thus, defines what colour is while presenting different classifications of colour through history that have been -and still are- important to many disparate fields and disciplines like lighting, chemistry, design, photography, architecture, art and design, education, among others. Basic and secondary colour terms are defined and introduced, as well as denotation and connotation of colours, paying attention to its relation to emotion, symbolism and culture-specific connotation. Additionally, colour terminology in marketing is introduced, exemplifying how different colour terminology depending on the field or discipline they are subject to (e.g. *automotive industry*, *fashion industry*, *literature* and others). Lastly, **Section 5** comments on the history and development of English for Specific Purposes and poses English for Beauty as a specific branch inside English for Advertising. Consequently, the characteristics of English for Beauty are developed (transparency, themes and ultimate motivation), as well as a brief revision of the main word formation processes in English (namely compounding and derivation), which are those most relevant for this work) yielding colour names in the cosmetic industry.

The **second part** (Part III. The Study), begins with the objectives (Section 1), the methodology (Section 2) and the analysis of the results (Section 3). The objectives are put forward, followed by the methodology, where the criteria for the sample selection is explained: its design, the setbacks found in the compilation process, as well as the final design. After that, the analysis is developed and the results obtained (Section 3). The analysis is divided into three different parts: a comparison with other standardised colour systems is put forward, paying attention to the elements that create a colour name in cosmetics (e.g. *numbers, descriptions*) (Section 3.1). Additionally, the different types of nomenclatures found in the collections compiled are described (Section 3.2). Section 3.3 describes the different types of colour names individually, describing how transparent colour names are formed and identifying which are the most prevalent non-transparent categorisations. The conclusions and final remarks include future lines investigation (Part IV), the summary (Part V), the references (Part VI), which have aided and guided the creation of this thesis, and the appendix (Part VII) which includes all the complementary tables with all the necessary data to fully comprehend this piece of research.



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II. REVIEW OF LITERATURE

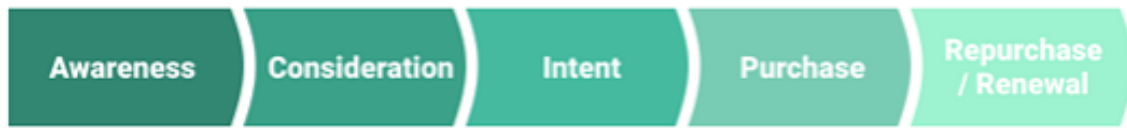
1. INTRODUCTION

The Language of Cosmetics is highly influenced by the aggressive competence present in the beauty market, where extremely similar alternatives are available. Standing out above the rest of competitors is of paramount importance and good marketing campaigns help companies find their place by creating a distinctive identity. Therefore, it is convenient to develop on the importance of advertising and a strong corporate image before tackling the Language of Cosmetic in detail.

Advertising is “the activity or profession of producing advertisements for commercial products or services.” (OED). The language used in advertising is specific and particularly put together so as to boost consumerism in a worldwide society that is suffocated with the ever-increasing quantity of products and services offered to the public. As noted by Skorupa & Dubovičienė (2015, p. 109), “[t]he market today is characterized as being over-competitive, therefore, companies need to ensure that their advertising messages differ from others and highlight the advertised brand”. Products and services need to be presented with a sufficient degree of differentiation in order to avoid being merged into one another and with the objective of creating new needs or heighten already existing ones. In this way, the customer buying cycle never ends and the consumer makes an informed decision when purchasing.

Figure 1.

Customer buying cycle



Note. Taken from Campbell (2019)

Effective advertising is characterised by its simplicity, spontaneity, proper organisation of ideas, brevity, objectiveness, precision, cohesion and fluency (see Romero, 2005; Vasiloaia, 2009, p. 2). Above all, creativity is necessary to capture consumer attention, to generate expectancies, transmit passion and enthusiasm and provide reasons to purchase the product. Skorupa and Dubovičienė (2015, p. 109) argue that the main objective of an advertising campaign is memorability which, in turn, will induce the consumer to buy the product or service advertised with time. In the same way, salient colour names have a similar purpose in the cosmetic industry —and in others like the paint industry or the automotive industry amongst others—, that is, being different enough as to surprise the consumer and redirect their attention to the specific brand marketed. In this way, Geyrhalter (2016) highlights the importance of starting off on the right foot and setting the tone from the very beginning. The brand name is the most long-lasting aspect of the brand with the capability of remaining intact forever. Brand naming is a task that must not be taken lightly, since other aspects can be updated and modified over time, but the trademarked name is the most stable brand feature and unlikely to change. In the same vein, Ries (2002) declares that brand naming is the most important decision a company ever makes, as it will be recognised by that decision the rest of its existence. Thus, the creation of a name is of crucial importance, as it defines the desired brand image. It conveys information about the company: transmits values, sparks emotions, contributes to brand memorability, expresses attributes and benefits and articulates a promise (see Perry & Mankin, 2007, p. 190; Interbrand, 2019).

Globalisation and The Internet have resulted in an overwhelming intensification in the number of brands created in general, but especially in the cosmetic world, and, as a result, the exposure to these brands has increased on a part with it. In fact, it is becoming increasingly difficult not only to retain and memorise brand names from the consumer point of view, but also to create distinctive, original and trademarkable names from the

marketers' standpoint (see Fox, 2002; Ituero & Ituero, 2018). This is further developed in the following pages (Section 2.1).

English has become ubiquitous in the language of advertising. According to Piller (2003, p. 175), English is the most frequently used language in advertising worldwide, as it is the language most used in non-English-speaking countries. In the realm of marketing, English as a lingua franca (see Gerritsen et al., 2007; Montes Fernández, 2007b; Martín, 2009) is employed to convey novelty, trendiness and modernity. In addition, it is intended to foster global communication and understandability (see Pegrum, 2004; Micu & Coulter, 2010), as well as to exploit its symbolic value (see Hornikx et al., 2007) where the goal in question is not comprehension but the exploitation of the associations that the use of the English language evokes:

The mere presence of English associates the product with modernity, quality engineering, exclusivity, professional mobility, international appeal, and other positive concepts, depending on the product category and target audience. (Martín, 2009, p. 170)

The standardization strategy approach in an international market, i.e. applying standardized marketing promotion without any form of adjustment to the particularities of individual local markets (see Vrontis & Thrassou, 2007; Vrontis et al., 2009), is the typical approach in cosmetics colour naming. Advertising takes on many forms beyond advertisements (e.g. *logos, packaging elements, social media interaction, colour names*), and English is present in all of them (see Freitas, 2014, p. 506). The impactful and dynamic connotation-driven aspects of the use of English in such contexts play a key role in the evocation of positively connotated phenomena:

However, more than conveying semantic meanings (which could always be more clearly understood in the local language of the advertisement) the use of English often works in advertising as an index of modernity, globalism and prestige, and it is used as such to position the target audiences according to specific suggested lifestyles. (Freitas, 2014, p. 509)

In the case of fashion and parfum, which are closely related to the French culture and language, luxury items are often advertised in French language. On the contrary, colour cosmetics, especially colour names, are typically English words in

order to be as international as possible. Piller (2003, p. 175) comments on the use of English as a way to convey certain values like modernity and technologic advances: “English is thus not used to associate a product with an ethno-cultural stereotype, but with a social stereotype. Internationally, English has become a general symbol of modernity, progress, and globalization”. There are studies that prove the display of foreign-languages more effective in certain cases with congruent products than with incongruent products². This serves massive production worldwide use the same labels and specifications in the actual product. Nevertheless, each local market is in charge of their adapted marketing campaigns for their country, but the colour names tend to be the same.

On the whole, English is used in an advertising context to sell diverse items, from alcoholic drinks, to technology or sportswear. The connotations and stereotypes associated to this language in Japanese advertising are international appreciation, reliability, high quality, confidence, practical use and practical life style (see Haarmann, 1989, p. 11). Conversely, French is associated with high elegance, a refined taste, attractiveness, sophistication, fascination, charm. Thus, French is used to advertise fashion items (e.g. *watches, handbags*), food (e.g. *biscuits, coffee sweets*), furniture and interior design, and beauty items (e.g. *make-up, creams and perfume*) (see Haarmann, 1989, p. 11). For instance, Haarmann (1989, p. 10) explains how different languages are used in the automotive sector to imply different things. Namely, English is used to highlight good quality and reliability, whereas French is used to stress elegance and Italian to indicate speediness. Sometimes the value of the language per se prevails over the meaning: “[n]o matter whether the target group can actually understand the meaning of a foreign form or not, they will be able to identify the form as belonging to a particular language. They will then transfer the ethno-cultural stereotype about the group most frequently associated with that language onto the product.” (Piller, 2003, p. 172). Both English and French are particularly important in the advertising of the cosmetic industry, as colour names are mainly found in English, but also some in French. This shall be seen in Section 3.3 of the analysis.

² With products associated to that particular language, like parfums and French.

1.1. Advertising language: Functions and characteristics

The language used in advertising is characterised by diverse elements which are combined in the creation of an advertisement to heighten its appeal (i.e. typography and colours in texts or disposition and vectors in images). It shares many traits from poetic language (see Myers, 1997; Cook, 2001; Vasiloaia, 2009), which aims to create effects through language manipulation (e.g. *word choice*, *word creation*) and rhetorical devices (e.g. *rhyme*, *simile*, *onomatopoeia*, and others) to connect with the consumer (see Berman, 2007). Beltrán (2011), who considers himself the first namer in Spain³, is a poet who has evidenced countless times the strong link between word creation through imagination and rhetorical devices.

From the Jakobson's (1975) six functions of language (e.g. *referential*, *poetic*, *emotive*, *conative*, *phatic* and *metalingual*), advertising language combines several of them to a certain degree, depending on the company and the brand image pursued. The conative function is presumably the most prevalent in this language, which directly engages the addressee by means of vocatives and imperatives to persuade them or convince them of the peculiarities and advantages of one product over others. Additionally, the referential function is also present in the descriptions of products (e.g. *ingredients*, *finishes*, *colours*, *performance*, amongst others) and required to introduce the final product. The most interesting one, from the point of view of this research, might be the poetic function, "the capacity of the speech sign, that is, an element of language, to attract attention primarily to itself rather than primarily to the message which it conveys" (Garvin & Mathiot, 2017, p. 787). That is, the use of figurative or rhetorical devices (e.g. *personification*, *alliteration*, *rhyme*, *hyperbole*, *synaesthesia*, *personification* and others), typical of the language of advertising (see Montes-Fernández, 2007; Sternkopf, 2005, p. 201) in slogans and colour names, to attract attention by means of the form and the style. In this way, in the context of lipstick colour naming, some names call our attention by means of evocation, personification, alliteration and others, rather than restricting its use only to denote colour. On the one hand, the phatic function is used to maintain the interaction and

³ Some of his most successful and celebrated names are *AMENA*, which initially was going to be called "Retevisión Móvil", *Rastreator*, *FAUNIA* or *OpenCor* (see El nombre de las cosas, n.d.; Beltrán, 2011).

attention of the addressee (e.g. *hey!*, *hello?*) and the emotive function⁴, to express feelings and attitudes in order to convince the addressee of buying something, on the other.⁵

Leech (1966, p. 123) pinpoints four functions for successful advertising that have an impact on how the language is created and utilised in order to fulfil such aims: (1) attention value, (2) readability, (3) memorability and (4) selling power. Firstly, attention-grabbing language entails an arousal of desirability, interest and curiosity through the breakage of language conventions. This may be done via corruptions or intentional wrong spelling, neologisms, puns, rhymes, semantic deviations, inappropriate language or unorthodox contexts, grammatical solecisms (i.e. grammar transgressions), and others.

Secondly, simple and familiar language creates a closer relationship between a brand and its customers or between a writer and his/her readers, shown by means of informal address terms (e.g. *vocatives*), direct address to the reader through reiteration of the second person pronoun *you*, lack of politeness markers to show a friendly relationship and colloquial expressions. Although every recipient knows that *you* actually refers to an audience of many millions of people, they are still inclined to believe that they are personally being called upon.

Thirdly, memorability is achieved through a high degree of redundancy by means of different types of repetitions and parallelisms. Namely, through the continuous mentioning of the brand name like a mantra, by means of rhymes (i.e. repetition of ending sounds), alliteration (i.e. repetition of initial sound), vowel sound reiteration (i.e. assonance), metrical rhythm (i.e. coincidental rhythmic pattern), grammatical parallelism (i.e. same grammatical structure) as well as semantic (i.e. the repeated use of different words from the same word field is an instance of lexical variation which, at the same time, functions as a repetitive device) and syntactic repetition (i.e. using the same syntactic structure or words from the same word field).

Lastly, a positive outlook and language (see Leech, 1966, p. 141; Caples, 1994, p. 31) affect the selling power. In fact, Leech (1966) mentions positive adjectives being predominant in advertising language, as the exploitation of positive connotations sells.

⁴ Also referred to as *expressive* or *affective function*.

⁵ The metalingual function, also referred to as *metalinguistic* or *reflexive*, is not likely to appear, as this one is related to the code. The language to talk about language.

Thus, negative forms and prohibitions are avoided unless utilised as a surprising effect for memorability, by breaking the rules and conventions. Moreover, the continuous use of slogans, brands and product names equally contributes to the memorability of the product and the related advertising messages. When looking at the language of advertising, Leech (1966) has regarded it as a “loaded language” and Hughes (1987, p. 159) has referred to advertising as “linguistic capitalism”, maintaining the following:

[...] from a linguistic point of view, (advertising is) a dubious manifestation of free enterprise in which the language, the common property of the speech community, becomes a natural resource which is exploited by agencies in the sectional interests of their clients’ marketing programmes. [...] Words have the added advantage of being free for the taking, unlike images and sounds, which cost money to make. (Hughes, 1987, p. 159)

Nevertheless, words are not as free as Hughes (1987) might have thought. Trademarks play an important role in what a company can use, both as a brand name and as denominations for subsidiary products, services and, of course, colour names. This is further developed in Section 2.1.

Regarding the sentence types present in advertising, all of them serve a purpose: (1) declarative sentences are statements used to present the product, either in affirmative or negative form; (2) interrogative sentences are used to attract attention and appeal to the consumer as they resemble a conversation and lead the consumer to buying due to this closeness; (3) dubitative sentences imbue the text with a so-called “counter-aggressive” attitude to surprise an oversaturated consumer who is used to a very assertive advertising, so this type of sentence is opted for just because of its surprising value; (4) desiderative sentences express a desire related to the acquisition of a product or service and (5) exclamative sentences express spontaneity and feelings (e.g. *surprise*, *excitement*, *content*, amongst others). Lastly, (6) imperative sentences have been the most used traditionally to appeal to the consumer but nowadays it is being surpassed by the interrogative sentence, as representative of a symbolic conversation between the seller and the customer. In the same vein, rhetorical questions, which do not require an answer, are devised to attract attention as well (see Romero, 2005, p. 212).

With reference to adjectives, there is a tendency to the creation of hyperbolic texts where adjectives are used to emphasise the qualities of the product or service. Especially, *new* as an all-rounder adjective very present in relaunches (see Romero 2005, p. 220). If there is presence of negative adjectives, they are either selected to call for attention or to negate them, therefore attracting attention as well (see Romero 2005, pp. 218-219). The most frequent adjectives can be grouped into (1) tech innovation vs. tradition, (2) authenticity, (3) nature and sophistication, (4) uniqueness vs. generality, (5) happiness, (6) pleasure and (7) beauty (see Romero, 2005, p. 219). In the search for these hyperbolic texts, some strategies are implemented, like modifying adjectives with adverbs to intensify, adjectives with prefixed classical combining forms, the use of the superlative and comparative forms, and the repetition and/or reduplication of the adjective in the same sentence (see Romero, 2005, pp. 220-222).

1.2. Corporate image: Visual and verbal identity

According to Interbrand (2019), over 28 million trademarks are actively functioning currently and more than 200 million URLs are registered; numbers that keep growing rapidly, which entails an effort when creating and conceiving names that are linguistically available but not trademarked yet. A trademark is much more than a name, it is a combination of meanings, experiences, personal perceptions, feelings and beliefs associated to a name that represent a company (see Ituero & Ituero, 2018). All these meanings and values that create a coherent and carefully crafted look and feel are gathered throughout the years (see Martenson, 2007). Not only words can be trademarked, but also shapes, colours, colour combinations, patterns, sounds, holograms and combinations from the previously mentioned (see EUIPO, n.d.).

Brand identity comprises all the meanings created through different means which make it unique. These meanings are two-fold in nature: (1) immutable, that is, the main promise of the brand, and (2) mutable, those that ought to change in time to keep up to date with the present times (see Martín, 2009, p. 79). Allen and Simmons (2003, p. 113) point out that after the 80s, the term *brand* acquired the meaning that the concept *corporate identity* once had and, therefore, was used interchangeably as a synonym of “the total experience offered by a company to its staff, customers and others, a heady and distinctive concoction of intangible promises and tangible attributes and benefits.” Consequently, brand image is an assembly of several identificatory factors, such as personality, values, character,

image portrayed, brand name, logo, packaging, advertising, in-store music and aroma, staff uniform, relationship with customers through customer service, through social media, and others, to achieve distinctiveness and stand out from potential competitors.

The spectrum of brand personality traits can go from feminine to masculine, playful to serious, luxurious to affordable, modern to classic, youthful to mature, loud to subdued, according to Ellis (2018). Thus, in the context of cosmetic companies, the names given to colours play an important part in the overall brand image of a company. Dvornechuck (2019, p. 11) mentions five main brand personality types according to what they represent or make the consumer feel: (1) excitement, (2) sincerity, (3) ruggedness, (4) competence, (5) sophistication. Similarly, Wheeler (2009, p. 31) mentions nine ideals which comprise brand identity, namely, coherence, meaning, vision, durability, differentiation, authenticity, commitment, value and flexibility (see Figure 2).

Figure 2.

Brand identity ideals



Note. Taken from Wheeler (2009, p. 31).

Products in cosmetic brands are fairly similar in terms of finish, ingredients, packaging, colour range available, and many more, hence the difference between brands may not reside in the products themselves, but in the product's names (see Dvornechuck, 2019, p. 5; Ries, 2002, unit 9). This reinforces the notion of language and words influencing people, creating sensations and dictating a narrative.

All those characteristics and features that make a company are singled out by Martín (2009), that provides sixteen identity sources within brands that contribute to the overall

brand image: (1) the product itself, including its packaging, design and technological innovation; (2) the price, that is, to which tier does the brand belong (i.e. affordable, mid-range, luxe); (3) the retail point, where you can acquire the product; (4) the advertising featuring famous celebrities, collaborations; (5) the logotypes, imagotypes⁶ and other symbols; (6) the slogan, which are burnt into our minds; (7) the potential sponsorships; (8) the corporate colours; (9) the corporate music or jingle; (10) the corporate scent; (11) the employees and the way they are dressed; (12) the real people as brand identificatory, that being the founder of the brand or a celebrity; (13) the country of origin; (14) the corporate's ethics and values; (15) their clients themselves and, finally (16) the brand name, precisely the feature we are most concerned with. It is one of the most important features, if not the most, as only corporate colour or scent may fail to properly identify a brand on their own, while a name surely can. As already stated, the brand name is the most constant and stable trait in a company (see Ries, 2002; Geyrhalter, 2016; Pinillos-Laffón et al., 2016), it is designed to stand the test of time, be durable and not tweaked or changed as other nameable products or, in our case, colours. It is the most repeated element in advertising, being part of slogans, and the key element in Internet searches (i.e. SEO).

Any company, product, service or anything else will make little progress if it cannot show what it is about and why it is different. Showing this means having a purpose behind the way names are created and used, the creation of logos and symbols, the uses of colours and typography, illustration and photography, pattern, style and the use of language. (Allen & Simmons, 2003, p. 115)

On the one hand, the visual identity of a brand is the sum of consistently and coherently designed graphic elements (e.g. *logo, colour, typography*) that identify, represent and promote an easy recognition of any given brand. On the other hand, the verbal identity of a company is constructed through wording, that is, all the language the customer encounters prior to acquiring products and/or services and once acquired. From the name to a naming system for products, sub-brands and groups, a strapline, the description of ingredients and instructions, and many more. Just as one person has its common vocabulary that uses on a daily basis, brands also have such verbal identity that makes them unique. Therefore, corporate identity is composed of both verbal and visual identity,

⁶ Imagotype is defined as “[t]he combination of graphic, icon and text, that maintains its function and individual characteristics such as Adidas and Nike” (Davies, 2020, para. 20).

they inevitably need each other, as in Fernando Beltran's words in his interview with Várez (2004, p. 151) "the namer names, the designer de-sign-ates".

From a naming standpoint, losing strength of mark is the worst-case scenario for a company. This consists on losing brand distinctiveness by transforming a trademark into a common generic brand name where "the mind treats a generic or common word as the name for a category of things, not as one particular thing or brand." (Ries, 2002, n.p.). For example, the tissue paper brand Kleenex is widely-known for undergoing loss of strength of mark and referring to the whole category of tissue paper regardless of the company. Many more corporations (e.g. *Xerox*, *Aspirin*, *Taser*, *Post-It*, *Band-Aid*, *Chapstick*, *Q-Tip*) underwent this process of loss of strength of mark (see Abadi, 2018; Butters, 2007, p. 510; 2010).

Companies can be identified through their naming techniques; thus, naming is an identifiable brand trait. For instance, *Ikea*'s product names are always Scandinavian, which confers them with identity, distinctiveness, coherence and consistency; Ben & Jerry's differentiates from other more elegant and decadent brands (e.g. *Häagen-Dazs*, *Carte D'Or*) which name their flavours in a more "traditional" way, with descriptive names referring to widely-known flavours (e.g. *strawberry cheesecake*, *banana chocolate*, *mango sorbet* or *dark chocolate & almonds*), whereas Ben & Jerry's flavour names are closer to the paronymic quirkiness (e.g. *Karamel Sutra*, *Urban Bourbon*TM, *Minter Wonderland*TM, *Chocolate Cookie EnlightenMint*, *Americone Dream*[®], *Oat of This Swirled*TM) or rhymes (e.g. *Chunky Monkey*[®], *Chubby Hubby*[®]) that can be found in some ranges within the cosmetic industry. Much like with gelato companies, where flavours names are enhanced or rather embellished to call for attention, colour names in cosmetic brands are frequently adorned and carefully put together to stand out from the rest of products offered. These names go beyond mere denomination, to exploit wordplay, evocation and connotations (see Romero, 2005; Beltrán, 2011; *El nombre de las cosas*, n.d.).

1.3. Influencers as catalysts in the marketing of cosmetics

Social media has proven to be a turning point in the transmission of information between strangers across the world and in the intensification of contact between people, languages and culture. The Internet as a whole has been the main contributor to the spreading of

content and bridging cultures in this century. The easy access to information anywhere at all times has made the coming together of individuals regardless of their differences in culture, customs and traditions possible. Thus, it is safe to say that the Internet has boosted globalisation and minimised cultural differences —or at least it has minimised the gap feeling between cultures— among people from different countries which is visible in the shared knowledge that we have nowadays.

Content creators in social platform like YouTube, Instagram, TikTok, Twitter and others are also called “influencers”, that is, “someone who affects or changes the way that other people behave, for example through their use of social media” (Cambridge Dictionary Online, 2018). Chandler and Munday’s (2016) definition for social influencer is fairly similar: “key individual with an extensive network of contacts, who plays an active role in shaping the opinions of others within some topic area, typically through their expertise, popularity, or reputation”. According to *The Oxford Dictionary Online* a YouTuber is “a person who uploads, produces, or appears in videos on the video-sharing website YouTube”. These are also considered influencers more often than not, as they combine their presence in YouTube with their active existence in many other social platforms that serve them as a far-reaching tool to get to as many people as possible and direct them to their main social platform, YouTube. This free video-hosting platform was created in 2005 and, since its birth, it has shaken up the marketing standards. Designed primarily for ordinary people to share content in video format, it has created personalities which are comparable to celebrities, as their exposure achieved thanks to platform has confined them with fame, influence power and money.

Traditional media advertisement has been prominent for the last 20 years, where the company had a specific budget to spend on a marketing campaign. The steps of a marketing campaign involved working with many professionals in tasks such as initial planning for the campaign, renting a studio space with good lighting and fitted for the atmosphere that was intended to create for the advertisement, renting the equipment (e.g. *cameras, lights, decoration for the space*, amongst others), employing a videographer and photographer, having a producer, hiring the models, and therefore, their hair and make-up artists to work on them, contacting an editor to work with the raw video footage and, of course, counting on assistants to make sure everything runs smoothly. Once the finished commercial is created, it must be shown in advertising spaces such as TV

networks, popular channels, or during special events such as the Superbowl, as “[t]raditional media is all about reach” (Hanna et al., 2011, p. 267).⁷

Nevertheless, when influencers come into play, the marketing expenses decline tremendously: there are no studio space expenses as the YouTubers already film in their own space and their viewers are already attracted and accustomed to that set up when they willingly watch the videos. In the same way, brands do not have to pay for the equipment because it is already in the influencer’s possession: that which the influencer has purchased to perform their work. There is no need for a videographer, a photographer, an editor, nor a model, as the YouTuber is already in charge of those positions. Once the video is produced and the final product is created, there is no advertising space costs involved because the influencer’s YouTube channel is already getting viewed by millions of people. Channels have their own audiences and, if they do well, they can end up in the trending YouTube page, where they even get more exposure. As Hanna et al. (2011, p. 272) puts it: “[u]nlike traditional media that are often cost prohibitive to many companies, a social media strategy does not require astronomical budgeting”. This has led to the popularity and rise of the YouTuber marketing over the last few years, especially in what is called “the beauty community”, all the channels devoted to sharing make-up advice (see Androulaki-Ralli, 2015; Graves & Lee, 2017; EY, 2019).

According to Durkee (2020, para. 1), influencer marketing spend is “expected to rise to \$15 billion by 2022—an increase of +87.5% compared to 2019”. Even though the costs of both traditional and YouTuber marketing techniques are dissimilar, and even if brands expend much less money with influencers, they are in fact reaching a demographic that is already very keen on make-up and that may be much prone to purchasing a product than a general target watching TV or the Superbowl. In other words, viewers reached through this means are probably already inclined to purchase a certain type of make-up product, but with the assistance and information provided by the influencer, they are given valuable information from a source they know and trust. Thus, when the time comes, if the product shown performs well in the video, the consumer may purchase it in the end.

⁷ Taken from https://www.youtube.com/watch?v=pRwr5W69Ju8&ab_channel=JamesCharles [Last accessed 03/08/2021].

Consequently, this type of advertising is incredibly efficient and cost effective for cosmetic brands in particular.⁸

Some of the many advantages companies might experience through the use of influencers and the channel YouTube are sales promotion, increasing traffic on the company's website, creating awareness and brand recognition, obtaining new customers, reaching niche audience, maintaining good relationships with the public, creating good corporate image and reputation, gaining a competitive advantage over the other companies, maintaining lasting relationships with existing customers and communicating valuable information to the public, to name a few (see Ivanova, 2017, p. 20; Yesiloglu & Costello, 2020). According to Geirinhas (2014, p. 24), “[m]arketers must target viral consumers and opinion leaders who are interested in the products offered by the firm in order to increase the network of members involved in the campaign and their respective forwarding rates.”. Precisely, that is exactly what an enthusiastic influencer is: an opinion leader, a role model, a world shaping person with a high reach power due to their exposure in different social platforms. In sum, they could be considered a perfect sales person for a brand. It must be borne in mind that the YouTuber will draw website views regardless of being the face representative of a brand or not. Even if influencers do not collaborate with brands, do no sponsorships or have no relation with brands altogether⁹, they may serve as catalysts for those brands. Their main job is to feature products used or liked and showcase the products that work for them, even if they do not get paid for product placement.

Internet-based media expands marketing's ability to move consumers from awareness to engagement, consideration, loyalty, and advocacy. While the use of traditional media constitutes a trade-off between reach and consumer engagement, social media enables both reach and engagement through judicious use of all formats and platforms. (Hanna et al., 2011, p. 268)

In actuality, many YouTubers could make significantly more revenue through brand deals and branded content than they do from running advertisements, before or during their

⁸ Taken from https://www.youtube.com/watch?v=pRwr5W69Ju8&ab_channel=JamesCharles [Last accessed 03/08/2021].

⁹ For example, Tati Westbrook, known to be a blunt and straightforward makeup reviewer, has often stated that she does no sponsorships to maintain the trust of her followers. Taken from <https://www.youtube.com/c/Tati> [Last accessed 13/01/2022].

YouTube videos, especially if they are in the beginning stages of their career (see Durkee, 2020). Everything from a YouTuber's videos to tweets, Instagram photos and videos can be transformed into strategically planned marketing campaigns. Being that YouTube, the video game streaming Twitch platform and, most recently, TikTok have been accumulating many viewers recently, advertisers naturally want to profit from them too.

The fact that videos may be sponsored in any of its ways is said to not change the reaction from the consumer if the sponsorship is acknowledged. According to Baramidze (2018, p. 38), “[a]s long as the video is high quality: it is well edited, HD, creative, the YouTubers personality is favourable and so on, for the students it is still acceptable to watch the influencer videos. [...] therefore for the brands it should be the green light to start partnering with the influencers”. Even though the consumer reaction may be neutral—as it is in Baramidze's case (2018) in Lithuania and Georgia—and partnering with companies is not a sign of mistrust, it does not always translate in a dramatic boost of sales. That is, “incorporation of the influencers would not necessarily raise conversions and sales of the products which are high in awareness and knowledge. But unknown new products would be introduced to the markets and therefore indirectly the sales can be affected” (Baramidze, 2018, p. 39). That is the case of videos such as *hauls*, where YouTubers show products that they have recently bought; *PR unboxings*, where they unbox PR packages sent to them with early launches for them to try before anybody else; *first impressions videos*, where YouTubers showcase the use of products for the first time and document their reaction to them, among other typical videos found in the beauty community. Hence, influencers provide consumers with valuable information even before the product is available for the consumer. This is particularly convenient when compared to the pre-social media era, where one was obliged to try the product for oneself or trust the word of mouth of a friend or acquaintance. Nowadays, a review showing how the product works is available early enough, so that the influencers can create a buzz that lingers and plants a seed that will root just in time for the consumer to buy when s/he needs the product. Just as what Geirinhas (2014) comments regarding the Starbucks case, it is very difficult to translate all the Internet buzz (e.g. *likes, shares, pictures, mentions*) into real numbers and sales in marketing terms. However, when a product is showcased, explained and/or described, the product has been introduced. An informed consumer may not buy a make-up product or coffee right away, but it is more likely to do so if, when needed, the customer is acquainted with it. In the same way, due to the nature of YouTube,

where videos are not fleeting unlike TV advertisements, a product featured in a video that is high in awareness might be forgotten after some time owing to the constant flow of new products introduced seasonally in the market. Notwithstanding that, they are not erased but rather stored in a timeline manner, making them accessible to consumers, where they can always reach them and revisit them. Thus, in the long term, influencer marketing can be seen as a never-ending marketing move.

Although there is no clear way to exactly know how much a person considered to be an influencer can affect the sales of a product¹⁰, range or brand altogether, it is important to reinforce the idea that they are experts on their field. The fact that they mention a product to their audience, that they use it and demonstrate how it works or even stating that a product exists, raises consumer awareness, as mentioned before. That is of great importance in a saturated market where product differentiation is decisive. Regarding their power to reach audiences, Baramidze (2018, p. 43) also mentions the importance of an English-speaking influencer as a marketing strategy for brands because of their higher population reach: “if the language used by the influencer is not as widely spoken, the people who do not understand it are automatically being excluded from their market, which becomes narrower”.

One of the things YouTubers have improved in the marketing of cosmetics is engaging the consumer with the product. How many times have we encountered and overlooked a

¹⁰ Baramidze (2018, pp. 44-45) comments the following regarding influences marketing:

[there is] no clear way to measure the return on investment of the influencer marketing, one way is to use affiliate marketing elements and let the influencers have affiliate/discount codes and count the number of sales implemented with their individual codes, but overall the issue remains. Some say the ROI can be as much as 11 times the investment and others say the number is smaller. Though there is no clear way to measure it. [...] Also, it is possible that the brand might not receive the increase in sales immediately, but instead they can experience the growth of their social media channels, or more traffic on their website, more awareness and knowledge in the audience. How is it possible to measure whether the value that the brand received from the influencer was adequate to the investments made? This question also exists and there is no clear answer to it. It is possible to experience the growth of the social media channels and after a certain amount of time the increase of the sales, and how is it possible to determine whether it is because of the influencer, or because of the reasons independent from this strategy? Also, the raise in awareness does not necessarily mean that there was a raise in brand liking too. It can happen that after sending the products to the influencer for the review purposes, the brand might receive some negative exposure too, which might have an impact on the level of liking of the brand. Therefore, it cannot be said that incorporation of the influencers is always a beneficial strategy. It should be determined what are the goals of the brand and what are the KPI's before starting the influencer marketing program. If the brand is trying to improve their reach or engagement, relevant factors should be controlled and measured. If they are trying to improve their number of sales, again, the affiliate strategy can be incorporated. Though, it remains a challenge to determine the ROI of influencer marketing programs. (Baramidze, 2018, pp. 44-45)

product that we either did not see a use for or did not know the purpose of, and, thus, missed how useful and convenient it was. This is what YouTubers do: they introduce showcase and explain the product in a way a friend of yours would do. As stated in Geirinhas (2014, p. 14) “consumers are more likely to delete a message when they know it is from a marketer than when it comes from a person they know”. Consequently, we could regard YouTubers as a convenient marketing tool, especially in the beauty realm (see Yesiloglu & Costello, 2020). In a make-up video, where products are reviewed and tested, every single facet of the product is taken into consideration: packaging, scent, swatches of colours, application methods, texture and performance of the formula, product longevity and, what is of key importance for our study, the mentioning of the name of the colour out loud. In a market where firms face “the threat of rivalry from other firms which produce close substitutes to their own range of products, firms advertise to reduce the product substitutability and possibly create a new market for their products” (Geirinhas, 2014, p. 6), they may repackage, reformulate and rename certain products that are in the market for a long time to achieve some sense of newness (see Pallingston, 1999). Thus, companies constantly come out with new products and colours that necessarily must be (re)named accordingly to the range the product belongs to and to the themed collection the product is placed in.

This scenario of great productivity creates an overflooded market where many extremely similar products coexist and where reducing substitutability becomes a challenge. Firms also collaborate with influencers and even films and TV series to create additional thematic collections that are released during the year. Therefore, any detail that differentiates a product from its competitors is a valuable trait. This aligns with Jaakonmäki et al.’s (2017, p. 1152) remark: “[...] it becomes increasingly difficult for companies to stand out from the crowd enough to engage their audiences.”. This reinforces the idea of a needed throughout marketing strategy when launching products. Any characteristic can make the consumer engage, in consequence, it becomes of key importance not letting any facet to luck, from the packaging to the names so as to be as eye-catching and differentiating as possible. In this dissertation, the focus is on colour names and, although many products might share colours names, there has been a recent trend to name in unordinary ways in order to attract consumers, as shall be seen in the analysis (Section 3).

1.4. Final remarks

Section 1 has covered the importance of the English language in marketing and advertising in general and, more specifically, in the cosmetic industry. French is also present, although in a lightly less prominent way, when compared to perfumes. As mentioned, brand creation is faster than ever, especially in the beauty realm where the standardization strategy approach in an international market is the norm. An overview of the advertising language and its search for (1) attention value, (2) readability, (3) memorability and (4) selling power has been put forward, as well as an explanation on how brand image is created visually and with all the language a company uses. Additionally, many more elements beyond the names of products and services can be trademarked in a company. As developed, influencers play an important role in the rise of the beauty community and in the relevance that colour names have acquired with time when they mention them in make-up tutorials in different social media platforms. Although a few notes on branding and naming have been introduced, the following section covers these matters in detail.

2. BRANDING AND NAMING

2.1. Brand naming: Definition and characteristics

Brand naming could be defined as the task of assigning a name to a particular business. As a recent discipline that started in the 80s (see Danesi, 2011), Gómez (2018, p. 201) also remarks the nature of naming as being rather new and with room to explore: “*el naming es una disciplina todavía bastante virgen, en la que aún hay mucho campo por explorar*” [naming is still a fairly virgin discipline in which there is still a lot of room to explore]. A name is “a word or set of words by which a person or thing is known, addressed, or referred to” (OED) whereas a brand name is “a name given by the maker to a product or range of products, especially a trademark” (OED).

Although the naming industry is focused on brand names, these tips and techniques put forward to denominate brands could also help with the ideation of product’s names and, more importantly and in line with this piece of research, with the naming of colours in a marketing context. Beltrán (2011, p. 55) lists a myriad of features, characteristics or factors to take into account when searching for a “good” brand name. The name should

be: (1) concise or rather synthesized, (2) easy to pronounce, (3) euphonic, (4) easy to recall and memorise, (5) long-lasting, (6) devoid of negative connotations in different geographic markets, (7) descriptive, (8) vocative, (9) suggestive, (10) the bearer of positive values and attributes, (11) easily declinable in sub-brands or subproducts (i.e. brand architecture), (12) original, (13) trademarkable, (14) with personality and (15) a strong potential for graphic and advertising communication assets. Wheeler (2009, p. 21) also comments on the seven qualities of an effective name: (1) meaningfulness, this refers to the quality of the name in communicating a message that supports the overall image of the company; (2) distinctiveness, this means the name is unique as well as easy to remember and pronounce; (3) future-oriented, it has the quality to stand the test of time; (4) modular, in the sense that the name lends itself to brand extensions; (5) protectable, in other words, a trademarkable denomination; (6) positive, that is, devoid of unwanted negative connotations; and (7) visual, that is, it has the potential to have a graphic representation. Other authors like Saiz (2012), Sainz (2014) and Ituero and Ituero (2018) to mention a few, coincide with the previous quality enumeration to find an appropriate and successful name. Nevertheless, in the overflooded market context we have today, as explained in Section 1, it is increasingly difficult to find two syllable words that are not trademarked already. Therefore, two of the main obstacles in brand naming are the unavailability to trademark and the difficulties to translate globally, as shall be seen in Section 2.2.

With all these strategies in mind, different types of brand names are created, according to Danesi (2011): (1) manufacturer names, which are eponyms that refer to the person who creates the product (e.g. *Armani*, Giorgio; *Gucci*, Guccio Gucci; *Chanel*, Coco Chanel); (2) fictitious character names, also known as “portrait names”, which are names created after specific qualities and characteristics (e.g. *Mr. Clean*, *Barbie*); (3) descriptor names, which describe qualities of products and services (e.g. *Air Fresh* for an air freshener); (4) suggestive names, denominations exploitative of evocations and allusions to lifestyles and psychological domains (e.g. *Acura* for a car, suggesting *accuracy*); (5) iconic names, which would be a subcategory of suggestive names, but centred around iconicity, especially phonetic iconicity (e.g. *Ritz Crackers* resembles the sounds that crackers make when eaten); (6) metaphoric names, with examples like all the cars named after animals because of their qualities, as seen in Section 2.3.2 (e.g. *Viper*, *Mustang*, *Cobra*) and (7) symbolic names, which entail “the use of letters, numbers, acronyms, reflecting an

“Internet-savvy code”” (Danesi, 2011, p. 183) (e.g. *Xbox*, *2bFree*). Similarly, Wheeler (2009, p. 21) mentions the following types of names: (1) “founder name”, equivalent to Danesi’s (2011) “manufacture names”, that is, companies named after the founders; (2) “descriptive names”, which communicate the intention of the company (e.g. *Toys “R” Us*); (3) “fabricated names” are made-up denominations for brands (e.g. *Xerok*, *Kodak*); (4) metaphoric denominations (e.g. *Nike*); (5) acronyms (e.g. *CNN*, *DKNY*); (6) “magic spell”, with spelling alterations that favour distinctiveness and the protection of the name (e.g. *Netflix*); and (7) combinations of the previously explained types of names (e.g. *Cingular Wireless*, *Citibank*, *Hope’s Cookies*).

Descriptive brand names are often discarded due to their difficulty to trademark and because they are expected and, therefore, humdrum (see Wheeler, 2009, p. 21). Nevertheless, abstract names need from external aid to build in the meaning for the brand. What needs to be highlighted is the fact that no naming strategy, method or type is better than the other. It all depends on the product, service or, in our case, colour to be named, the characteristics that the companies wish to bring to the forefront. In the case of colours, generic BCTs or MCTs are unlikely to be able to be protected, whereas other more obscure or with certain amplifying functions could be trademarked.

As previously explained, many aspects are demanded from these brand names that are conceived as one of the most long-lasting and recognisable elements in the brand image of a company (Section 1.1 and 1.2). In order to tackle this matter from the opposite point of view, Martín (2009, pp. 223-241) gives directions and provides us with a top ten criteria not to follow in order to name companies. Among the most valuable pieces of advice provided are, for instance, the avoidance of derivatives made up of an affix (i.e. prefix or suffix) or a syllable from the local town in which the company is going to be set. This may result in future problems, if the company decides to move to some other place later on. Some examples by Martín (2009, p. 228) include the following companies using *-mur* (i.e. from Murcia) in a postponed position, which evidence a loss in distinctiveness (e.g. *Artemur*, *Audimur*, *Cozemur*, *Viamur* or *Walpamur*, among others) Some other examples we gathered use *Mur-* blended in with other terms like *señal* or *flor* (e.g. *Murseñal*, *Murgaca SA*, *Murflor SL*). Along these lines, following naming trends such as the previous one or others like going for an Italian feel (e.g. *Martinelli*, *Ricardelli*) (Martín 2009, p. 236) also leads to a loss of distinctiveness.

Additionally, Interbrand also shares a list of the 10 most common naming mistakes (see Interbrand, 2019) that include not giving it the importance it deserves, going for more transparent, safe, easily understandable names in fear that it will be easier to sell and cheaper to advertise and to avoid risks. In order to differentiate a brand from the myriad of others in competitive market, emotional connection is sought-after. In addition, it is highly advisable to pay attention to linguistic restrictions by carrying out a global linguistic evaluation to avoid undesired results derived from the selection of a “bad word” in another language (see Section 2.2).

Other naming guidelines provided by Interbrand (2019) include having an open mind when naming, that is, working with a wide possibility of names rather than approaching naming narrowly. The worst problem nowadays seems to be the availability of names from a legal perspective (i.e. trademarks). Thus, if the preconceived idea is not possible, all subsequent options may lead to failure to meet expectations, as the options in our mind were reduced from the beginning. As mentioned in Section 1.2, over 28 million trademarks are currently actively functioning and more than 200 million URLs are registered (see Interbrand, 2019), so chances are a percentage of the names created in a first brainstorming are to be discarded for being already trademarked and in use.

Fox (2002, p. 13) predicts that future brand names will sound more technical or “strange”, not only because that specific feature will facilitate their trademarkedness worldwide, but also owing to marketers no longer being in charge of the naming task. This role is sometimes transferred to the entrepreneur itself or other people which may not be fully trained to develop such task (see Section 5.2, with CEOs in charge of naming). Additionally, another reason for the search of a technical or strange name is the fact that virtually every two-lexeme word is already trademarked, that is, many good names are already taken. Along these lines, Klink (2000, p. 5) highlights the added difficulty of creating new brand names with the exposure and quantity that exists to date. Nevertheless, creative and original names can and will continue to happen if effort by marketers and naming experts are made. Other predictions by Fox (2002) include an increase of brand names starting with the letter *x* due to its registrability aspects, coinage of brand names, maintenance of simplicity, more importance devoted to logos and other recognisable traits (i.e. colour, typography, icons, symbols).

2.2. Unexpected naming choices in marketing

In order to fully comprehend the importance and influence of naming in marketing it is necessary to be aware of how naming failures in different sectors may affect brand image. Globalisation entails different translation and connotation problems and difficulties derived from internationalisation. Thus, it is imperative that potential negative associations or connotations in other languages —and if not in all of them, at least the ones more interesting for your market— are checked before committing to a name.

The automotive sector is known for their naming failures in the matter of connotations in foreign languages. While their semantic architecture is powerful and homogeneous (i.e. themes, alphanumeric denominations), they have several connotation and translation issues dealing with taboo topics (see Piller, 2003; Miller, 2015; Perfectionist, 2017). For example, the presence of sexual connotations in foreign languages, such as the case of Hyundai *Kona* and Opel *Ascona*, (i.e. “cona” is a vulgar word to refer to female genitalia in Portuguese and Galician (see Navarro, 2018)), Ford *Pinto* (i.e. “pinto” being small penis in Brazilian), Mitsubishi *Pajero* (i.e. “wanker” in Spanish), Mazda *Laputa* (i.e. “the prostitute” in Spanish); scatological topics, like in Nissan *Moco*, (i.e. “bugger” in Spanish), Volkswagen *Vento* (i.e. “fart” in Italian); death, such as in AMC *Matador* (i.e. “killer” in Spanish) or even underperformance connotations like the Daewoo *Espero* (i.e. “I hope/I wait” in Spanish), the Lamborghini *Reventón* (i.e. “tire puncture” in Spanish) or Chevrolet *Nova* (i.e. “It does not work” in Spanish). Some translation problems appear as a result of relying on “Frenchness”, sometimes even ungrammatical French is used for the sake of connotations (see Piller, 2003). See, for example, the Toyota *MR2*, whose pronunciation in French is rather similar to their word “merde”; the Audi *TT Coupé*, very similar to “tete coupé”, in other words, “beheaded”; or the Renault *Le Car*, “the because” in French. This evidences that relying on “Frenchness” at any cost is not always worth it (see Sandri, 2013).

Nevertheless, name failures are not confined to the automotive context, and the realm of medicine offers some unintended laughable examples of naming fails for medicines. Navarro (2018) provides more examples, like the terminal cancer analgesic called *Prefin* (i.e. “before the end” in Spanish), which predicts a fatal ending, or *Pollon* (i.e. “big cock” in Spanish) to treat erectile dysfunction. As can be gathered from the aforementioned

examples, naming should be given the upmost importance in the creation process of any product or service.

If we turn to questionable colour naming choices, there are instances where the election of a name may not be as thought-out as it could have been, either in terms of connotation or denotation. On the one hand, the wall paint company Benjamin Moore¹¹ called two shades in their range *Mayonnaise 2152-70* for an “off-white, yellow-based mayonnaise” and *Nacho Cheese 2018-40* for a shade defined as “mid-tone orange”. Even though these names belong to one of the most typical transparent themes to name colours, that is, food and beverages, most probably they will not elicit elegant and sophisticated connotations in the consumer. Undoubtedly, these unusual names caught our attention, but it would be convenient to test whether or not they enjoy the same popularity in terms of saleability as other—in principle—more favourable foodstuffs, such as, *Mascarpone AF-20* and *Citrus Blast 2018-3*, similar shades by the same brand. On the other hand, the inclusion of an adverb modifying colour, like *Potentially Purple 640A-3* by the company Behr¹², leads us to wonder whether or not they were sure about the hue name they were selecting.

The cosmetic industry has also experienced vicissitudes and repercussions due to colour naming over the years. Specifically dealing with lipstick colour naming, Pallington (1999, pp. 109-110) comments on the striking decision taken by Urban Decay when naming their lip products with terms that garnered some attention, such as *Asphyxia*, *Plague* or *Acid Rain*. Nonetheless, it seems that naming lip colours with unappealing names was something done before, as she mentions some names catalogued from 1580 to 1620 named like *Dying Monkey*, *Resurrection* or *Mortal Sin*. Another cosmetic brand which has received criticism due to the offensive nature of their colour names is KVD Beauty¹³, for releasing lip products with names such as *Underage Red*, or *Celebutard* (i.e. a blend of *celebrity* and *retard*). Even though the owner at the time, Kat Von D, explained that *Underage Red* referred to a bold, unapologetic and rebellious hue she associated to her teenage years, the elicitation of sexualization of minors resulted in an unstoppable backlash (see “Kat Von D Responds to Controversial Lipstick Name”, 2018). *Celebutard* was even pulled from retail due to the fact that Developmental Disabilities organisations expressed their dismay and consternation (see Blum, 2013). This evidences and reinforces

¹¹ Taken from <https://www.benjaminmoore.com/en-us> [Last accessed 13/01/2021].

¹² Taken from <https://www.behr.com/consumer/ColorDetailView/640A-3> [Last accessed 13/01/2021].

¹³ Formerly known as “Kat von D Beauty”.

the importance of colour names for a company's image in the cosmetic industry and how much thought and care must be put into their selection.

In conclusion, finding a universal name—for a brand, service, product or colour—suitable for every country and culture seems to be an arduous task, hence the tendency to curate different car names for different countries by the automotive sector. Nevertheless, colour names normally follow a standardization strategy approach in an international market, as mentioned in the introduction (i.e. applying standardized marketing promotion without any form of adjustment to the particularities of individual local markets) (see Vrontis & Thrassou, 2007; Vrontis et al., 2009). Consequently, reflection is key in respect of colour naming to select the most appropriate name for a cosmetic product, regardless of the fleeting nature of these make-up collections.

2.3. Nominal architecture

The conception of appealing and evocative colour terminology can be considered as influential for a company's brand image as other key advertising elements, such as packaging ideation, colour range selection and social media (re)presentation. Undoubtedly, words are powerful and do sell, which makes them particularly convenient for similar cosmetic products in a very competitive market.

Within branding, nominal architecture is a discipline whose main objective is to analyse the relationships between the names a company gives to ranges, products, subproducts, services, and, over all, anything they create (see Martín, 2009, p. 283). Wheeler (2009, p. 22) defines brand architecture as “[t]he hierarchy of brands within a single company.” She adds “[t]he interrelationship of the parent company, subsidiary companies, products, and services should mirror the marketing strategy. Bringing consistency, verbal and visual order to disparate elements helps a company grow and market more effectively.” This architecture can be seen as a marketing strategy used to provide with coherence and rationality to all the elements in a company. That includes not only linguistic elements, but also design and typography, colours, and others. According to Martín (2009, p. 284), the nominal architecture of a brand is constituted by syntactic, semantic, grammatical and orthographic nomenclatures. Although nomenclature is a branding term, in linguistics these would be parallelistic structures that organise sub-brand, services, products and, in

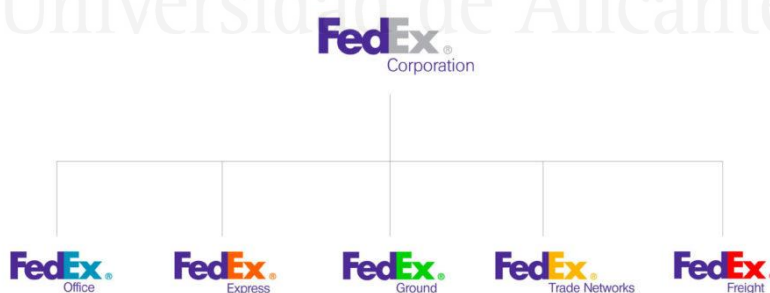
our case, colour names. Therefore, in this study we will use both “nomenclature” and “structure” in order to refer to the parallelistic traits found cosmetic collections.

2.3.1. Syntactic nomenclature

According to Martín (2009), the syntactic nomenclature consists of the repetition of the most identificatory element, the brand name, and other transparent and meaningful terms in order to create parallelistic compound names. In this way, *FEDEX* (formerly *Federal Express*), the American multinational courier delivery service company, decided to change more than a hundred names for services to be carried out through this architecture in order to avoid acronyms —after a naming study that yielded the acronym as highly obscure and incomprehensible for the consumer— and adopted a more comprehensive and descriptive nomenclature to identify their services (e.g. *FEDEX FREIGH*, *FEZDEX 2DAY*, *FEDEX BOX*, and others). By adding descriptive words denoting the different branches, they created a syntactic nomenclature for all the services offered while maintaining their identity (see Figure 3). Wheeler (2009, pp. 22-23) claims that the FedEx example is a case of monolithic brand architecture, where “[b]rand extensions use the parent’s identity, and generic descriptors”, and the different sub-brands are differentiated by colour. (Figure 3).

Figure 3.

FedEx’s brand architecture



Note. Taken from Lischerr (n.d.)

From a linguistic point of view, this nomenclature, or at least the example of *FEDEX* provided by Martín (2009, pp. 284-285), has nothing to do with syntax, but rather with how acronyms are obscure and, therefore, undesirable in some cases, and, thus, requires other more descriptive elements to name subproducts. We believe the repetition of the

structure, the parallelisms when including the brand name as the first element in the name, is what Martín (2009) considers a syntactic nomenclature. Therefore, we use these denominations for this type of linguistic organisation in this study. Nevertheless, this nomenclature has characteristics in common with the grammatical one explained in the following pages (Section 2.3.3.), as the blend is maintained as a trademark. In the case of the grammatical nomenclature, the brand is also present, but chunk of it and not the whole word. Overall, more explanation and examples seem necessary in order to disambiguate the similarities felt between the syntactic and grammatical architecture, if any. We collected some examples that could fit this category, where the whole brand name is present in the product name (Table 1).

Table 1.

Syntactic nomenclature

Element repeated		Brand	Products
Brand name	<i>Kate</i>	Kate Somerville	<i>ExfoliKate, EradiKate, DeliKate, UncompliKated, KateCeuticals</i>
	<i>Grande</i>	GRANDE COSMETICS	<i>GrandeLASH, GrandeBROW, GrandeLIPS, GrandePRIMER, GrandeDREMA, GrandeREPAIR, GrandeMASCARA, GrandeLIPSTICK</i>
	<i>Google</i>	Google	<i>Google Chat, Google Fit, Google Fonts, Google Forms, Google Meet, Google Express, Google Play, among others.</i>

We wonder if the case of *Kate Somerville* would be a case of syntactic or grammatical nomenclature, as the complete name of the brand is Kate Somerville, and the examples showcase how *Kate* is blended in with other words. However, the fact that there is no structural repetition or parallelism (e.g. *brand name + product/service*) leads us to believe it is a case of grammatical nomenclature.

2.3.2. *Semantic nomenclature*

The semantic nomenclature concerns an identifiable conceptual pattern used to name products and services in a given brand. For instance, the automotive sector feeds from different semantic fields in order to name the vast variety of car models available for the consumer, such as toponyms in car names in the automobile company SEAT (e.g. *Toledo*,

Ibiza, Córdoba, León, Marbella) or even numbers (e.g. BMW's *320, 530*, among others) (see Martín, 2009). Apart from the Spanish car company SEAT already mentioned, Lamborghini resorts to the semantic field of bullfighting (e.g. *Miura, Espada, Veneno, Sián, Diablo*) and Mustang turns to animal names (e.g. *Colt, Viper, Cobra*). In this way, potency and virility, notions associated to the car industry, are taken advantage of as core value for these brand images. Notwithstanding that, the typical name found in the automotive sector is number denominations (e.g. BMW's *320, 530*) together with acronymy (e.g. Cadillac *CTS, DTS, XLR, STS, XRS, XLR, ESV* and *EXT*) and alphanumeric nomenclatures, that is, names made out of "nonsense mixtures of letters and numbers" (Pavia & Costa, 1993, p. 85), as in, for example, *C230 Kompressor Sport Sedan, SLR McLaren 4MATIC*, and others (see Martín, 2009). Even though this alphanumeric naming seems to be preferred by manufacturers due to the alleged enhancement of the brand's status and international marketability (see Bensinger, 2008), one can quickly come to the conclusion that by saving time and effort in checking the connotations of names internationally, manufacturers are altogether erasing any potential connotation for the consumer, national and/or international. Indeed, alphanumeric names and acronyms lack in connotations and meaning, reason why they are not usually recommended (see Ituero & Ituero, 2018). Accordingly, some car producers turn to semantic fields to convey power and strength, as happens with animal names to imbue the final product with connotations of potency, wildness and fastness (e.g. *Colt, Viper, Jaguar, Ram* and *Cobra*), as mentioned previously. Car suppliers have the task of choosing the correct connotation-filled animal so that the car can correctly represent the animal's characteristics (i.e. strength, independence, unstoppableity). The failure to do so might result in sale losses. Renown naming mishaps in this industry in the Spanish context are Mitsubishi *Pajero*, Lamborghini *Reventon*, Mazda *Laputa*, Lancia *Marica*, Ford *Corrida* and Nissan *Moco*, among others (see El Economista, 2017; ABC, 2020).

Nonetheless, not only the automotive industry relies on semantic nomenclature, but also the home décor one. On the one hand, IKEA¹⁴'s ready-to-assemble product names also belong to a particular semantic field. For instance, Denmark and Sweden cities to name rugs (e.g. *Ådum, Stockholm, Silkeborg*), island names to name outdoor furniture (e.g. *Äpplarö* and *Västerön*) and flowers and plants to name bedding (e.g. *Häxört*, also known

¹⁴ The name IKEA is an acronym for the founder's name (e.g. *Ingvar, Kamprad*), his family's farm (e.g. *Elmtaryd*) and the village where he grew up (e.g. *Agunnaryd*, a village in Småland) (Quito, 2017).

as *circaea lutetian* or plainly *broad-leaved enchanter's nightshade*, is a plant in the primrose family), among many others (see Quito, 2017). According to Friedman & Salter (2017) and Deb (2018), IKEA's founder, Ingvar Kamprad, resorted to this strategy owing to his dyslexia. These names are far less troublesome to remember than codes and alphanumeric numbers, which lead to the idea of semantic field name organisation having a higher recall and connotative power in certain cases. On the other hand, the indoor and outdoor paint sector company Dulux¹⁵, brand owned by AkzoNobel, also employ semantic fields to name colours instead of codes (e.g. *RAL*, *Pantone*) as in, for instance, (1) food-related or (2) nature-related terms, as shown below. It is worth noting, especially in the flower semantic field, the evocation of a crushed flower to be the resulting colour of the paint (e.g. *Pressed Thistle*, *Crushed Aloe*). Therefore, there is a metaphorical reference to the paint as a liquid reduction of a flower or juiced out flower.

(1) Food-related names: sweet desserts such as *Cream Tea*, *Buttermilk*, *Lemon Pie*, *Banana Split*, *Butter Biscuit*, *Honey Mustard*, *Vanilla Scoop*, *Pistachio Whip*, *Peppermint Candy*, *Mint Macaroon*, *Dusted Fondant*, *Sesame Seed*, *Elderflower Tea*, *Dusted Cappuccino*, *Cookie Dough*, *Caramel Cream*, *Spiced Honey*, *Cocoa Powder*, *Chocolate Fountain*, *Hazelnut Truffle*, *Roasted Coffee*; and beverages like *Sorbet*, *Berry Smoothie*, *Vanilla Sundae*, *Melon Sorbet*.

(2) Nature-related names: especially flowers like *Magnolia*, *Orchid White*, *Gardenia*, *Jasmine White*, *Daffodil White*, *Wild Primrose*, *Crushed Aloe*, *Green Ivy*, *Fresh Sage*, *Pressed Thistle*, *Mulberry Burst*; landscapes, such as *Spring Meadow*, *Lagoon Falls*, *Marine Splash*, *Neptune Seas*, *Vast Lake*, *Frosted Lake*, *Blue Lagoon*, *Nordic Sky*, *Sea Blue*, *Atlantic Blue*, *Lost Lake*, *Storm Clearing*; and animals, like *Proud Peacock*.

Another economic sector involved with paint and colours is the craft supplier one. If we turn to *Crayola*, the renowned crayon company, have invented different and distinctive colour shades—and correspondingly, colour names—worth analysing in their more than 100 years of colour creation¹⁶. Although their regular line is worth considering, the special editions mentioned in the following pages showcase original naming techniques

¹⁵ See Dulux's website <https://www.dulux.co.uk/> [Last accessed 23/09/2021].

¹⁶ All Crayola collections taken from https://en.wikipedia.org/wiki/List_of_Crayola_crayon_colors [Last accessed 03/08/2021].

following a semantic field organisation focusing on brightness, the finish of the colour alluding to minerals and gem stones, toponyms and even scents. For example, the “Fluorescent Edition”, had adjectives such as *Radical, Wild, Atomic, Outrageous, Shocking, Screamin’*, among others, act as intensifying modifiers for both BCTs (e.g. *Red, Orange, Yellow, Blue*) and MCTs (e.g. *Lemon, Rose, Tangerine, Watermelon*). In this way, these colour terms highlight and emphasise the intensity of hue and brightness of those highly reflective fluorescent colours. Additionally, their “Metallic Edition” made use of the associative field of minerals to name the crayons (e.g. *Aged Copper, Aztec Gold, Bluetonium, Brass, Bronze, Cadmium Red, Cast Iron, Cobalt Blue, Copper, Gold, Kryptonite, Rust, Silver, Steel Blue, Tarnished Gold, Titanium*). As can be noted, the MCTs referring to minerals and metals are sometimes qualified by adjectives referring to the origin (e.g. *Aztec*) or facet of the mineral (e.g. *Aged, Tarnished*). In addition, the “Gem tones”¹⁷ 1994 edition had a naming strategy focused on gem stones, hence the wordplay in the name of the edition (e.g. *gem tones*). However, their “True to Life” range released in 2007 adapts to trends seen in cosmetic and makes use of toponyms to create evocative terms (see Biggam, 2012). Colour like *Amazon Forest, Caribbean Current, Florida Sunrise, Grand Canyon, Maui Sunset, Milky Way, Sahara* and *Yosemite Campfire* are found in this crayon line. Toponyms exploit affectivity and imbue colours with connotations; however, the colour evocation power—or rather disambiguation—is rather low in certain cases. Some of Crayola’s collections are scented, and consequently, the names for their colours are selected in conjunction with the scent imbued in the crayons¹⁸. For instance, the “Color ‘n Smell” collection (Figure 4) depicted likeable-in-principle evocative smells (e.g. *Baby’s Powder, Bubble Bath, Flower Shop, Fresh Air, Grandma’s Perfume, Koala Tree, New Sneakers, Pet Shop, Pine Tree, Sharpening Pencils, Smell The Roses, Sunny Day*) with the inclusion of some rather bizarre and eye-catching ones (e.g. *Saw Dust, Earthworm, Baseball Mitt, Wash The Dog*).

¹⁷ With colours like *Amethyst, Citrine, Emerald, Jade, Jasper, Lapis Lazuli, Malachite, Moonstone, Onyx, Peridot, Pink Pearl, Rose Quartz, Ruby, Sapphire, Smokey Topaz* and *Tiger’s Eye*.

¹⁸ This synaesthetic sensory exploitation is also explored in lip products.

Figure 4

Crayola's Color 'n Smell collection



Note.

Retrieved

from

<https://www.instagram.com/p/BtZY0EchOM1/?epik=dj0yJnU9aWpqeFlfZm1DRmVxdTA0TTRHRzJHZTZIRk5HQ0paUGgmcD0wJm49UGR6QVh4c2kzNUdLZ0lrazRQMDIfUSZ0PUFBQUFBROZ0VXNV> [Last accessed 03/08/2021].

This synaesthetic naming strategy is closer to perfume notes naming than colour, and it is precisely for this reason that colour identification is rather difficult due to the high subjectivity both colour names and scents involve. Similarly, the “Silly Scents” collection delved into naming colours like *Alien Armpit*, *Big Foot Feet*, *Booger Buster*, *Dingy Dungeon*, *Gargoyle Gas*, *Ogre Odor*, *Sasquatch Socks* or *Mummy's Tomb*, amongst others. Although childish, or rather precisely because of that, it may have been very attractive to kids and teenagers at the time. However infantile these might seem, these names are carefully put together with other rhetoric devices such as rhyming, reduplication, anaphora, euphony and metaphors to further appeal to the consumer.

2.3.3. Grammatical nomenclature

The grammatical nomenclature is the commonest nominal architecture in brands according to Martín (2009, p. 285). This very representative nomenclature technique consists of product names which include letter or clusters of letters, syllables, morphemes,

lexemes, present in the company name, which ultimately lead the consumer to the trademark. For instance, the brand Nestlé identifies their ranges of products devoted to drinks by means of the use of the first syllable *nes-* to name ranges which trace back to the brand in a semantically transparent manner, where the brand traceability is made evident, as well as the products main point or focus (e.g. *Nescafé*, a coffee; *Nestea*, a tea; *Nesquik*, a quick to make chocolate beverage; *Nespresso*, an espresso coffee).

Table 2.

Grammatical nomenclature examples

Element repeated		Brand	Products
letter(s)	<i>i</i>	Apple	<i>iPod, iWork, iTunes, iPad, iBook, iPhone, iMac,</i>
	<i>G, oo</i>	Google	<i>Gmail, Froogle, Soople, Gboard</i>
	<i>G and Goop</i>	Goop	<i>G.Tox, G.Nite, GoopGlow</i>
	<i>k</i>	Amika	<i>The Kure Repair Conditioner</i>
cluster	<i>Mc</i>	McDonald's	<i>McNuggets, McChicken, McDouble, McCafé, McMuffin, McGriddles, McFlurry</i>
	<i>Dan-</i>	Danone	<i>Danet, Danonino, Danacol, Dan'Up, Danissimo, Danao</i>
syllable	<i>Nes</i>	Nestlé	<i>Nescafé, Nestea, Nesquik, Nespresso</i>
	<i>Cor</i>	Corte Ingles	<i>Corty, Hipercor, Telecor</i>

Note. adapted from Martín (2009, p. 285-286).

Similarly, the yogurt brand *Danone* uses half of the word as the identifiable traceable part to lead to the “mother brand” in ranges called *Dan'Up*, *Danao*, *Danacol*, *Danissimo*, *Danonino*, and others. Another example where the first syllable of a brand is used as identificatory and word formation process is within the Corte Inglés brand. Nevertheless, instead of being always used at the beginning of the word, as in the previous examples (e.g. *Corty*), it is also used at the end, as the last syllable (e.g. *Hipercor*, *Telecor*). Other notorious examples where there is repetition of prefix or clusters of letters, in this case of lower case *i-* within the *Apple* brand, and the lexeme that identify the products (e.g. *iPod*, *iWork*, *iTunes*, *iPad*, *iBook*, *iPhone*, *iMac*, and more) or the *Mc-* within McDonald's (e.g. *McNuggets*, *McChicken*, *McDouble*, *McCafé*, *McMuffin*, *McGriddles*, *McFlurry*, amongst others).

The case of the *Kate Somerville* company mentioned at the end of Section 2.3.1, is slightly different. Even though the whole word is included in the names, it would not be considered a syntactic architecture, as no syntactic pattern is repeated, but the inclusion of the letter *k* in capital letters in the tweaking of letters (i.e. *k* instead of *c*), which do not change the sound of the product but references back to the trademark in a playful way (e.g. *ExfoliKate*¹⁹, *EradiKate*, *DeliKate*, *UncompliKated*, instead of *exfoliate*, *eradicate*, *delicate*, *uncomplicated*). According to Gómez (2018), orthographic transgressions, (i.e. using “uncommon” letters, such as *x*, *z*, *y* or *q*) are employed to surprise the reader. Although these transgressions seem to be more common in English than in Spanish when creating character in a brand²⁰, such as in AMIKA’s “The Kure Repair Conditioner for Damaged Hair”, for instance. Precisely, the letter *k* is the most present in transgressions in trademarks (see Gómez, 2017, p. 191). In the *Kate Somerville*’s case, the intention is two-fold: to refer back to the brand and to give it a modern look by blending. According to Martín (2009, p. 169) most Spanish and English words begin with the letters *b*, *c*, *g*. Thus, if some of the least used letters are tweaked into new nonce formations, these coinages will be distinctive and more original. Nonetheless, the excessive use of unacceptable spellings weakens its transgressor feel. That is, overexploitation of linguistic resources and strategies leads to loss of impact in the consumer (see Gómez-Durán, 2018, p. 191).

Numeric names in ranges would also be considered grammatical architecture. Pavia and Costa’s research (1993) shows that alphanumeric brand names are perceived as technology-related, owing to the associations of numbers to mathematics, technology and science. Their findings indicated that “alpha-numeric brand names are appropriate for products that do things and with which one is active [...] (for) serious, not sensual, products and for modern, not traditional, products” (Pavia & Costa, 1993, p. 96). Regarding alphanumeric brand naming in sequenced ranges in products such as automobiles, guitars, bicycles or appliances, it is believed that the higher the number, the better quality it possesses. Nevertheless, if no sequencing is present, participants do not

¹⁹ In the case of *ExfoliKate*, it is a blend of *exfoliate* and *Kate*.

²⁰ Not only do brands, products and colours receive a name, but also people change their birthname to create a personal trademark. The internationally recognized. Spanish avant-garde chef, Dabiz Muñoz, whose real name is David Muñoz Rosillo, matched his name to the names given to his restaurants. Both *DiverXo*, which displays an orthographic transgression (e.g. *diverso*), and *StreeXO* share the ending *-XO*, aspect that makes the restaurants undeniably recognisable and traceable to him (see Gómez Durán, 2018; Mejías, 2021).

associate low numbers to low quality and these might evoke either high quality and exclusiveness or even the number of ingredients (e.g. *7UP*).

Table 3.

Alphanumeric naming examples in diverse industries

Product	Alphanumeric naming
Planes	<i>BOEING 747, 737, 767, 777, 787</i> ²¹
Cars	Peugeot's 200 series: <i>201, 202, 203, 204, 205, 206, 207, 208</i> and <i>208 II</i>
Phones	<i>iPhone 8, Samsung8, One plus 6</i>
Weapons	<i>Astra 400, Astra 600, Astra A-60, Astra A-80, Astra A-100</i>
Cameras ²²	<i>CANON EOS 300D, 400D, 500D</i>
Guitars	<i>EC-10, EC-256, EC-258, EC-401, EC-407, EC-1000, EC-1001</i>
Appliances	Refrigerators, like <i>SAMSUNG RS3000, RS800</i> ; washing machines <i>BOSCH Serie 8 WAW325H0GB, SIEMENS iQ500 WM14W750GB</i> ; microprocessors in computers, like <i>Intel Core, Intel Core 2, Intel Core i3, Intel Core i5, Intel Core i7, Intel Core i9</i>
Shoes	<i>Air Jordan XXX, XXXI, XXXII, XXXIII, XXXIV, XXXV</i>

Although the typical name in the automotive sector is made of number denominations (e.g. BMW's *320, 530*, and others), together with acronymy (e.g. Cadillac *CTS, DTS, XLR, STS, XRS, XLR, ESV* and *EXT*) alphanumeric nomenclatures, as in, for example, *C230 Kompressor Sport Sedan* or *SLR McLaren 4MATIC* (see Martín, 2009), are also prevalent as mentioned in Section 4.3.2 dealing with semantic nomenclature. Kara et al's (2015, p. 27) study implies that number-changing naming techniques to express a higher quality line extension, range or model is better than a letter-changing technique. Table 4 includes examples from different car companies.

Table 4.

Examples of letter-changing, number-changing and mixed nomenclatures

	<i>BMW X1, X2, X3, X4, X5, X6, X7</i>
	<i>Citroën C1, C2, C3, C4, C5</i>
	<i>Peugeot 206, 108, 2008, 308, 3008, 508</i>

²¹ Model numbers in planes have meanings: 300s and 400s devoted to the military aircrafts, the 700s devoted to transportation, among others. Taken from <https://www.dictionary.com/e/planes-747/> [Last accessed 03/08/2021].

²² In the camera sector, the tendency is for better quality to have a lower number. For example, a Canon EOS 5D is better than a Canon EOS 1200 D.

Example of number-changing naming technique	Pontiac <i>G2, G3, G4, G5, G6, G8</i>
Example of letter-changing naming technique	Cadillac's <i>CTS, DTS, XLR, STS, XRS, XLR, ESV and EXT</i>
	Lexus' <i>LS, GS, ES, IS, SC, LX, GX and RX</i>
	Mercedes' <i>A-class, B-class, C-class</i>
Example of number-changing and letter-changing naming technique	Volvo's <i>S40, S60, S80, V50, V70, XC40, XC60, XC70, XC90, C30 and C70</i>

As can be seen, plenty of examples have been put forward in this section and this reinforces Martín's (2009, p. 285) assertion regarding the prevalence of grammatical nomenclature in marketing in general.

2.3.4. Orthographic nomenclature

The orthographic nomenclature bases its strategy solely on linguistic to reference back to the company symbols (e.g. ; ^, `), as those symbols are part of the brand name, but they add no actual meaning. If anything, they provide the name with an exotic feel, like in the case of umlauts or open accents which add "Frenchness" to the name, but that could even be considered ungrammatical. For instance, Lancôme emphasises its French origin by means of adding ^ to several products, from perfumes to make-up (e.g. *Hipnôse, Idôle, Ôud Bouquet, Ôud, Ô Oui, Ô D'azur, Ôud Ambroisie, Parfait de Rôses, Rôses Berberanza, Poème*). The automobile company Citroën has also resorted to this diacritic in their recent electric car launches, such as *Ë-SPACETOURER, Ë-BERLINGO* or *Ë-C4* indicating that the car is "Élécrico" (i.e. electric)²³.

2.3.5. Pragmatic nomenclature

As mentioned previously, cosmetic brands are in constant search of originality and distinctiveness. One way to achieve it is by playing with language through metalinguistic mechanisms (e.g. *boundary distortions, manipulation of word boundaries, addition of phonemes*) to yield simultaneously several meanings with humorous effects (see Balteiro, 2016, p. 132-137). From the point of view of advertising and economy of language, humour is an interesting mechanism to deliver as much information and effects in the

²³ Taken from <https://www.citroen.es/universo-citroen/noticias/nuevo-e-c4-100-electrico-y-nuevo-c4.html> [Last accessed 03/08/2021].

least space possible (see Section 2.5). Even if one of the meanings does not add to the qualities or description of the products, it will recall some aspect (e.g. *reference to pop culture, a collocation or phrase*) that when deciphered and encountered will produce a reward feeling in the consumer, of compensation and/or fulfilment.

In addition to Martín's (2009) series of nomenclatures, new types may be added. For instance, pragmatic nomenclatures, which use wordplay and humour as a bond between the products, services and subproducts. These can be seen in the cosmetic industry (see Section 3.2.5). In this case, neither orthography, theme or word formation process are in charge of homogenising the colour range in a collection, but the wordplay present in each colour name. Although wordplay is prevalent among colour denominations in cosmetics (see Weiss-Fischmann, 2019; Espinosa-Zaragoza, 2022b), the cognitive effort of coming up with witty names for the entirety of collections entails a challenge not every brand is willing to face. Consequently, humorous names normally tend to appear sporadically within ranges in order to create original names. Nevertheless, three lipstick collections from the selected sample (1.92%) have humour as unifying thread, that is, each colour name includes wordplay, as explained in the analysis (Section 3.2.5). Although this type of nomenclature is not included in Martín's (2009), we decided to add it as a possible new nomenclature, given the recent examples found both in cosmetics and other colour-related industries.

2.3.6. *Phonetic-phonological nomenclature*

As in the previous case, this nomenclature is not provided by Martín (2009), but we present it a possible way to create, in our case, cosmetic collections by resorting to a rhetoric figure based on repetition of sounds in adjacent words. Consequently, this poetic naming strategy combines intentional word addition with language play. These deliberate creations ultimately contribute to the allure and memorability of the colour in the search for brand salience and emotional effects, as explained in Section 2.1. While it is understandable that alliteration cannot always be the core strategy in colour terminology creation in companies, this analysis proves the efforts made by marketers towards the formation of fancy sounding alliterative compounds to please and seduce not only our sight but also our hearing (see Section 3.2.6).

The creation of rhyme motivated compounds (see Bauer, 1983, p. 212) can be divided into consonantal alliteration and assonance (i.e. vowel reiteration). These phonetico-phonological aspects are worth taking into account from a marketing standpoint. In fact, Lowrey et al.'s (2003) study show how initial plosives enhance brand memory. Anaphoric compound constructions where the sounds are repeated in each element of the compound are present in the cosmetic industry. As a way of example, the Buxom's "Power Line™ Plumping Lip Liner" has colours such as *Bold Beige* (i.e. beige), *Creamy Chocolate* (i.e. dark nude), *Dangerous Dolly* (i.e. mauve), *Hi-Def Honey* (i.e. neutral nude), *Hush Hush Henna* (i.e. cinnamon), *Powerful Plum* (i.e. plum), *Real Red* (i.e. true red), *Recharged Ruby* (i.e. ruby), *Rich Rose* (i.e. rose) or *Smooth Spice* (i.e. warm nude). As can be seen, their descriptions mainly refer to the second element of the compound, except in a few of them. Thus, Buxom's collection evidences the purposeful intention of these alliterative constructions. Consequently, and in the same way Section 2.3.5 was presented, although this nomenclature based on repetitions of sounds is not included in Martín (2009), it would be interesting to analyse its potential saliency as a nomenclature in colour marketing.

2.3.7. Final remarks

To sum up, given the immense productivity witnessed in the cosmetic industry during the last 20 years and the continuous creation of names for subcategories or subproducts, further taxonomies or definitions are called for regarding nomenclatures or simply a reorganisation of the different types. In other words, more definition with regard to nomenclatures is felt as needed, or at least a reimagination or reorganisation of the different types already suggested. It must be pointed out the fact that there is also the possibility of having two or more nomenclatures present in the denomination of a cosmetic range. This is dealt with in Section 3.2 of the analysis.

2.4. Advertising and naming in the cosmetic industry

The creativity and originality that characterises the cosmetic industry is made apparent both in brand names and product names. Cosmetic terminology aims at striking names, both in product and colour names, rather than in the brand name itself although some brands enjoy worth-analysable names (e.g. *Youth to the People*, *Wet N Wild* or *Beauty Bakerie*). Every marketing detail (i.e. packaging, brand names, typography, colours, or others) counts in order to surprise and attract the consumer's attention, as explained in

Section 1 and 2.1. Jaroniec's (2015) blog-style article called "10 beauty products you'll want just for the names" showcases how brands personalise their image by means of language, specifically, by means of the name some colours are given, and how incredibly important these names are so as to become the main purchase reason. As stated in Várez (2004. P.151), "[i]t may be true that a rose by any other name would smell the same but, would it sell the same...? My response is a categorical 'No'. It might sell a lot less or perhaps a lot more, but it would definitely sell differently". See, for example, Nars' success with their shade called *Orgasm*. François Nars declares that "Nars fans fell in love with the name and the color" (Gould, 2021, para. 5), being precisely the name the first thing that they fell in love with. Therefore, it is safe to say that colour names are of paramount importance nowadays due to their influence in purchase intention and, therefore, their repercussion in economy (see Kömürçü, 2016, p. 200).

Colour names for lipsticks, eyeshadows and other products have become so pivotal in the make-up industry and the beauty community that specific videos are created by brands to explain the shade names, often devised by YouTubers or influencers that collaborate with the brand²⁴. Contests are created to guess the colour of the product based on the names given to the shades, when presented with a black and white picture of the products showing the labels with the names²⁵. In short, colour names are an attraction from which advertisers can take advantage from. In Deddens' words (n.d.), "[n]aming is inherently subjective and naturally emotional. Names inspire feelings: curiosity, surprise, scepticism, humour, indifference."

As already mentioned in Section 1 and 2.1, the most stable feature in a brand is its trademarked name. It is created to resist the test of time and last as long as the company lives (see Ries, 2002; Geyrhalter, 2016; Pinillos-Laffón et al., 2016). Notwithstanding that, in cosmetics there are other types of names (i.e. collection names, colour names) that are more limited in time and potentially discontinued in a matter of years, depending on trends and success of the line(s). Perhaps, it is for this reason that such names could be considered as more "daring", due to their replaceable and perishable nature which allows for more recklessness.

²⁴ See more at https://www.youtube.com/watch?v=na7_EmCVuLM&t=347s [Last accessed 13/01/2022].

²⁵ Typical marketing campaign carried out by the YouTuber Kathleen Lights with her nail polish brand Lights Lacquer.

Apart from the actual name, visual attention drawn to the name is also exerted through typography, colours, space disposition, logo, and other aspects with the capacity and intention of communicating the brand's values and with the distinctive power to differentiate a company from its competitors (see Várez, 2004). All this, which has been already mentioned in Section 1, differentiates a brand name from just a plain name; thus, the brand name represents the company and harbours its identity. Along these lines, a colour name inside a cosmetic company could be considered a hybrid between a proper name, given to the shade of colour to identify it, and a brand name, with traits such as distinctiveness, memorability, harmonious sound, references to the line name which works as an extension and traces back to the brand, among others. Normally colour names are not trademarked²⁶, but line names are. Generic product names (e.g. *concealer, foundation, powder, lipstick, liquid lipstick*) referring to the category of the product are forgetful and lack recall power. Nevertheless, if the collection name meets the appropriate characteristics, it not only identifies the category but also the company behind it (e.g. *Fit Me* line, by Maybelline, for example). In addition, colour names are similar to generic names because they are written in plain letter, usually. In a small sticker at the bottom of the product, unlike brand names that have a particular and representative typography, colours, textures, disposition and are printed in the actual packaging. This lack of visibility is what reaffirms the importance of their features and characteristics being able to set them apart from their competition. As mentioned by Norambuena (n.d.), verbal identity does not only refer to the brand name but also expands to the language consumers encounter when exploring and enjoying the products and services. That includes both texts written in the actual product or website and oral texts (e.g. *tone in customer service, direct messaging or comments in social media, product descriptions*, among others). Consequently, colour names within the cosmetic industry entail a substantial part of the verbal identity of a cosmetic brand.

When faced with “breakthrough identities” in other brands, companies normally take two approaches into account (Allen & Simmons, 2003, p. 120): (1) either acknowledging such success by taking a completely opposite technique, in this way creating distinctiveness or (2) following the trend that is successful at the moment. This frequently happens in the cosmetic industry, sometimes motivated by the fast popularity of a particular product for

²⁶ Although it is more and more common to find trademarked colour names, such as the shades *Linear Holo Taco*TM, *Galactic Unicorn Skin*TM or *Lunar Unicorn Skin*TM, to name a few by the brand *Holo Taco*.

a limited period of time. For example, highlighters were the star product during the 2010s, so the naming strategy focused in one particular characteristic of such product (e.g. *shimmer, glisten, illuminate*), that is, the addition of light, shimmer, to the face. Some examples are Becca's "Shimmering Skin Perfector", Marc Jacobs Beauty's "Glow Stick Glistening Illuminator", Josie Maran's "Argan Enlightenment Illuminiser", Urban Decay's "Naked Illuminated Shimmering Powder for Face and Body", among a plethora of others. As can be seen, there are countless of highly similar range names which make it difficult to differentiate products between brands, whereas others that took a different approach enjoy a higher recall. For instance, Benefit Cosmetics' "Watt's Up! Cream-to-Powder Highlighter" does it in a more tongue-in-cheek disguised way, referring to *watts*, that is, light in the end. It is short, calls for attention, has personality and is clearly different from the previously mentioned. Another example could be Stila's "Heaven's Hue Highlighter", which plays on the evocation of heaven. That entails light mixed with anaphoric isophony of the /h/ sound. Thus, as mentioned by Allen and Simmons (2003), there are two paths: either following the trend at the expense of distinctiveness or distancing the naming strategy from the trend and searching for originality and uniqueness.

Cosmetic names have their particular structure and consist of different constituent elements. According to Tuna & Freitas (2015, p. 136), cosmetic names are often made of three constituent elements: (1) the brand name, that identifies the company; (2) the product line, also called range or collection, (3) and the product name or function by means of a description. For instance, the Maybelline "Fit Me Concealer", consists of the brand name (e.g. *Maybelline*), product line (e.g. *Fit Me*) and the generic name (e.g. *Concealer*). It is also mentioned in Tuna & Freitas (2015) that when the cosmetic name is bipartite, the product name or function is sometimes present as a description in a less prominent place, sometimes with smaller typography, but nonetheless, it is still present. That is, the generic name is relegated to a secondary place.

The second element²⁷, the range name or product line, has a double trait: extension and intension (see Goossens, 1985; Tuna & Freitas, 2015, p. 134). On the one hand, the extension refers to "the class of things to which the name applies", that is, in the case of

²⁷ There are instances where the second element does not exist, like in the case of Facetheory's cosmetic products, whose names are generics such as "foundation", "blush" or "lip colour". Taken from <https://eu.facetheory.com/collections/makeup> [Last accessed 13/01/2021].

the previous example (e.g. *Maybelline Fit Me Concealer*), it is be skin products (i.e. concealer, foundation, powder, bronzer, blush) whereas the intension deals with the “properties associated with this range of products” (i.e. range that fits the consumer, the undertones of the skin products are suitable to many skin tones and undertones), on the other.

As mentioned previously, the range name is of extreme importance when dealing with distinctiveness and identification, both within the brand itself and in the market in general, as simply with the first and/or third element is insufficient as regards identification, even within the brand itself²⁸. For instance, and continuing with the previous example, Maybelline currently sell four different concealers that vary in consistency, coverage, target problem and finish (see Table 5): (1) *Maybelline’s Instant Age Rewind Eraser Dark Circles Treatment Concealer*, (2) *Fit Me Concealer*, (3) *Facestudio Master Conceal* and (4) *Dream Brightening Creamy Concealer*. Consequently, *Maybelline* and *concealer*, the first and third constituents, are insufficient to discern the intended product even within the brand. This second element, that is, the product line or range name, works as identificatory trait both within and outside the brand, similar to proper names which may be more metaphoric and evocative (e.g. *Instant Age Rewind*), or more descriptive of the qualities of the product (e.g. *Dream Brightening*).

Table 5.

Constituent name parts in cosmetic products

Brand name	Product line	Product name/function
Maybelline	Instant Age Rewind	Eraser Dark Circles Treatment Concealer
Maybelline	Fit Me	Concealer
Maybelline	Facestudio	Master Conceal
Maybelline	Dream Brightening	Creamy Concealer

It must be borne in mind that the third element, the product name which is a generic, is translated in some cases, indicating that it is a *corrector* in Spanish, but the product line remains intact. In this structure provided by Tuna and Freitas (2015), the colour name

²⁸ Cosmetic brands usually have several products (i.e. foundations, concealers) that vary slightly in finish and ingredients and should be differentiated by means of range name and also the third element, if possible.

within the range although it is not taken into consideration, would account for the fourth part or element in a cosmetic product name. This fourth naming element—it can be only a number²⁹, a name or the mixture of the two (alphanumeric name), as can be seen below—in cosmetics is the focus of this research.

- Number 555
- Name *red*
- Number + name *01 pink*

Allan (2009, p. 637) mentions the inability of numbers in cosmetic colour names to grab the consumer's attention or even help identify the actual product of the cosmetic product. Nevertheless, the names given can also fail to identify the colour regardless, but the connotations attached add something more than a number.

Products such as paints and lipsticks, sold principally for their colour, could be identified on colour charts by an alphanumeric code, but this doesn't satisfy customer needs; instead, they are given names [...] *5th Avenue, Belle, Berry Sexy, Big Apple, Bombshell, Broadway, Bronze Shimmer, City Lights, Cranberry Ice, Day Dream, Delicious, Embrace, Glitzy Copper, Iso Taupe, Manhattan, Mauve Mocha, Potion, Risky, Rockefeller, Runway, Sea Shell, Soft Mocha, Strut, and Venus*. Many of these names don't even suggest a particular colour; instead, they are evocative of life style. (Allan, 2009, p. 637)

As can be seen in the previous quotation, Allan (2009, p. 637) assumes that is that the recall power of a name is higher than in an alphanumeric code when a consumer wants to re-order. In our view, the alphanumeric code is useful inside the brand (i.e. for the factories, producers), whereas the evocative name is targeted at the consumer, with more evocative and recall power regardless of first buy or repurchase. Indeed, alphanumeric codes are not common as marketing names for colours in cosmetics due to their lack to convey any meaning, although some examples can be found (see Figure 5). These palettes have 30 eyeshadow colours (i.e. 6 rows and 5 columns) which are named with a letter and a number (i.e. each row has a letter, A, B, C, D or E, and also a number for each column), yielding

²⁹ Although only numbers as lipstick names are not enough, as semantically they lack meaning (see Wyler, 2007, p. 116), that does not mean a lip product with a number as name cannot be successful. This is certainly true in the case of Rimmel's Kate Moss lipstick in the shade *107*, which was incredibly trendy during the early 2010s (see Bird's Words, 2013; Melissa, 2014).

names such as *A1*, *B2*, *C5*, etc. There are five different palettes in the market who coincide in colour name but vary in shade, as exemplified in Figure. Nonetheless, this is not the typical case, as what is searched for is newness to incite a purchase.

Figure 5.

Alphanumeric codes in Anastasia Beverly Hills



Note. From left to right: Norvina Pro Pigment Palette Vol.2 and Norvina Pro Pigment Palette Vol.3. Taken from <https://www.anastasiabeverlyhills.com/> [Last accessed 13/01/2021].

Allan's assumption (2009, p. 637) points that when considering re-ordering a product, the recall power of a name is higher than that of an alphanumeric code. In our view, the alphanumeric code is useful within-brand (i.e. for the factories, especially the manufacturers), whereas the evocative name is primarily targeted at the consumer, with more expressiveness and recall power regardless of first buy or repurchase. Thus, one of the aims of this research is to describe and analyse the imagery used in naming by cosmetic brands by means of semantic and associative fields as range structuring and organizing strategy. Additionally, the possible affective responses to these themed-out colour naming strategies may cause in the potential consumer (e.g. *purchase intent*, *appeal*, *attraction*) are also worth commenting on. Our hypothesis, in line with Allan's thoughts (2009), is the intentional detachment from BCTs in favour of others (i.e. non-basic terms) that will potentially maximise connotation transmission and attention-grabbing power.

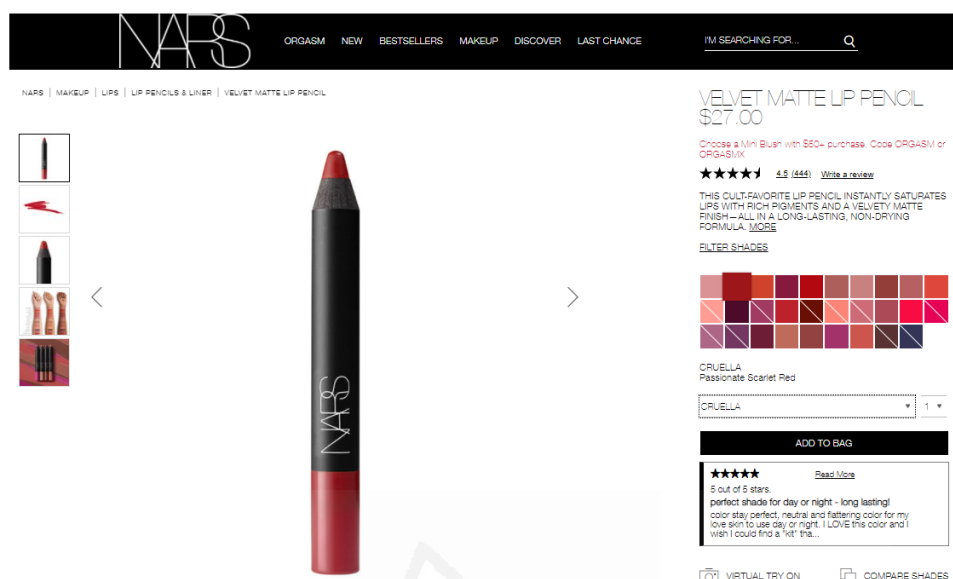
Wylter (2007, p. 120) claims that cosmetic colour names are accompanied by a numeric notation, although these are not always marketed in such a way (see Figure 40 and methodology). Similarly, Van Leeuwen (2011, p. 50) remarks the fact that "[t]oday,

colours are not only named, but also numbered”. Colorimetric systems like the Munsell System, Pantone and others are developed in Section 4.1, focus on colour measurement and perfect replication. Thus, these names are often alphanumeric denominations. Nevertheless, Van Leeuwen (2011, p. 51) highlights the fact that colorimetric systems have not replaced colour names: “Paint manufacturers and the manufacturers of fabrics, beauty products, and so on, not only invent (or resurrect) an ever larger number of colours, they also constantly add new colour names”. It is also mentioned by Wyler (2007, p. 120) the fact that each cosmetic colour names in general, not only for lip products but also for eye shadows and blushes, follow a morphological pattern of numeric notation plus the name. Additionally, she states that double modifications in cosmetic names are a rarity. However, this is not always the case, as explained in the analysis (Section 3.3).

As colour terms can be obscure (Section 5.2), sometimes descriptions are added to disambiguate. This description of the colour term in a cosmetic product could be considered fifth element of a cosmetic product naming strategy (e.g. (1) *brand name*, (2) *product line*, (3) *generic name*, (4) *colours* and (5) *description of the colour*). Although only strictly necessary to disambiguate obscure names, descriptions are also used to further explain the undertone of a colour whose name is transparent (Section 5.2 for transparency and obscurity in colour names). An example of an obscure colour name which needs further explanation in terms of hue can be seen in Figure 6. The “Velvet Matte Lip Pencil” collection has several red hues that are difficult to differentiate both with the picture and the names (e.g. *Cruella*), which do not disambiguate. However, the inclusion of the description (e.g. *passionate scarlet red*) offers the hue information needed to inform the consumer prior purchase. This is further developed in Section 3.1.2.

Figure 6.

Example of colour description under proper name



Note. Nars' Velvet Matte Lip Pencil in the shade *Cruella*.

The richness of colour terminology in advertising depends greatly on consumer expectations and behaviour (see Wyler, 2007, p. 123). This setting calls for evocativeness and, therefore, in this economic sector, characterised by utilising virtually everything to name colours, it is more common to expect evocative colour names although more obscure than plain BCTs.

2.5. Wordplay and humour in brand naming

In an advertising context, humour is combined with other rhetorical devices to maximise the exploitation of effects on the consumer (see Özbal et al., 2012), a desirable aspect, as mentioned in Section 1.2 and 2.1. It appears to be a recent trend to come up with humorous and original names that might not necessarily denote the colour or help specifying it, but rather empower the product giving it entity and personality (see Bergh, 2007; Espinosa-Zaragoza, 2022b). Not only colour names exude wordplay but also collection names, such as the recent 2021 releases like the concealer by Lawless Beauty called “Conseal the Deal Long-Wear Full-Coverage Foundation”, in a blend of *conceal* and the phrase *to seal the deal*, ideal for a long-wearing foundation. And also, the Joah Beauty “Make Her Gel-ous Gel Eyeliner” (i.e. jealous + gel) or the “Brow Down To Me Precision Brow Pencil” (i.e. bow down + brow). In these cases, the product line plays with well-known phrases and

either the finish of the product (e.g. *gel*), the action carried out by the product (e.g. *conceal*) or the place where the product will be applied (e.g. *brow*).

Often linguistic ambiguity gives rise to puns or jokes which involve the opposition of two senses. In fact, Attardo (1998) notes two conditions for ambiguity to transform into humour, (1) meaning opposition and (2) an intentional and/or deliberate wording. Consequently, verbal humour, in our case, is achieved by means of intentional manipulation to yield two or even more opposing meanings. Three main subtypes of humour can be identified depending on where the ambiguity is found: phonological jokes, involving sounds at the phoneme level; lexical jokes, dealing with meaning at the semantic level and syntagmatic jokes, at the structure level (see Attardo, 1994; Balteiro, 2016). Puns may be described as follows:

[A] textual occurrence in which a sequence of sounds must be interpreted with a formal reference to a second sequence of sounds, which may, but need not, be identical to the first sequence, for the full meaning of the text to be accessed. The perlocutionary goal or effect of the pun is to generate the perception of mirth or of the intention to do so. (Attardo, 2020, p. 178)

Thus, puns rely on the unexpectedness of dissonance to generate incongruity and, as such, are dependent on semantic relations like polysemy, homophony, homography, paronymy, metaphors, and other linguistic phenomena like metanalysis, word manipulation and even word formation processes. In the marketing context, this incongruity, defined as “divergence from expectation, in a way consistent with its ordinary meaning indicating the opposite of the quality or state of agreeing, coinciding, or being congruent” (Attardo, 1997, p. 398), is created and directed at consumers to surprise and play with their expectations so as to attract for attention and resolution (see Djafarova, 2008; Díaz-Pérez, 2012).

Among the advantages of including humour in advertising, humour may increase attention and boost audience bonding and connection (see Redfern, 1982; Srivastava, 2020). Chung and Zhao (2003, p. 136) found positive effects in the case of TV advertisement recall and general attitudes towards it. Additionally, they pinpoint humour in advertising as a convenient strategy to stand out in a context of over exceeding market alternatives. Petty and Cacioppo (1985) also present humour as an attention-grabbing tool

that influences and enhances memory (i.e. recall), as attention is more extensive and, consequently, influences memory. In other words, solving the pun can produce intellectual satisfaction, amusement, and a form of entertainment, generally, a positive reaction that can affect the product and purchase intention. In our case, it would be the colour perception, and even the brand image as a whole, which aligns with the ultimate objective of humour in advertising: “[t]he object is to impress the receiver with the cleverness of the person seeking to publicise himself in this way and, incidentally, to let the receiver congratulate himself on his astuteness in correctly reading the puzzle.” (Redfern, 1982, p. 273).

Along these lines, Partington (2006, p. 115) emphasises the surprise and the feel-good sensation experienced after solving the pun: “[t]here is an intellectual delight in the sheer unexpectedness of the juxtaposition and the ingenuity in the reworking of the story”. Evidently, the degree of effort demanded must be carefully calibrated, as too much difficulty may lead to a sense of unsolved complexity and helplessness, where the mental effort required is met with no resolution of the incongruity resulting only in a sense of frustration. However, when the stimulus is met, the sense of intellectual resolution felt by the consumer is extremely positive. The emotional effect (i.e. mirth) caused by the punning element (i.e. humour) may be manifested through diverse intentional and unintentional physical responses ranging from full-on laughter and smiling to even no laughter at all. Attardo (2020, p. 46) points out that “...the recognition of the humorous nature of a text is independent of its appreciation”. Hence, a nod or a smirk of recognition is still a valid response, as confirmed by Yus (2016, pp. 303-304):

[H]umour in advertising is not meant as the extreme case of a physiological response to the advertisement in terms of laughter. [...] Instead, there is a whole range of positive emotions that advertisements can provoke in the audience, ranging from amusement, entertainment, pleasure, delight, gratification and so on. These emotional reactions (...) will count as humorous effects (and intentions) even if they do not entail the audience’s actual laughter.

More importantly, the humour should trigger a response in the hearer/reader, whether positive or negative, which in a marketing context is considered better than indifference (see Redfern, 1982). Hay’s (2000) taxonomy on humorous attitudes establishes four different attitudes towards humour, namely, recognition, understanding, appreciation and

participation. In the context of colour names, we are concerned with the first three attitudes which may be reasonably expected of most English-speaking consumers. However, as mentioned earlier, colour names in cosmetics normally remain untranslated so as to retain the positive dynamics associated with the use of the English language (Section 1). Nevertheless, the product targets populations with little or no grasp of English (see Tuna & Freitas, 2015), thus raising the question of whether or not the colour name punning technique is a serious limitation to certain segments of the market. The inability to get the punchline, leads not only to the failure of the pun but also to that of the marketing effort deployed (see Chiaro, 1992, p. 14). This limitation is also mentioned by Redfern (1982) who comments on the untranslatability of puns as a crucial reason to deter marketers from using wordplay. If, in the case of consumers not sufficiently familiar with the intricacies of the language to appreciate the pun, there is failure to recognise the intended humour, at least the ostensive signal, which is normally —although not always— an easily identifiable colour term, contributes to the necessary information consumers need to form their choices. If not, the ubiquitous nature of colour in these types of products (e.g. *lip products*), that is, the fact that the actual colour is present in the outside packaging, can be peaked through crystal bottles, or it is present in store's shelves and online makes up for the fact that not every consumer understands English. Above all, a riskier marketing strategy is felt as more profitable or ambitious than conforming to what is known and expected. As mentioned in Espinosa-Zaragoza (2022b), wordplay seems interesting for products whose packaging is not as versatile (e.g. *nail polish, can of paint*) compared to other cosmetic items where the packaging tends offer many possibilities. Additionally, according to Beard (2008), it tends to be the themes selected the ones inherently offensive (e.g. *sexually degrading situations, racial and religious prejudice*, and others), and not the use of intentional humour per se the reason behind audience offence. In other words, little does intentional humour count in terms of risk backlash and audience offence, but the underlying theme.

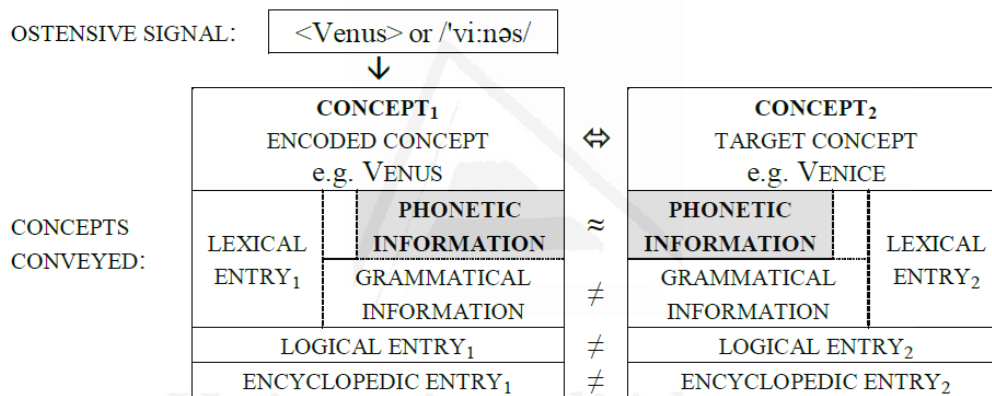
2.5.1. Paronymy or imperfect homophony as a source of humour

Paronymy is one type of wordplay based on almost identical strings with varying degrees of difference depending on the number of phonemes that change. Paronyms are also referred to as near puns (see Partington, 2006) or imperfect puns (see Hempelmann & Miller, 2017), that is, two sound sequences which resemble each other phonologically or visually in form. Solska (2012, p. 401) further notes that “[p]uns like this resemble puns

based on perfect homophony in that their connectors too encode only one concept. However, unlike in puns based on perfect homophony, in which the two meanings emerge in the order determined by whether the ostensive signal is graphic or acoustic, the concept encoded by the connector will be accessed first regardless of the medium of transmission”. The co-text, the information that allows the retrieval of the expression and the overall pun, may (or may not) be related to what the utterance is about, so that meaning can be dismissible. However, it definitely plays its part in triggering the necessary effects for the pun to be accessed.

Figure 7.

Concept pairing conveyed by the connector in paronymy



Note. Taken from Solska (2012, p. 401).

Surface transformations, such as substitution, abbreviation, insertion and rephrasing or reformulation (see Partington, 1998), are carried out to yield an encoded concept with extremely similar phonetic information but opposing senses. Such modifications can range from subtle changes, affecting one single letter or phoneme (e.g. from the original *A Bridge Too Far* to *a fridge too far*) up to more substantial modifications (e.g. *Elway does it his way*, from Sinatra’s *I did it my way* in the song ‘My Way’, where only two words remain intact to give access to the referent) (see Partington, 2006, p. 129) or the case of “Don’t take Yosemite for Granite” in OPI’s nail varnishes (Isabel-Espinosa, 2022b). This leads us to reflect on the limits to paronymy and how far punsters can stretch a single humorous instance without losing touch with the encoded concept. Apart from the previously mentioned examples, we offer some new ones from the nail polish brand *Holo Taco*, released in 2019 with shade names like *What Do You Pink?* (i.e. think-pink),

The Floor Is Guava (i.e. lava-guava), *One Melon Followers* (i.e. million-melon), *Everything Is Pine* (i.e. fine-pine) or *Cyantific* (i.e. cientific-cyan). These show how the phonetic informatic is close and how to concepts are encoded, one of them being a colour term, either a BCT or an MCT.

2.5.2. Perfect homophony as a source of humour

In the case of perfect homophony, there is a complete coincidence in sound with the ostensive signal, but it is two different words that are written differently and with a different meaning (see Figure 8).

Figure 8.

Concept pairing conveyed by the connector in perfect homophony

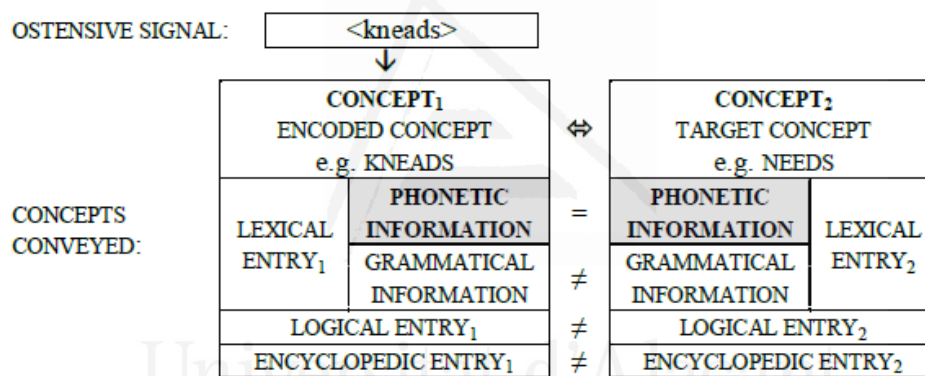


Diagram 3a: The pairings of concepts conveyed by the connector in puns based on perfect homophony, when presented in writing.

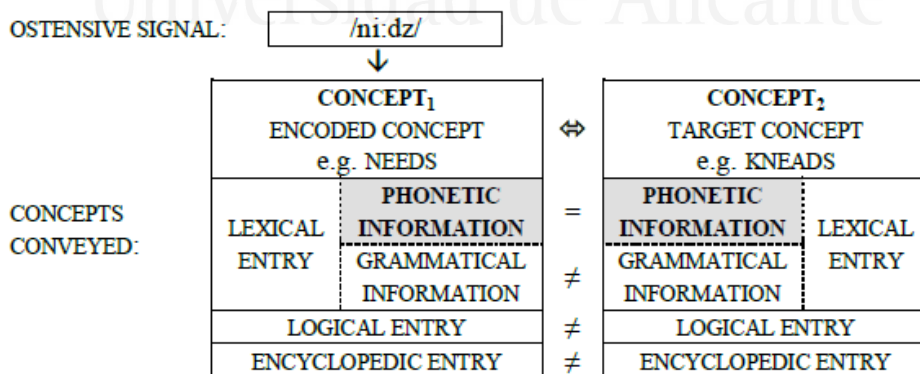


Diagram 3b: The pairings of concepts conveyed by the connector in puns based on perfect homophony, when presented in speech.

Note. Taken from Solska (2012, p. 400).

Examples of this type of wordplay can be found in another nail polish brand with shades like *Blue My Mind* or (i.e. blew-blue, /'blu:/) or *Withstands the Test of Thyme* (i.e. time-

thyme/'taim/) (see Espinosa-Zaragoza, 2022b). Other examples by the brand OPI that we add to this section as a way of exemplification are *Chocolate Moose* i.e. (mousse-moose, /'mu:s/), *Do You Sea What I Sea* (i.e. see-sea, /'si:/) or *Did You See Those Mussels?* (i.e. muscle-mussle, /'mʌsəl/). Those examples show how two different concepts coincide in their phonetic information, however the grammatical information, logical entry and the encyclopedic entry are different.

2.5.3 Homonymy as a source of humour

Puns based on polysemy and homonymy are based on the double meaning of the ostensive signal, which coincides fully in the lexical entry, both in phonetic information and grammatical information. However, the meaning and logical entry are obviously different and, therefore, is where the opposing meanings are found. In words of Solska (2012, p. 397), in puns based on homonymy and polysemy “the distinct concepts the addressee will be led to juxtapose share the lexical entry, i.e. the entry specifying the phonetic structure and grammatical properties of the lexical item encoding a concept”. In our particular case, the results in Section B4 showcase that this polysemy is mainly double entendres, where there is a veiled allusion to a sexual topic. Examples of this are present in advertising, such as the headline “Don’t feel bad, our servers won’t go down on you either” (Reichert & Lambiase, 2008, p. 1), to advertise a computer hard-ware company, or “You never forget your first time” referring to alcohol intake in a discount store (p. 176), amongst others.). Some examples of this can be found in our sample, like in the case of the shade *Show Me Your Coconuts* (i.e. coconut colour - female breasts) (developed in Section B4 of the analysis).

Figure 9.

Concept pairing in puns based on homonymy/polysemy

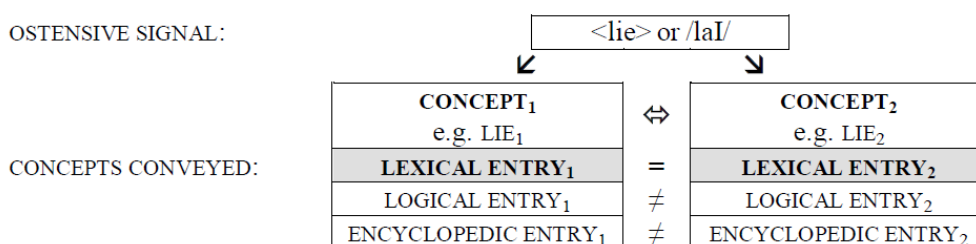


Diagram 1: The pairings of concepts conveyed by the connector in homonymy- and polysemy-based puns.

Note. Taken from Solska (2012, p. 398)

As Solska (2012, p. 398) points out, due to the nature of polysemic puns, these puns are detectable as long as enough hints are provided:

[P]unsters tend to provide enough cueing for the comprehenders so that if one of the meanings conveyed by the connector is not known, or unlikely to be accessed, or at least not readily available, the assumptions made available by the linguistic or non-linguistic material surrounding the key word will make it easy to infer the other meaning. (Solska, 2012, p. 398)

Several authors highlight how puns are highly culture specific and the key importance of conventions and shared knowledge that “ranges from mundane everyday experiences common to the culture of the language in which the joke is delivered to what we shall term as encyclopaedic or “word” knowledge” (Chiaro, 1992, pp. 10-12). Solska (2012, p. 401), in particular, alludes to the importance of this “linguistic material surrounding the connector” as a condition to solve the pun, namely “fragments of idioms or set phraseologies, or [...] references to proverbs, titles of books and films”. These culture-specific facts vary depending on the speech community, which gives us an indication of the difficulty in creating generally accessible humorous colour labels. Notwithstanding that, globalisation, the Internet and social media have helped in the creation of a shared cultural knowledge, or at least, a collective ground which bridges our realities more than ever before in history.

The punster and the audience may not only share this “factual knowledge” (Nash, 1985, p. 4), but also a certain degree of language proficiency together with some acquaintance with language bending strategies in order to get the pun. Chiaro explains this “poetic competence” in the following terms:

The recipient of a joke often needs to be able to recognize instances of broken (or merely bent) linguistic rules. In other words, his/her linguistic knowledge requires a high standard of proficiency to be able to deal with the ambiguities and hidden traps of, in this case, the English language. (Chiaro, 1992, p. 13)

Such poetic competence is closely related to familiarity with the collocative associations of words (see Leech 1981, p. 17), paramount in identifying typical phrases and idioms and only achieved through continuous exposure to language.

Just as Partington (2006, p. 129) points out, in the same way that non-exact puns in newspapers are designed mostly to be read and, therefore, enable those word shape reworkings, colour names in the cosmetic industry serve the same purpose. The rise of the YouTube beauty community and the presence of beauty influencers in different social media have placed more importance on colour terminology than ever before since product names transcend the actual product, and go on to be present on YouTube descriptions and Instagram posts and also further verbalised by the reviewers. Undoubtedly, this limelight enjoyed by colour names gives rise to enjoyable and playful creations, as we shall see in the analysis of results.

2.6. Final remarks

Cosmetic brands are vying for a place in an ever-increasing crammed market through awareness and recognition by means of, among other facets, language. Consequently, every element in the name of the product is key in composing a specific brand image (see Section 1.2). Qualities like euphony, evocativeness, suggestiveness, originality and memorability are taken into account when finding a suitable name for a company, as explained in Section 2.1. The different elements in a cosmetic product have been presented. Namely, (1) the brand name, that identifies the company; (2) the product line, also called range or collection name, (3) and the product name or function by means of a descriptor; (4) the colour name and (5) an optional description of the colour. Even though the cosmetic product itself must have quality in order to succeed, a poorly chosen name might affect the sales, as mentioned in Section 2.2. Wordplay may add a cheeky feel to the company's verbal brand image which makes it stand out from the rest, therefore, it is a naming strategy worth taking into account (Section 2.5). Examples of puns based on polysemy and (im)perfect homophony in shade names in the cosmetic industry have been offered. It is a foregone conclusion that if the product works, the brand will succeed regardless of the name being more or less (in)appropriate from a marketing point of view. Nevertheless, as highlighted in Várez (2004), reflecting on the name could avoid settling for a mediocre or even a *bad name*, which is likely to result in rebranding —and, thus, more money investment— in the future.

3. THE COSMETIC INDUSTRY

“There are more Avon ladies in Brazil than enlisted personnel in the army.”
(Kligman, 2000, p. 699)

The application of cosmetics has been culturally important since the beginning of times. Section 3 delves into the importance of the cosmetic sector through history as contextualisation and justification of its significance today. To do so, a revision the 20th century is put forward, century when it this industry boomed, and also reinforcing the economic importance it may have both nowadays and probably in the future. All this will have an effect on products and, therefore, in colour name creation in the near future.

The application of oils, pigments, and charcoal can be traced back to the Stone Age. In fact, Allevato (2006) mentions the usage of charcoal to paint in red certain parts of the body in the Palaeolithic Period. Several oils, minerals, iron oxide and magnesium may have been used as sun protection for the body (see Nadkarni, 1954; Kaushal, 2008) and other peculiar decorative uses of rudimentary make-up include denotation of tribal allegiances and/or frightening techniques to scare their foes (see Marsh, 2014, p. 12). The usage of cosmetics products has suffered setbacks during history, with growth in popularity and total banning depending on the social, political and religious background at the time.

Egyptians were the first to popularize the use of cosmetics, fragrances, skin decoration and hair care. The earliest eye shadows were created from organic materials like crushed beetles (see Allevato, 2006) and were worn by men and women indistinctively (see Hagen & Hagen, 1999; Marsh, 2014; Ettachfini, 2018; Lunn, 2018). Egyptians also popularized kohl, “the first recorded eyeliner-like substance known to historians” made of “galena, a form of lead sulphide, and other minerals mixed with water, oil, or other soluble substances, like animal fat” (Ettachfini, 2018, p. 1). However, kohl usage dates “back to the Protodynastic period in 3100 BC, long before Nefertiti’s reign. Historians have also found evidence of the use of kohl and other eyeliner-like substances in Ancient societies among Romans (who called it *platyophthalmion*), the Canaanites in the Levant, the Ancient Greeks, and more.”, according to Ettachfini (2018, p. 1). The importance of make-up is fundamental in this civilisation, not only as a way of beautification but also as a way of honouring the gods and connecting with the afterlife, by taking cosmetic

products with them to the necropolis, and protecting themselves from evil: “[d]ecorating the eyes also had a symbolic value, simulating the eye of Horus (the falcon god) and providing a protective amulet against evil eye” (Marsh, 2014, p. 13). Cosmetic application was denotative of social position not only in this civilization but also in the Aztec and Chinese civilizations.

Ancient Greece and Rome also continued the trend of rouging the cheeks, whitening and moisturizing the skin and even inking a mono-brow, a practice highly regarded at the time (see Marsh, 2014). Nevertheless, the Middle Ages put a halt to the evolution of cosmetics. The rise of Christianity called for a stop in the usage of cosmetics for religious motives, as they were an indication of unchastity, undesired passion and lust. As a result, cosmetics were deemed as narcissistic, egotistical, immoral, dishonest, dangerous and sinful. With the Renaissance Period (14th-17th century) cosmetics returned with strength to the everyday life of women only to fall back into oblivion with the French Revolution (1789-1799). In that era, only prostitutes and artists wore cosmetic products.

During the Victorian age (1837-1901), the importance of fair skin as a distinctive trait of class led women to use skin care to distinguish themselves from the “weather-beaten working classes” (Marsh, 2014, p. 21). Overt and obvious cosmetic usage was frowned upon, but natural and imperceptible home-made tricks were allowed. In the end, the application of cosmetics was present, as a way of perfecting the appearance, regardless of the obviousness of the products applied to the face or the homemade origin of these skin care remedies. The end of Victorian values led to a shift in the tides again and a growth in popularity of make-up. Elizabeth Arden, Max Factor, Vogue, Helena Rubinstein, Chanel, Guerlain and many more artists and other important contributors of the cosmetic world were born in the 20th century (see Allevato, 2006).

Precisely, it is during the 20th century that cosmetics take a turn to the scientific, when many chemical researches are undergone. As pointed out by Allevato (2006), some products are marketed as producing visible effects, for instance, a collagen increase in the skin. Back then, brands were not legally forced to prove the efficacy and veracity of such claims, and, what is more, the costly process of proving those is not always profitable for companies. Therefore, they turn to effective linguistic strategies to persuade their target audience. In the end, consumers may have ended up buying certain beauty items due to some unproven claims that had not even been clinically tested, but beautifully written.

The seed of cosmetics advertising and product endorsement was planted in this century through theatre programmes, where the performers were paid to promote certain products. Actresses were viewed as role models and their image was imitated by society. From that moment on, each decade is representative of an identifying trend: red lip, bushy eyebrows, rosy cheeks, contouring, nude lips, heavy eyeliner, very thing browns, and many others are just a few of the fleeting trends are cyclically reinstated in our fast consumerism era. As a brief revision of the 20th century trends, decade by decade, the decade of 1910 was characterised by a pale light natural look. Notwithstanding that, the “Roaring Twenties” brought the flapper look with thin plucked eyebrows, red lips, dark eyeshadow and moon manicure. During the 30s, a simple and natural look came back, with thin eyebrows and the Hollywood years. The 40s saw the creation of the retro pin up look, with bold bright red lips, whereas the 50s were defined by glamorous make-up with winged eyeliner featured in film-noir films. The 60s were dominated by false eyelashes and mascara use, that is, all the power was centred around the eyelashes. The 70s witnessed another cyclic turn to the natural and hippie look, only to go back to bold and colourful looks during the 80s. Finally, the 90s focused on the minimalist look with rosy-brown glossy lips (see Bowen, 2016; Day, 2021)

The beginning years of the 21st century have been dominated by overproduction, sales online, organic ingredients and vegan product lines that are not animal tested. Already positioned and well-established brands such as Chanel and Maxfactor, created during the 20th century, now share the market with a new type of brand, called “digital brands” (or Digitally Native Vertical Brands, henceforth DNVB), that initially rely solely on the Internet as a way to do business (e.g. *Jeffree Star Cosmetics*, *ColourPop Cosmetics*, among many others). Online companies are normally accessible and reasonably priced, so their popularity is evident regardless of not having a physical store, but only a virtual one where to purchase. Surprisingly, this market based on colour relies on the representations of colour in webpages, colours that more often than not are called with original and fantasy-like names that may not be as referential and denotative as expected.

Currently, the cosmetic industry is experiencing an intense increase in the pace of cosmetic brand creation with celebrities as CEO, what has been called “celebrity make-up brands”. For instance, actresses like Jessica Alba (i.e. *Honest Beauty*), Drew Barrymore (i.e. *Flower Beauty*), Millie Bobby Brown (i.e. *Florence by Mills*); singers such

as Lady Gaga (i.e Haus Laboratories), Selena Gomez (i.e Rare Beauty), Halsey (i.e About Face), Rihanna (i.e Fenty Beauty), Jennifer Lopez (i.e jLo Beauty), Ariana Grande (i.e r.e.m. beauty), Harry Styles (i.e Pleasing), Machine Gun Kelly (i.e UN/DN LAQR); models as Miranda Kerr (i.e Kora Organics), Jessica Goicoechea (i.e Goicosmetics) and YouTube influencers as, for instance, Marlena Stell (i.e Makeup Geek), Manny Mua (Lunar Beauty), Chloe Morello (i.e Face Halo), Laura Lee (i.e Laura Lee Los Angeles), Patrick Starr (i.e. ONE/SIZE) or Arielle Vandenberg (i.e Rel Beauty), to name just a few, have created their beauty brand. These newer brands need to make a name for themselves and acquire distinctiveness, among other ways, through naming.

Historically, trends were driven by influential and powerful celebrities like Marilyn Monroe, Theda Bara, Greta Garbo, Audrey Hepburn and many more prominent actresses and trendsetters. However, with our social media dominated society everybody can influence. In fact, 52% of brand discovery occurs in public social media accounts (see Hootsuite, 2020) and 82% of women believe social media is currently defining the beauty standards (see Murphy, 2014). In a way, social media is a constant façade where to showcase your life, opinions and interests. And, of course, the make-up products you wear.

As mentioned previously, the creation of the video platform YouTube in 2005 has resulted in the exponential growth in popularity of *beauty YouTubers*—also referred to as *beauty vloggers*, *beauty gurus*, or *beauty influencers*—, which combined with the normalization of male cosmetics use as a sign of ongoing gender equality and the importance of social media, have affected the market. The demand of cosmetic products has increased dramatically and so the volume of new brand, new products and colours launched by brands has rocketed. What used to be the norm, a launch per season in each brand, has turned into a myriad of launches not determined by the time of the year specifically, but by the person that created them, like collaborations—normally referred to by the shortening *collab*—, with celebrities, films, TV series, YouTubers, and even characters from TV series. For this reason, this ever-growing market is nowadays as overflooded as ever with new items. As a consequence, all these new products ought to be named in a distinctive manner so as to outmatch their competition (see Section 1 and 2). The prevailing necessity to be original has led to creative ways of naming beauty products. In fact, Osborne (2014) suggests several ways to give colours more “colourful”

names, by way of different colour naming tools, comparative lists, resorting to themes, and/or brainstorming. It is the objective of this study to determine the linguistic features of such colour names, how they are formed and the purpose behind them, the connotations they carry and the denotative problems they may pose in the consumer.

This overview of the history of cosmetics highlights the importance and universality of cosmetics, which can be found in every civilisation known. Therefore, the study of the specific language used in cosmetics is interesting to determine the imagery created through the language used to name colours and to describe the linguistic features that characterise such colour names.

3.1. Hard times: Overcoming past economic recessions

The cosmetic industry has thrived through crisis periods in economy both during the 20th century and the 21st century (see Merskin, 2007, Hill et al., 2012; Netchaeva & Rees, 2016). As Merskin (2007, p. 592) puts it “lipstick sales have an inverse relationship with economic downturns and national calamity”. Matter that can be explained by the need of consumers to feel good and enhance their appearance to boost their morale despite economy performance, what is commonly known as “the lipstick effect” (see Hill et al., 2012; Netchaeva & Rees, 2016). This term was coined by Leonard Lauder, Chairman of the notorious cosmetic brand Estée Lauder, back in the early 2000s (see Euromonitor International, 2013). The lipstick effect can be described as the tendency to acquire relatively inexpensive beauty items or “affordable luxury” (see Euromonitor International, 2013) during troublesome economic times, due to psychological motives such as an instant gratification feeling after purchase, improvement in consumer’s mood, appearance enhancement that leads to increase of positive self-esteem, and social expression. The first demonstration of the lipstick effect was done by Hill et al. (2012).

During the 1930s Great Depression, sales in cosmetics did not decrease, but unusually fared well, which is a remarkable achievement in such times when basic necessities were lacking (see Elliot, 2008). In fact, during the World War II era, the use of cosmetics was encouraged by society as women found themselves doing “male work”, and, hence, a need for feminisation of this section of society was demanded. Although, the lipstick effect may no longer be only applicable to the use of lipstick itself —as lipsticks did not withstand the recent recession of 2007-2009 as well as expected and they definitely have

felt the pressure during the Covid-19 crisis—, the effect can be seen in other cosmetic items. Back in 2009, lipstick sales in the US dropped by almost 7%, according to Euromonitor International (2013). The lipstick expenditure declined in Italy, France and Spain and only in UK did it maintain the stability. Nevertheless, the effect is still present conceptually in the use of other “feel-good” products that outperform in sales in slaking periods of time when the basic needs are scarce. For example, mascara outperformed during the economic downturn in the early 2000s, the recession in 2009 (see Euromonitor International, 2013) and the Covid-19 crisis (see Prance-Miles, 2020; Dunn, 2020). L’Oréal experienced a sales growth of 5.3% during 2008, an especially dreadful year for the rest of economy (see Elliott, 2008), and hair care and nail care product consumption also increased during the Covid-19 crisis to the point of becoming the new economic indicator in the cosmetic industry (i.e. “nail-polish effect”) (see Dunn, 2020). Consequently, the effect is still present in essence, that is, the idea of relatively inexpensive “feel-good” beauty products aimed at enhancing society’s self-esteem in times of need is still prevalent and cyclic over history, but varying the type of product. After such unprecedented times and given the cyclical nature of fashion and beauty trends, we foresee the lipstick category will make a comeback once the circumstances allow it (see McKinsey & Company, 2021).

3.2. Current situation in the cosmetic industry

According to Kestenbaum (2017), the cosmetic industry gracefully adapts to changes such as fast brand creation and the rapid growth of independent brands as opposed to traditional well-established brands. This reflects the changes in consumer taste, with zealous brand loyalty, what Aydin and Zehir (2017) refer to as “brand romance”, unlikely to happen in a market with a myriad of options to choose from. The sales tendency nowadays is both exploring new products to find new excellent purchases and repurchasing products consumers already own and love, once they are finished.³⁰

Apart from thriving in difficult moments, this industry is powerful in general. Sources like Franchise Help (2018) estimate \$56.2 billion generated in 2015 only in the US and the global cosmetics market grew by 3.9% that year (see EY, 2016, p. 4). According to

³⁰ This can be seen in the topics of Cosmetic YouTube channels videos that deal with “product empties”, that is, used up products where a review of the performance of products is presented, reinforcing the ones good enough to repurchase.

Kestenbaum (2017, para. 13), there is a growth in beauty items expenditure in general, regardless of the product category: “women are spending more [on beauty products], 13% more on foundation, 18% more on concealer, 35% of women use more than five make-up products every day and 80% use three skin care products every day. And six mascaras are sold per minute in the U.S.”.

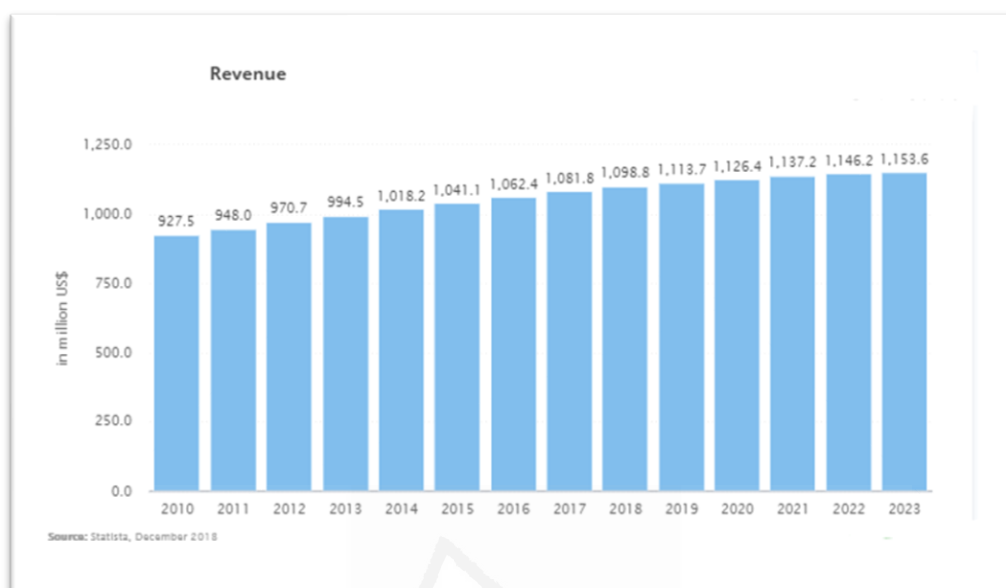
As stated by Cosmetics Europe in their 2016 socio-economic report (2016, p. 4), this industry ensured national economic recovery for countries like Spain and Italy: “[i]n 2017, the European cosmetics market was valued at €77.6 billion, making Europe the largest market for cosmetic products in the world. [...]. Over €20 billion worth of cosmetic products were exported from Europe in 2017”. If we focus our attention on the Spanish context, Spain has experienced 2% increase of consumerism in perfumes and cosmetics, reaching 7000 million euros of expenditure in beauty products. This accounts for a 150€ consumption per capita, which is higher than the 137€ of the European average (see Monasterios, 2019; Stampa, 2019).

Furthermore, there has been an increment of 4% in skin care products sales in 2018 (see Stampa, 2019), increasing in the sales through distribution channels that include recommendation from specialists such as pharmacies. This echoes the tendency of beauty brands, especially skin care ones, which utilise diverse naming techniques (i.e. neoclassical affixes, nonce formations) in order to sound more natural and specialised. Similarly, there is an increase in perfume sales, especially for men, which accounts for 20% of sales in the beauty industry. With respect to colour cosmetics, it reached a 10% market share, with an increase of sales of eye make-up (7%), face make-up (5.5%) and lip products (7.4%). This tendency in colour cosmetics consumer behaviourism is cross-cultural and expected to increase 6% in international market (see Stampa, 2019).

Among the social factors that contribute to the consumerism of beautifying products such as perfumes, colour cosmetics, skin and hair care put forward by Stampa (2019) we may find (1) the support of beautifying experiences appealing to the senses, (2) the importance of image in a hyperconnected society and (3) a less stereotyped and more inclusive society that not only takes into account different skin type needs, tones and likings but also targets men as a niche market. The following figure presents data retrieved from Statista (2018), where the revenue in cosmetics is expected to grow annually by a 0.9%.

Figure 10.

Cosmetics revenue in Spain



Note. Retrieved from <https://www.statista.com/outlook/70010000/153/cosmetics/spain> [Last accessed 03/08/2021].

If this data is broken down into the make-up categories —foundation, lipstick, mascara, blush, eyeshadow, highlighter, and others —, mascara is the most used product in Spain (i.e. nine out of ten women use it). Nevertheless, lipstick is another staple product, with a 74% of use, as well as blush, with a 70% usage (see Allen, 2017).

Nonetheless, in view of sales, the cosmetic category that shows a more striking growth in Spain is the lipstick category. This increase in sales may be due to several factors, like the fact that the market is constantly innovating with new formulas, colours, formats, textures and finishes as well as the pressing influence of social media forcing the constant need to look our best at all times.

Even though mascaras are the most used product, it is not as pertinent for the study, as the variety of colours for this product is normally reduced to black or dark brown. Nevertheless, more and more brands are including more colours and originality in their names in this category product³¹, (i.e. with presence of wordplay, ambiguity, repetition,

³¹ Colourpop' s *BFF Mascara* launched on the 24th of January 2019 with 7 colours: *Black on black*, *Blue ya mind*, *kiss 'n teal*, *Left on red*, *Pink INC.*, *Purple Prose* and *Yellow Goodbye*. Another example is Loreal's 2019 release of their famous *Lash Paradise Mascara* in three different colours combined with a scented formula that matches the names: *Fleur Fantasy* (with a "floral fresh scent"), *Forbidden Berry* (with a "juicy

rhyiming and close homophones), even though such colours are not what the everyday lay person is likely to purchase, but a product that the more creative make-up artist would be prone to buying.

Allen (2017) also pinpoints the importance of other face products that peak at certain times may be due its revolutionary formula like, for instance, primers like the Make Up Forever extensive line of primers with 10 formulas to suit every skin need. More examples of ground-breaking formulas are Farsáli's "Jelly Beam Highlighter", whose innovative texture applies like a gel, but sets like a powder or Stila's "Heaven's Hue Highlighter", with a "bouncy-to-the-touch" formula. Seasonality is another reason behind the sales growth in given products, such as in the case of body highlighters, self-tanning lotions and SPF products during the summer or washable hair dyes during carnival season, Halloween and festival seasons.

This steady growth of the cosmetic industry is being affected by a series of factors such as the (1) importance of physical appearance in our society, (2) the influence of the YouTube beauty community and the partnership of YouTubers with cosmetic brands, (3) the constant flow of new products, as this productive industry is very prolific in terms of release of products that cater to each individual and hence the increasing in ranges specifically for men³² or the inclusion of wide varieties of shades in foundations (i.e. Fenty Beauty as revolutionary example) (see FranchiseHelp, 2020); (4) the prosperity of ecommerce and (5) the improvements carried out from a marketing standpoint. These five factors are developed in the following pages.

Firstly, although physical appearance has always been a matter of extreme importance in our society, and beauty products date back to the reign of Cleopatra, nowadays its use has been heightened due to social media. YouTubers do influence consumers with their choices, reviews, recommendations and remarks. According to Google (2015), "66% of beauty product buyers say YouTube influenced their purchases by helping them visualise how products fit into their lives". Moreover, 86% of millennials share their preferences online, fact that benefits both cosmetic companies and other consumers. Similarly,

berry scent"), *Nectar Pleasure* (with a "sweet nectar scent"), and *Sandalwood Wonder* (with a "vanilla wood scent").

³²In 2017 men's skin care products outpaced in growth all other men's grooming categories with a 11% rise. Taken from <https://www.forbes.com/sites/andriacheng/2018/06/15/the-gift-your-dad-really-wants-this-fathers-day-anti-aging-cream/#7982c1ac33ba> [Last accessed 03/08/2021].

Kestenbaum (2017, para. 12) notes that “[y]ounger generations are defining the culture with images of self-expression. They take more pictures in a day on average than their parents took in a year. Sixty-five percent of teens rely on social media to discover and select beauty products.”. In addition, TikTok, the social media app that gain popularity over the Covid-19 quarantine and that is only 4 years old, is already influencing the cosmetic market owing to the virality of their bite-size digestible videos (see Karin, 2021). In fact, new YouTube video trends such as the “TikTok made me buy it” are becoming really popular nowadays. Hence, the importance of portraying a correct image and the careful selection of YouTubers and other possible brand ambassadors as brand representatives.

Secondly, scandals in the YouTube beauty community have affected sales. There have been several instances where brands have declined in popularity due to cultural and social backlash: Laura Lee Los Angeles’ ban in Ulta³³ due to the owner’s racist tweet comment 6 years ago; Lashify’s owner sexist and transphobic remarks on social media and Lime Crime’s multiple scandals, the most important one dealing with credit card hackings derived from a security breach that left consumers in disbelief. All this reinforces the importance of portraying a correct image for the brand and the careful selection of YouTubers and other possible brand ambassadors as brand representatives. In some ways, it is similar to traditional celebrity endorsement that began in the early 20th century with actresses endorsing certain brands, as both celebrities and beauty influencers enjoy a certain degree of fame and, therefore, lend their image to promote a product. However, the difference between celebrity and beauty influencer endorsement normally lays on the higher implication in the conceptualisation, fabrication and design process on the part of beauty guru endorsement. The online medium of communication aids for a participative very direct and amicable brand-consumer relationship, and with their ambassadors and representatives.

Thirdly, the constant flow of new beauty products contributes to the growth of this industry, as this productive sector is very prolific in terms of product release that cater to each individual, with a specific focus on increasing in ranges specifically for men or the inclusion of wide varieties of shades in foundations in recent years. The constant release

³³ Taken from <https://www.dailymail.co.uk/news/article-6096711/YouTube-makeup-gurus-sponsors-flee-resurfacing-racist-fat-shaming-tweets-2012-13.html> [Last accessed 03/08/2021].

of new products in a myriad of different brands highly influences consumerism. In a way, we are currently enduring a cease from “brand loyalty” (i.e. “behavioural construct relating to intentions towards repeat purchase” (Nam et al., 2011, p. 1011)) due to the wide variety of products available to choose from. Consumers operate under the extended idea of purchasing the best product from different categories and brands, therefore, implying that not every product in a brand is always the best to be expected and there is a need to pick and choose.

The constant cyclic trends in this sector also contribute to consumerism and the release of product ranges with subtle shifts in finishes, packaging, colours, and others. For instance, the current trends that are influencing the state of affairs are (1) products that provoke an instant improvement in the skin, (2) products that promise a natural look, what is called a “no make-up, make-up look”; (3) vegan products with organic ingredients, paraben and sulphate free products, and not testing in animals (see EY, 2019, p. 50) and (4) the tendency to personalise and customise products for each specific consumer. For example, a custom shade of foundation in the Lancôme’s “Le Teint Particulier Unique Custom Foundation” or Guerlain’s “Rouge G lipstick”, where the consumer can customise and choose the design of the lipstick’s case from 20 different patterns. The possibility and curiosity to try unexplored trends, looks, textures, ingredients and colours induces the consumer to purchase new products. These trends will come and go, and quite possibly will make a comeback with great strength in future years, as it happens with trends in fashion and clothing.

Furthermore, and as a result of the Covid-19 crisis, there has been an increase in online sales in general, and especially of beauty products: a shift towards hair dyes, skin care, nail care and others, that were ideal to be done at home in pamper routines (see Sedlmayr, n.d.; McKinsey & Company, 2021). As can be seen in Figure 11, fragrances and colour cosmetics are the most affected in this shift in the beauty category derived from the Covid-19 crisis. Unsurprisingly, colour cosmetics are being notably affected due to masks covering the face, but the products applied to visible parts of the face (i.e. eyes and eyebrows) are keeping the category from plummeting even further.

Figure 11.

Shift in the global beauty category



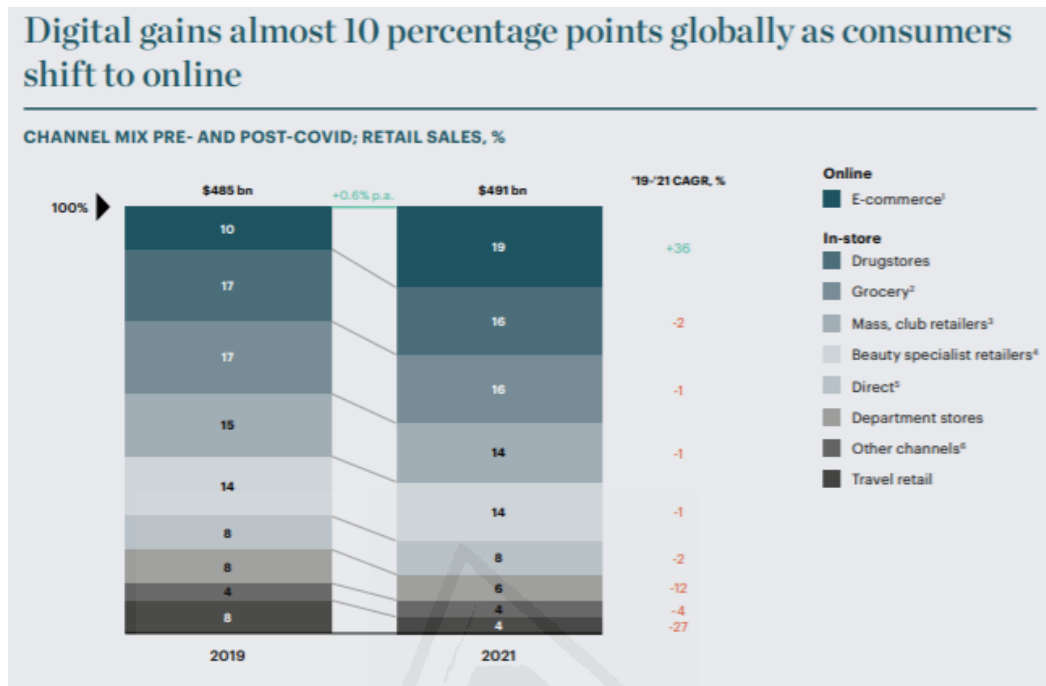
Note. Taken from McKinsey & Company (2021).

The convenience of not moving from home, not queuing and having the product delivered at home is unbeatable, if consumers are not discouraged by the uneasiness of sharing their bank details online, the lack of trust in delivery companies and the shipping costs attached to these delivery services. Online beauty sales registered 20% growth in 2015 on a worldwide scale and accounted for 6% of the beauty market (see EY, 2013). Apart from that, there is an evident move towards DNVBs. According to Pixlee (n.d.), a DNVB, also referred to as “virtual commerce” or “v-commerce brands” for short, “is a brand born online with a “maniacal” focus on the customer experience”. These direct-to-consumer brands save in physical presence costs and rely heavily on online advertising, although they may extend to a brick-and-mortar manifestation if the company decides to have a physical selling point location. DNVBs bet high on connection on an emotional level though direct contact with consumers via social media as a multi-channel context, tongue-in-cheek colour and product names, selling unique experiences and portraying a specific image and morals. Summer Fridays, Ouai, Glossier, Kylie Cosmetics, ColourPop, KL polish, Sigma Beauty and also Fenty Beauty are examples of DNVB³⁴ (see Altamirano, 2018).

³⁴ Taken from <http://melamodalife.com/digitally-native-beauty-brands/> [Last accessed 03/08/2021].

Figure 12.

Post-Covid increment in e-commerce



Note. Report by McKinsey & Company (2021).

Finally, from the marketing standpoint, packaging design and naming techniques have shifted towards exploitations of different topics in the last 10 to 15 years due to the competitiveness in the market and the product awareness brought by the use of the Internet and social media. Thus, original themes in ranges, packaging materials, colours and forms, and, especially important in this research, original names for colours and products.

3.3. Future expectations in the cosmetic industry

Given the importance of this industry at a socioeconomic level, it is only normal to expect more product production, and therefore, even more creation of new names, either colour names, product names and/or collection names, in the near future, which implies more linguistic techniques to be exploited by marketing advisors in order to achieve distinctiveness.

The Nielsen Company's³⁵ report (2018, p. 2) foresees three possible paths which the cosmetic industry is likely to follow in the near future. In their words, the “three big systemic shifts that redefine the future of the beauty industry” are (1) the natural oriented approach, (2) personalisation of products, and (3) the connection of consumer with website, along with promotion of social media posts and pursue of consumer-brand online interaction. These are developed in the following pages.

First of all, natural products are outpacing the conventional ones on terms of growth. But not only products that claim to be natural, but also those made excluding a certain ingredient that can be considered undesirable and/or unsafe for the consumer, such as parabens, sulphates, phthalates and artificial fragrances. The combination of natural claims and the elimination of unwanted ingredients might make a great difference in terms of sales. According to The Nielsen Company (2018, p. 6), “while sales of cosmetics free from parabens have grown around 2% over the past year, sales of those that also claim to be natural grew 12%.”. Hence, environmental and social responsibility are also key concerns for the cosmetics industry and the reason behind why the sector is making moves towards more ethical and sustainable products. For example, to name a few brands that are well-known in such matter, The Body Shop's products are cruelty free, 100% vegetarian, contain no carmine —the traditionally used red pigment made of cochineal extract, that is, scale insects—, no petrolatum, no mineral oil nor gluten. Moreover, KVD Beauty is also a 100% vegan and cruelty free company (i.e. their synthetic brushes are fur free, their cosmetic products are free from animal-derived ingredients and not tested on animals). Lush's products are also 100% vegetarian and the brand promotes ethical buying and is overtly against animal testing. In fact, Lush takes pride in their “naked packaging”, products that need no packaging and produce zero waste, such as solid shampoo bars, bath bombs, soaps, solid shower gels, bubble bars, bath oils, massage bars, and many others. Naked packaging allegedly allows a reduction of up to 50% of the product's costs which gives room for inclusion of higher quality ingredients³⁶. Additionally, a remarkable convenient information available in their website is the listing of the ingredients, with origin specifications, like whether the ingredients are synthetic or

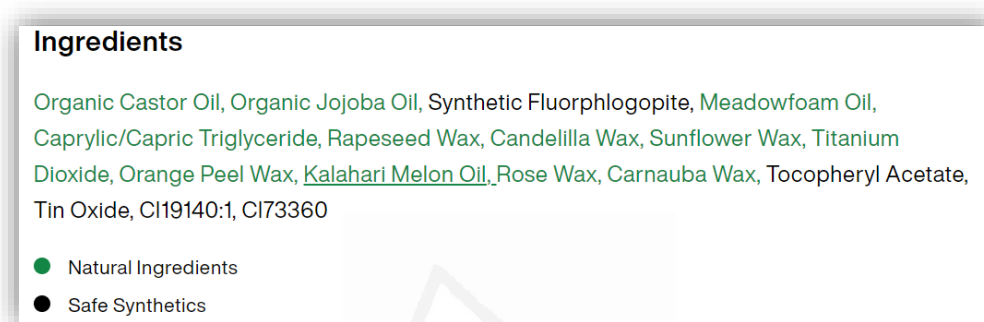
³⁵Nielsen Holdings is a “global measurement and data analytics company that provides the most complete and trusted view available of consumers and markets worldwide.” Retrieved from <https://www.nielsen.com/wp-content/uploads/sites/3/2019/04/the-future-of-beauty-report.pdf> [Last accessed 13/01/2022].

³⁶Taken from <https://uk.lush.com/article/naked-truth-packaging-free-cosmetics> [Last accessed 03/08/2021].

natural. The incorporation of a hyperlink in each ingredient that leads you a webpage description of the ingredient in detail is very helpful. This provides information on what they are, the benefits and the purpose of the ingredient (i.e. humectant, fixative, protective, thickener, emulsifier, hydration, among others).

Figure 13.

Ingredient list in Dorchester lipstick by Lush



Note. Ingredients in a vegan lipstick encapsulated in recycled packaging. (<https://www.lush.com/uk/en/p/dorchester-lipstick-refill>).

Consequently, the focus now is placed on transparency in ingredients' origin, the turn to natural and vegetarian ingredients manufactured in accordance to a fair-trade philosophy and sustainability in the creation of products in a harmless way to the environment whilst its effectiveness is not being compromised. The push for natural cosmetics has opened new growth opportunities for new brands, products and technological advantages to succeed. This may affect the verbal image of a company in the near future, in terms of the quantity information provided and the list of ingredients present in labels.

Secondly, the importance of knowing the target audience is paramount. That involves considering the consumer segments that each brand is targeting, that is, their ethnicity, age, needs, and others. Shade colour range in foundations was a heated topic during 2018. The fact that cosmetic brands did not produce enough colour shades for darker skin tones or the fairest of skin has been an issue for years, but it was particularly acknowledged during the years 2017-2018. Pallington (1999, p. 100) also touches on this issue, but in regard to lipstick:

In the 1920s, lipstick would be available in light and dark, then graduated to light, dark, and medium. Then it moved up to four, then to five colors. That was considered a lot. The colors were generally divided into those for brunettes, redheads, and blondes. Later, blonde-brows (Max Factor called them “brownettes”, a blend of ‘brow’ and ‘brunette’) and “silverettes” were added. For more than half of the twentieth century, lipstick apparently suffered from its own form of racism. (Pallingston, 1999, p. 100)

That is, during the beginning of the 20th century the colour selection was rather scarce. However, the Nielsen Company report (2018, p. 9) remarks the fact that “[o]ver the last five years, the number of unique facial cosmetic colours available on shelves has grown 22%, outpacing the general pace of new product development in facial cosmetics by 7 times.”. This growth in awareness of the lacklustre range of colours that were available in certain cosmetic lines was fostered by the release of Fenty Beauty’s foundation back on launch the 8th of September 2017. Their unprecedented initial release of forty shades, with no extensions in the line done afterwards, left the beauty community positively shocked. Fenty Beauty’s forty shade release started the conversation and shifted the attention towards inclusivity. This truly inclusive line ideated to cater to every skin tone, from the fairest to the darkest, with a variety of undertones (namely, pink, yellow and neutral), set the tone for following releases of different brands: Revlon’s “Flesh Foundation”, CoverGirl’s “TrueBlend Matte Made”, CoverFX’s “Power Play Foundation”, to name a few. After Rihanna’s turning point in the cosmetic history, all of the releases featured a 40-shade collection, apparently the new implied minimum for a brand to be considered inclusive (see EY, 2019, p. 52; Gurrieri & Drenten, 2021). In fact, backlash against brands may arise if these fail to provide with enough shades, as happened with Beauty Blender’s “Bounce™ Liquid Whip Long Wear Foundation”, Givenchy’s “Teint Couture Everywhere Foundation & Concealer”, YSL’s “All Hours Foundation”, Tarte’s “Shape Tape Foundation” and It Cosmetics’ “Bye Bye Foundation” (see Abelman, 2017; Fasanella, 2018; Baragona, 2018; Mackenzie, 2018). The opposite extreme can also happen, it is the case of PUR Cosmetics’ 2019 foundation release, “4-in-1 Love Your Selfie Foundation & Concealer” with a hundred different shades available, clearly following the trend to the extreme and trying to eclipse other wide-range brands such as Fenty’s with what can be considered by some an opportunistic and excessive colour release.

Apart from considering the consumer's necessities, it is equally important to reflect an appropriate image and set of morals, which links with the first point made, so the consumers can see themselves reflected in the company and identified with the brand. Very rarely would a consumer buy a product from a brand that he or she does not identify and align with and much less support or recommend their products.

This focus on consumer's needs is combined with improvements in formulas and with new technologies, which lead to a never-ending flow of new products and their personalization goes as far as engraving the name of the customer in the outer packaging³⁷, creation of customized colour foundations³⁸, and even motorised devices in charge of dispensing your personalised lip shade³⁹, among others. These innovations ensure the cycle of consumerism with names also playing a part in their novelty feel.

Closely related to personalization of products is appealing to the senses and emotions of consumers by exploiting certain trendy topics in product lines. Although it is not among of the paths that The Nielsen Company (2018) suggests for the future, we consider it very important and decisive, as it is a very productive marketing move that is proven to be economically successful⁴⁰ (see Arterbery, 2012) and highly probable to be a path to follow in this industry in the near future. A few examples of the variety of topics that affect the packaging and names of colours are mentioned below, although this enumeration is not exhaustive and serves as a brief enumeration of the plethora of themed collections within the industry:

- (1) **Astrology and zodiac** inspired collections, like BH Cosmetics' "Zodiac Palette, Julep's Zodiac Nail Polish Collection", Bite Beauty's "Astrology Amuse Bouche Lipstick Vault"; and all the products by ColourPop in collaboration with Kathleen Lights, such as "The Zodiac Shadow Palette", "The Zodiac Loose Pigment

³⁷ "Guerlain's "Rouge G" lipsticks are ultra-customizable, as they let customers ix-and-Match Shades and Packaging". Taken from <https://www.guerlain.com/> [13/01/2021].

³⁸ Lancôme's "Le Teint Particulier Custom Made Foundation" requires a three-fold scanning of the consumer's face that retrieves the needed data to create a perfect colour match. Additionally, the foundation bottle has engraved the name of the customer and their shade number, in case they want to reorder in the future. Taken from <https://www.lancome.co.uk/discover-lancome/le-teint-particulier.html> [Last accessed 13/01/2021].

³⁹ YSL released the "Rouge Sur Mesure Device" in 2021 under the slogan "Using artificial intelligence to offer ultra-personalized beauty". Taken from <https://www.loreal.com/en/articles/science-and-technology/ysl-perso/> [Last accessed 13/01/2021].

⁴⁰ Back in 2009, the cosmetic brand Maybelline introduced a mascara with a Hello Kitty on the packaging that led to record in sales.

Collection”, “Ultra Glossy Lip” in *Aquarius*, “Lippie Stix” in *Taurus* and *Aquarius*, “Crème Lux Lipstick” in *What’s your Sign?*, “Supernova Shadow” in *Astrology* and *Constellation*, among others.

- (2) **Films and TV series**, such as the case of Urban Decay’s limited-edition “Game of Thrones Collection”, Ulta Beauty’s “Collection X Marvel’s Avengers”, and several Mac collections like “Disney Aladdin Collection”, “Wonder Woman collection” for Spring 2011, “Rocky Horror Picture Show Collection”, “Maleficent Collection”, or “Star Trek Collection”, to name a few.
- (3) **Cartoons and dolls**, as in Mac’s “Hello Kitty collection”, “Barbie collection”, “Good Luck Trolls Collection”, “Venomous Villains collection” and “Simpsons Collection” for Fall 2014 (see Arterbery, 2012); E.L.F’s “Disney Jasmine Nail Polish”, OPI’s “Alice Through The Looking Glass Mini Nail Lacquers”, ColourPop’s “Disney Designer Collection” and “Disney Villains Collection”, Too Faced’s “Smurfette collection”, Bésame Cosmetics’ “Snow White: The 1937 Collection”, “Mickey Mouse Collection”, “Peter Pan Collection Mermaid Lagoon, a 1953 Collection”, amongst others.
- (4) **Food and beverages**, with examples like Etude House’s “Kit Kat Palette”, Glamlite Cosmetics’s “Pizza Palette”, “Happy Hour Collection”, or the “S’mores Highlight & Contour Palette” whose three shades are named by means of meronymy (e.g. *Chocolate*, *Marshmallows* and *Graham Cracker*) and the collection name includes de holonym (e.g. *S’mores*), and others.
- (5) **Miscellaneous topics** which are still unexplored and are utilised to introduce a sense of newness to collections. For instance, the Hot Topic’s “Nickelodeon Eyeshadow Palette” or The Crayon Case’s “Box of Crayons Eyeshadow Palette”, among others.

The aforementioned topics are proven to be productive and applied homogeneously to colour names in thematic ranges, which are normally tongue-in-cheek and closely related to the topic. This aligns with Klein’s point (2001, p. 237) of popular references leading to effective attention: “[v]erbal or visual references to sitcoms, movie characters, advertising slogans and corporate logos have become the most effective tool we have to communicate across cultures —an easy and instant “click.””. Even though the consumer knows the theme, it is exciting to find out about the name of the colour. In a way, the feeling gotten by the incongruity resolution in humorous names is felt in these cases when

a specific colour is called in reference to the quotes in TV series, characters in films, and others, when these references are identified by the consumer (see Meyers-Levy et al., 1994; Yus, 2017).

Finally, the turn towards multifaceted communication across the different communication platforms available should not come as a surprise in the near future. This industry is affected by the fast creation of DNVBs, that reach high market exposure with less investment—as there is no physical presence and its associated costs—and focus on automation and online customer service. According to Altamirano (2018), the online background is exterminating the path-to-purchase (i.e. all the touchpoints a customer goes through before deciding to purchase an item), as there is no longer a path, but the point-of-sale is most of the times the point-of-discovery nowadays. This has contributed to the closing of virtually 7000 brick-and-mortar stores in the US in 2017 only (see Altamirano, 2018). In fact, the Nielsen Company's report (2018, p. 12). Estimates “nearly one in three dollars spent on beauty products in the U.S. today is spent online.” This is one of many facts that account for the great influence of influencing sales online.

Overall, and having in mind the history of cosmetics and what lies ahead, more growth in the following years is expected to come, regardless of contextual setbacks such as the Covid-19 crisis. In fact, according to EY's (2013) expectations, “[t]he beauty market is set to double in size in the next 10 to 15 years, and all the world's regions will grow, with China, the US, Brazil, India and Japan expected to become the top markets). What is called a “new shopping revolution” with a focus on seeking consumer engagement in social media, in-store and online excellence, portrayal of adequate morals and innovative formulas as key points to achieve in order to succeed. Although these hopeful expectations have encountered unexpected difficulties, the popularity of cosmetics will resume after the Covid-19 crisis. All these tendencies and thematic approaches to cosmetic launches will surely affect how coloured products, ranges and even brands are named in the near future and close attention must be paid to the linguistic strategies chosen by marketing and advertising teams.

3.4. Final remarks

Section 3 deals with an overview of the cosmetic industry through history: from the early use of rudimentary cosmetic products, to the evolution, the ups and downs in use over the

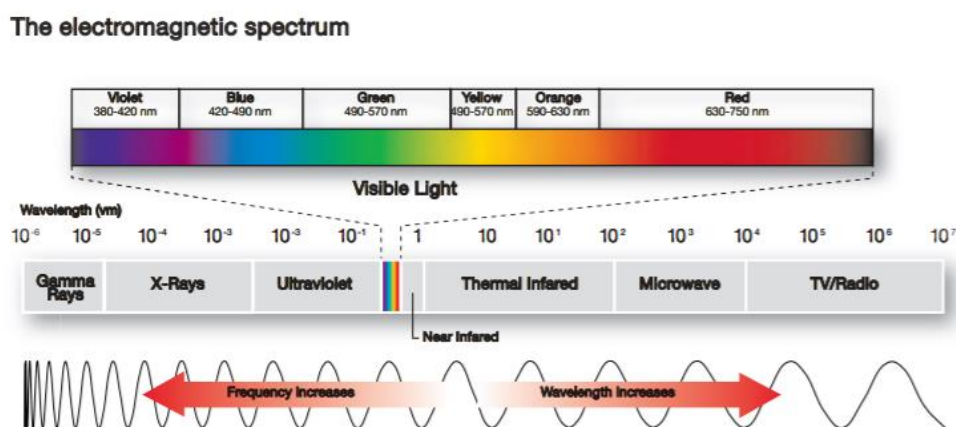
centuries subject to socio-cultural changes. Currently, this industry enjoys a healthy and revitalised era, regardless of the potential negative effects on purchase intent derived from the Covid -19 crisis. This has resulted in the production of countless similar lipsticks offering similar packaging, finish, ingredient or price point and whose only difference may be the name given to the colour. In the future, much more product releases are expected; products and colours which ought to be named having into account previous trends and conventions present in the cosmetic industry (Section 2): paying attention to memorability and attention value (Section 1) and the tip when naming (Section 2).

4. COLOUR: CLASSIFICATIONS AND ASSOCIATIONS

Colour is a subjective experience (see Kuehni, 2004) and it is generally described as a three-dimensional value or psychophysical dimension including: (1) hue or prismatic colour; (2) lightness, also referred to as brightness or value; and (3) saturation, also known as purity or chroma. The first one is what we understand as colour per se and, thus, it is considered a synonym of the term “colour” (see Krause, 2002), which is “the property of light determined by spectral position” (Casson, 1992, p. 395) measured by wavelengths (see Figure 14). The second, lightness, refers to the light, its luminescence and reflectivity, ranging from light to dark, whereas saturation indicates the degree of dullness as opposed to vividness or purity dependent on the presence (or absence) of white or black mixture. Colour is totally dependable on light, as in the absence of it there is no colour. Saturation or purity denote the intensity of a colour, that is, if it has mixed in another hue. Consequently, saturation is the degree of purity or strength in a colour (see Munsell, 1905; Krause, 2002; Adams, 2017, p. 13, among others). This visible colour spectrum (from violet up to red, see Figure 14) is given many names in marketing contexts to emphasise newness and distinctiveness in products. Especially in the cosmetic industry, where they are given many names apart from BCTs and MCTs, as shall be seen in Section 3 of the analysis.

Figure 14.

The electromagnetic spectrum



Note. Taken from Maplas (2007, p. 53).

Additionally, it is important to differentiate between *colour* and *hue*, as these concepts are often confused and considered synonyms when they are not. In words of Zakia (2013, p. 156):

One system for identifying hues is with descriptive names such as red, green, blue, cyan, magenta, and yellow. Saturation is the degree to which the color deviates from a neutral color, white, gray, and black. Lightness refers to the position of the closest match to the color with a scale of grays from black to white. Black, then, is a neutral color (no hue or saturation) with low lightness, and white is a neutral color with high lightness. (Zakia, 2013, p. 156)

Therefore, *colour* is a hyperonym of *hue*, as hue is part of a colour, but it is colloquially used as a synonym. In fact, what we normally and informally refer to as colour is its hue, for instance, *red*. In need of more specificity, one may allude to the other dimensions of a colour, like saturation or lightness, that is, *light red*, *dark red*, to name a few. During Old English times, brightness was more important than hue and, only after the colour shift that occurred in Middle English times, hue was given the prominence that we all know now (see Casson, 1992, p. 395). Precisely, only a few of Old English colour terms, which are primarily brightness terms, still remain in Modern English (e.g. *bright*, *light*, *dark*, *dim*). However, although we acknowledge the difference between *hue* and *colour*, we will

refer to the colour of a lip product as *shade*, *hue* and *colour* indistinctively for the sake of variation and avoiding repetition.

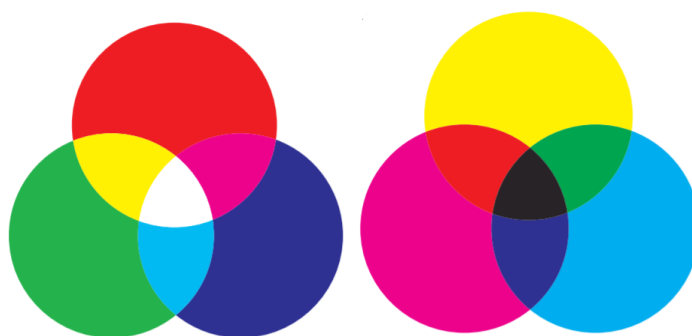
Colour can be seen from two perspectives in colour theory (see Kelly, 2015; Peruzzi & Roberti, 2019): as (1) subtractive colours, typical of paints, where the more colours added, the darker it gets and as (2) additive colours, characteristic of colours perceived from a screen, where the more colour is added, the lighter it gets. In our case, the colour names we tackle in this dissertation have their version in subtractive colour (i.e. the lip product itself) and in additive colour (i.e. the colour chips shown on the webpage). Precisely because of this, it is paramount to choose a name to refer to both representations while following all the naming directions (Section 2.1) in order to appeal to the consumer and translate it into a purchase.

Primary colours (e.g. *red*, *blue* and *yellow*), which cannot be created by mixing, are the base of every other colour in a colour wheel. Secondary colours (e.g. *orange*, *green* and *purple*) are created by the mixture of primary colours in equal proportions. Ultimately, tertiary colours are the mix of a primary and a secondary colour in different proportions (e.g. *blue-green*). It is especially in those mixes, like in *blue-green*, when many names may arise to denote the same colour space (e.g. *teal*) (see Maplas, 2007; Bisht & Garhwal, 2014).

These primary colours are different depending on whether they are additive or subtractive: (1) additive primary colours (e.g. *red*, *green*, *blue*), in the form of light, when combined produce white; and (2) subtractive primary colours (e.g. *blue*, *red*, *yellow*), typical of paints, create black when mixed (see Bisht & Garhwal, 2014). In this way, the more colours you add, the darker it gets.

Figure 15.

Additive and subtractive primary colour representation



Note. Adapted from Malpas (2007, p. 21-23).

Additionally, there are potential differences in the representation of colour, that is, if a colour is seen in a video played on a device screen, in a printed picture or in the object itself. In this vein, the colour of a lipstick, its representation in a printed advertisement and a video displaying the product will not represent the colour exactly in the same way. Following Zakia's (2013, p. 144) colour has several modes of appearance or modes of presentation: (1) object colour, that is, the surface colour of an object (e.g. *blue spruce tree*, *blue blouse*); (2) volume colour, the colour seen when looking into a transparent medium such as water, glass, or plastic (e.g. *the colour of swimming pool* or *a glass of red wine*); (3) aperture colour is the colour seen in space but not recognizable as belonging to a specific object (e.g. *bluish tint of the sky*); and (4) illumination colour is the colour of light, except white light, falling on an object (e.g. *colour slide projected on a screen*). Therefore, when referring to coloured lipsticks, their actual colour is what Zakia (2013) refers to as object colour or surface colour and, when represented in a webpage or in a device's screen⁴¹, it is an illuminant colour. The colour names compiled in this dissertation label have an (1) object colour (i.e. the surface of the package, if coloured); (2) volume colour, that is, the colour when looking through the plastic or glass container; and an (3) illuminant colour, when represented online in the website store. Hence, cosmetic colours are not presented in exactly the same way and the hue may vary due to this change in colour appearance. Nonetheless, these appearances do share the same colour name. This is the reason why it is generally recommended to swatch the colour of

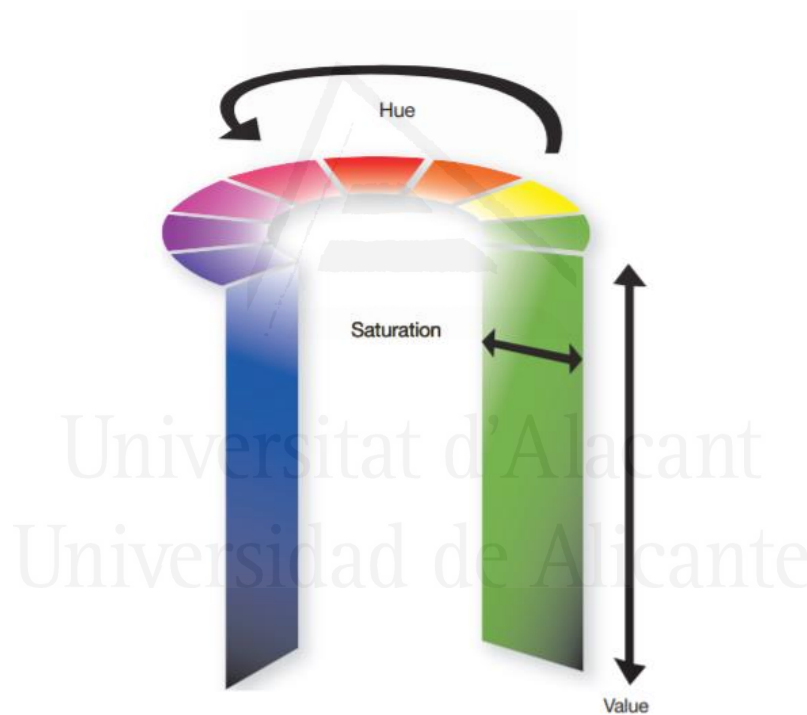
⁴¹ "The color seen on a monitor or video screen is illuminant color consisting of a mixture of red, green, and blue phosphor lights." (Zakia 2013, p. 145).

cosmetic products in store, as it may differ slightly from the picture shown online. Nevertheless, given the rise in online shopping, it is a convenient to have a notion of the coloured product available for purchase. That image combined with a colour term and the potential presence of a colour description ensures that the client is well-informed about both the product and colour when purchasing online.

As mentioned previously, colour is a three-dimensional continuum (see Figure 16) and when in need of determining the limits of this continuum, categorizations are resorted to, that is, labels that delimit the beginning and end of colour spaces within the continuum.

Figure 16.

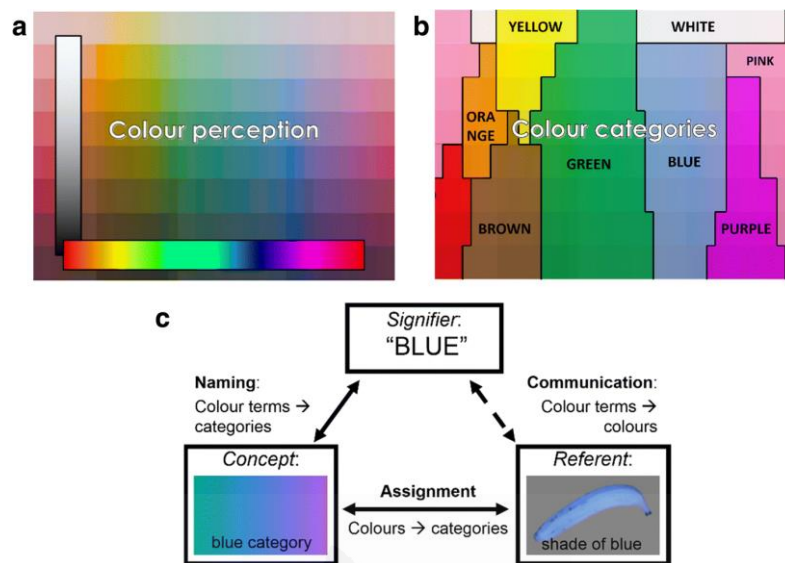
HSV model



Several terms are assigned to those colour spaces and thus, “[c]olour naming relies on the recording of sensory information about an abstract colour or the colour of an object and its expression through the medium of language” (Mylonas & Macdonald, 2012, p. 256).

Figure 17.

Colour perception and categorisation



Note. Taken from Witzel (2019, p. 500).

As represented in Figure 17, our research is focused on the linguistic sign and the different colour terms assigned to perceptible colour categories.

4.1. Colour classifications: Colour organisations through history

Over the course of the years, different colour classifications —some more technical, some more artistically-driven— have appeared to help organise and classify the array of colours available in our reality. As mentioned, some of these classifications are more educational-oriented, working as guides or catalogues for artists and others are more technical approaches to colour, where proportions and replicability of colour in different surfaces is the main objective. These organisations have traits in common with that the cosmetic industry does to organise and name colour internally (e.g. *alphanumeric codes or names, descriptions*), but no universal organisation is put forward by cosmetic brands and each company decides their unique colour denominations, as shall be seen in the analysis.

The following colour classifications are put forward from earliest to latest and are not separated in terms of universality or precision. This list is not exhaustive. The most artistical and marketing-oriented ones include connotation-filled names, whereas other scientific notations are more technical and attempt at universality. All of them have been and still are of the utmost importance in order to fully understand what colour and the

language of colour is. We consider the following organisations and classifications convenient to know prior to looking at the names given to colours in the cosmetic industry due to the similarities we may draw from them. Namely, the inclusion of a numeric reference and the need to organise a colour palette following some sort of criteria, whether a colorimetric criterion (i.e. measured and replicable) or other more poetic criteria, where identification among the rest is the objective.

4.1.1. Traité des couleurs servant à la peinture à l'eau

The *Traité des couleurs servant à la peinture à l'eau* was hand written in Dutch and painted by hand by A. Boogert in 1692. It is said to be the predecessor of Pantone, which is explained below (Section 4.1.7). The reason behind such claim is the fact that this catalogue contains diverse watercolour samples with different tonalities, from very pigmented to a watered-down version, and also with mixtures of pigments in different proportions (see Figure 18). Although the accuracy and rigour of this work is rather naïve, its educational value is an important development for the time and possibly the most comprehensive colour guide back in the day.

Figure 18.

Boogert's Traité des couleurs servant à la peinture à l'eau



Only one copy is known to exist, which is only understandable due to the cost of replicating this unique piece of work. That original copy is kept at the Bibliothèque

Méjanès (Aix-en-Provence, France) and a scanned version of the book can be accessed online⁴².

4.1.2. Werner’s Nomenclature of Colours

Werner’s 1821 standardisation of colour nomenclature appeared out of the need in arts and sciences to have a general standard to follow. In this organisation a combination of name, description of colour, references to nature (e.g. *animal, plants or minerals*) and chip of colour is presented for the most complete and unambiguous representation of colour. thus, its description offers the components of the colours and the colour mix to create it. This need to improve the general knowledge of colours, as it is impossible to discern the many gradual shades in nature, is still present today. The importance of this standardised nomenclature was paramount at the time. It was revised by Patrick Syme in the 19th century when he included the swatches of colour in the guidebook.⁴³

Figure 19.

Werner’s Nomenclature of Colours



Note. Taken from Rougeux (2018).

⁴²<https://bibliotheque-numerique.citedulivre-aix.com/viewer/35315/?offset=#page=112&viewer=picture&o=bookmarks&n=0&q=> [Last accessed 20/08/2021].

⁴³ For more information, Rougeux ‘s online project has made it accessible and available at <https://www.c82.net/werner/#color> [Last accessed 03/08/2021].

These 110 colours are what Syme calls “standard colours” because all of them, in combination with modifier adjectives like *pale*, *deep*, *dark*, *bright* and *dull*, can create almost unlimited colour choices.

4.1.3. The Munsell Colour System

One of the first methods to specify colour was the Munsell System, created by Albert Munsell. The date of publication of this system is uncertain, therefore, and in line with Moreno Rivero (1996), we will take into account the lifespan of Albert Mundell (1858-1918) as a reference. This artist was concerned about the difficult task of specifying colours rigorously. To do so, he created a colour tree where each “leaf” represents a different hue or “colour name”.

Figure 20.

Munsell Colour Tree



Note. Taken from Zakia (2013, p. 123).

These leaves are arranged vertically according to their lightness or value (i.e. from *white* to *black*) and horizontally according to their chroma (i.e. their hue, see Figure 20). The value as well as the chroma are gradated with numbers, hence Munsell’s denominations of colours are alphanumeric as, for instance, *Green 4/5* (*HV/C: hue, value /Chroma*) (see Zakia, 2013, p. 122). Some colours have more chroma than others and, as a consequence, the branches are not symmetrical.

4.1.4. The RAL Colour classification

The German RAL standardized colour selection (abbreviation of Reichs-Ausschuss für Lieferbedingungen, that stands for National Board for Delivery Conditions) is a popular worldwide colour organization founded in 1925 with the primary objective of creating a universal standardisation colour labelling to avoid ambiguity and promote a homogeneous replication in products services and surfaces (e.g. *varnish, powder coating, plastics*). This colour matching system is mainly used in Europe in fields like architecture, construction, industry, and others.

The distinctive feature of this labelling technique is that it includes a notation of *RAL*, 4 digits and also a colour term (e.g. *RAL 1000, Green beige*). In sum, RAL is a worldwide standard colour organisation in trade and design. (RAL, n.d.). According to its official webpage, there are 2528 RAL colours in total, combining RAL CLASSIC, RAL EFFECT and DESIGN SYSTEM. The RAL CLASSIC is the original colour selection that started with a short assortment of 40 shades in 1927 that has expanded to the current 213 shades available to date. This basic collection has 2 dichotomous subranges: the semi matte one called *RAL 840-HR* and the glossy finish called *RAL 841- GL*. In addition, RAL EFFECT is a collection directed to the design industry with a wider variety of solid and metallic colours, whereas RAL DESIGN SYSTEM PLUS is directed the specific work sector of craftsmanship, architecture, design and production⁴⁴.

4.1.5. The CIE System

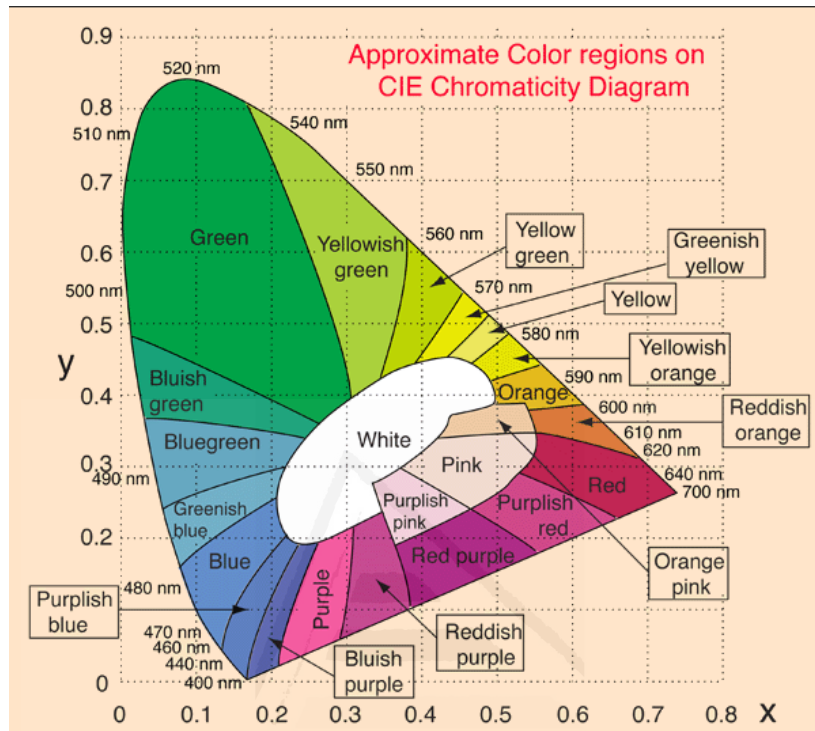
The *Commission Internationale l'Eclairge* (henceforth, CIE) —The International Commission on Illumination—, is an international standardized colour measurement system that dates back to 1931. This mathematical system to organise colour is dependent on light —red, green or blue light (RGB)—, as it is based on aperture or film colours.

The CIE system is a precise colour measurement system based on a luminance parameter (i.e. *Y*) and two colour coordinates (i.e. *X* and *Y*) which specify with precision the point on the chromaticity (see Figure 21).

⁴⁴ Taken from <https://www.ral-farben.de/content/about-ral-colours/ral-colours-history.html> [Last accessed 03/08/2021].

Figure 21.

CIE Chromaticity Diagram



Note. Taken from <http://hyperphysics.phy-astr.gsu.edu/hbase/vision/cie.html> Last accessed 13/01/2022].

This system is important to determine what colours can be reproduced in film, video monitors, screen of devices and prints. As already mentioned, the colours in a screen are “illuminant colours” (Zakia, 2013, p. 130), that is, phosphors that emit red, green and blue light; whereas the colours of a print are “object” or “surface colours” (e.g. *cyan*, *magenta*, *yellow* and *black ink*). Obviously, there is more possibility of reproducing colours in a monitor that in print, so dissimilarities are expected to be found. In Zakia’s words (2013, p. 145), “[a]ppearances of the same image in a print, in a transparency on an illuminator, or projected, or on a video screen, will not be the same”. This entails that a same-coloured cosmetic product may have slight variations of colours due to the surface in which it is printed or produced, namely, the colour present in the webpage, in the packaging, in the case, in the actual formula of the product, the colour seen in a commercial on TV, and others. However, the name given by the company is the same and should represent all of them.

4.1.6. ISCC–NBS System

The ISCCC-NBS colour system, which stands for Inter-Society Color Council-National Bureau of Standards, presents thirteen basic colour terms, ten hue names (e.g. *pink, red, orange, brown, yellow, olive, yellow-green, green, blue* and *purple*) and three neutral colours (e.g. *white, grey* and *black*) From the combination with adjectives, a much larger list of colours is created. By adding the suffix *-ish*, new adjectives are created (see Figure 22). These are combined with modifiers such as *light, medium* and *dark*, to gradate the lightness degree; with the adverb *very* that also modifies the extension of the lightness of a colour, only in *light* and *dark*; and with adjectives like *weak, strong, moderate* or *vivid* to gradate the colour’s intensity and/or saturation. In addition, this system also offers other alternative adjectives, such as *pale, brilliant, moderate, dusky* or *deep*, as plausible modifiers (see Kelly & Judd, 1955).

Figure 22.

ISCC-NBS System of designating colours

TABLE I. *Abbreviations for use with ISCC-NBS system of designating colors*

NOUN FORM OF HUE	ADJECTIVE FORM OF HUE	ADJECTIVE MODIFIERS
Pk pink	pk pinkish	lt light
R red	r reddish	dk dark
O orange	o orange	wk weak
Br brown	br brownish	str strong
Y yellow	y yellowish	mod moderate
Ol olive	ol olive	med medium
G green	g greenish	viv vivid
B blue	b bluish	
P purple	p purplish	
Wh white		ADVERB MODIFIER
Gr gray		
Bk black		v very

Note. Retrieved from Kelly & Judd (1976, p. 4).

4.1.7. Pantone®

Pantone is a distinguished colour-specification and standardisation system for printing ink. Their “universal language”, as they call it, was created in 1963 with 500 colours that by 2010 had reached over 1300 colours with Pantone Plus. Pantone’s denominations of colours include numbers and letters as suffixes. When talking about graphics or printing ink, the suffixes may be *C* or *U* depending on whether the paper used to print is coated or

uncoated. For example, *Pantone 500* is the ink colour, *500C* is printed on coated paper and *500U* on uncoated paper. There are more suffixes like *M* for a matte finish, *TC* and *TCX* for textile fabrics. Consequently, Pantone's colour denominations include number format with two digits, a hyphen, then four digits and the corresponding suffix (e.g. *18-1443 TPG*). Recently, they have also given it a "proper name" rather than a code reference, to go along with the code reference. Since the year 2000 Pantone has been selecting "The Colour of the Year", that is, the colour that defines trends in society that year (e.g. *Ultra Violet 18-3838* for 2018, *Living Coral 16-1546* for 2019, *19-4052 Classic Blue* for 2020 and *17-5104 Ultimate Gray* and *13-0647 Illuminating* for 2021). This selected colour impacts society yearly, influencing the fashion and interior design industry, and other colour-driven sectors in particular. Leatrice Eiseman, executive director of the Pantone Color Institute, also referred to as "the international color guru"⁴⁵, stresses the importance of symbolism in colours (Gross, 2015), deeply rooted in culture. In fact, Van Vliet (2021)⁴⁶ in the last webinar of the Colour Marketing Group covering the 2022 colour forecast, highlighted the importance of seasonal colours in home decor and how colour names are not chosen at random, as all of them have a message to convey.

Pantone is a vital tool in universalising, categorising and specifying colour globally as a way for professionals (i.e. graphic designers, fashion designers, painters, printer companies) to identify specific colours, regardless of the name given to them. Similar to Pantone, some cosmetic brands have their code reference for a coloured product (i.e. it may include numbers and/or letters) and also the fancy or more original colour (Figure 23). This strategy is very much used in foundations which are normally graded from lightest to darkest with numbers and accompanied by a letter indicating the undertone of the product (e.g. *N* for neutral, *W* for warm, *C* for cool or also *R* for red or *Y* for yellow)⁴⁷.

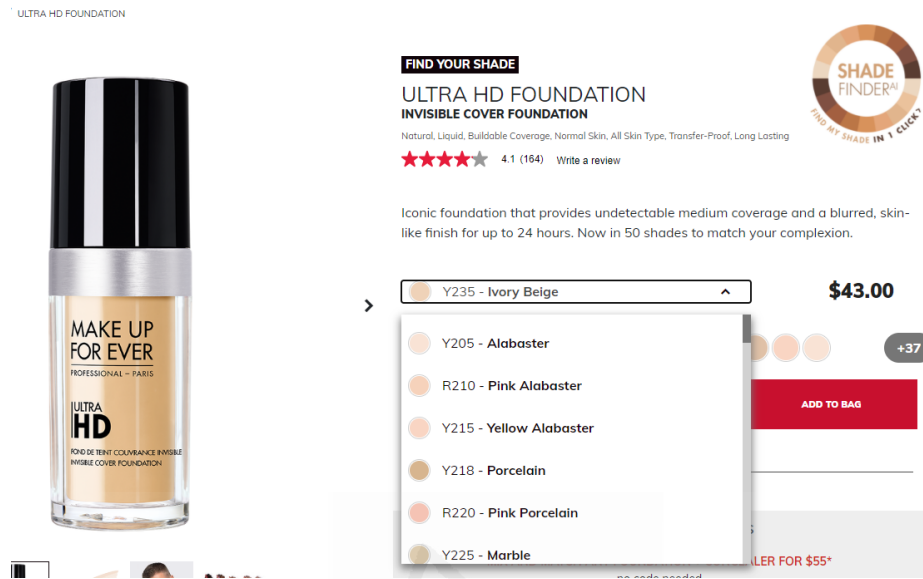
⁴⁵ Taken from <http://leatriceeiseman.com/about-leatrice-eiseman/> [Last accessed 13/01/2022]

⁴⁶ Colour names such as *Sunny Side up*, *New Day*, *Hope* or *Despertar* are forecasted for 2022 (Van Vliet, 2021).

⁴⁷ Taken from <https://www.makeupforever.com/us/en/face/foundation/ultra-hd-foundation-MI000032245.html> [Last accessed 13/01/2022].

Figure 23.

Alphanumeric colour range with letters indicating undertone



Note. Taken from <https://www.makeupforever.com/us/en/face/foundation/ultra-hd-foundation-MI000032245.html> [Last accessed 13/01/2022]

4.1.8. NCS (Natural Colour System)

The Natural Colour system is a precise and standardised colour system since 1964 (see Hård & Sivik, 1981) that serves to communicate in terms of colour in an effective way among manufacturers, architects, retailers, and others. This universal colour language, which is a scientific colour system, is based on a professional notation directed at a professional setting, as opposed to marketing-oriented denominations as *beige* or *flamingo*, which are directed at consumers (see NSC, n.d.). According to the NCS (2021), this way of naming by means of MCTs is not accurate enough for describing the 10 million perceivable colours in a manufacturing setting. Let us select an example of a notation (e.g. *NCS S 1040-R20B*) to decipher the meaning of its parts or elements (see Figure 24):

- (1) Elementary colours:** there are six elementary colours regarded as “pure” because they do not resemble each other (Hård & Sivik, 1981). (e.g. *white* (W), *black* (S, Swarthy⁴⁸), *yellow* (Y), *red* (R), *blue* (B) and *green* (G)). See Figure 24 where the colour space, that is, all the available colours in the visible spectrum, is

⁴⁸ From German Schwarz.

represented with these the abbreviations. These elementary colours create the NSC space and describe the hue and nuance of the notation. These are not perceived as mixed hues. In other words, pure *green* is not perceived to be bluish or yellowish.

- (2) **NSC colour circle** (hue): it corresponds to the horizontal section seen from above, precisely in the middle of the colour space (see Figure 24). It has to do with the four chromatic elementary colours, in other words, all the colours except white and black. This is where the hue of the colour is defined and it is read clock-wise. Hence, following the previous example, *R20B* stands for a *red with 20% blue*.
- (3) **NCS colour triangle** (nuance): for every hue the NSC has a colour triangle, a vertical section through the colour space, that describes the nuance. This is where the lightest and darkness as well as the most chromatic point of the triangle is described. The sum of the nuance is always 100%. In our case, following the previous example (e.g. *NCS S 1040-R20B*), 10% blackness, 50% whiteness and 40% chromaticness. Nonetheless, the notation only defines the blackness (e.g. *10*) and the chromaticness (e.g. *40*), as the whiteness is understood from the previous data as regards blackness and chromaticness.
- (4) **NCS colour space**: the combination of the previous ones creates the NSC colour space, the three-dimensional model that hosts all imaginable surface colours possible given in this notation.

Figure 24.

NCS colour space representation



Note. Retrieved from <http://www.ncscolour.com>. In order from left to right: NCS colour space, NSC colour circle and NSC colour triangle.

Therefore, the notation for the colour in Figure 24 (e.g. *NCS S 1040-R20B*) includes: the S, which refers to the elementary colour; the first four numbers are the nuance (the first two dealing with blackness and the other two dealing with chromaticness); and the last four alphanumeric references indicate the hue. This shared language is able to describe any colour correctly and in a precise way, ensuring a desirable end result.

4.1.9. The Colour Thesaurus

The writer and illustrator Ingrid Sundberg created a colour thesaurus⁴⁹ in 2014 out of her need to collect words to instil her stories with better terminology and enhance her descriptions. Although she doubts that an official colour guide can be created due to its inherent subjectivity, this thesaurus helps develop an array of different descriptive and highly evocative colour words that may assist educators, writers, designers, and others. It combines the word inside a rectangle with the colour swatch in it. The thesaurus is a combination of twelve squares made of twenty colour swatches each. Figure 25 exemplifies one of these twelve squares dealing with *red*.

Figure 25.

Reds in The Colour Thesaurus



Note. Taken from <https://ingridnotes.wordpress.com/2014/02/04/the-color-thesaurus/> [Last accessed 13/01/2021].

⁴⁹ <https://ingridnotes.wordpress.com/2014/02/04/the-color-thesaurus/> [Last accessed 02/12/2021].

Although this classification is not descriptive of its parts, that is, it gives no detail of the pigments used or other specifications to replicate it, it is definitely a helpful resource to visualise the richness of the English language.

4.1.10. Final remarks

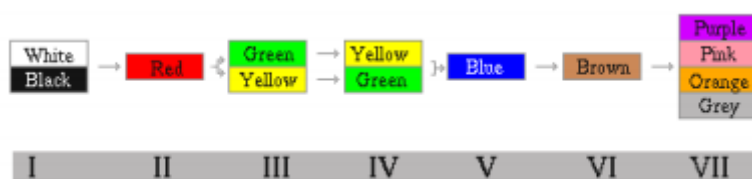
Some of the previous organisations attempt at a precise colorimetric classification (e.g. *CIE, Pantone, NCS*) whereas others offer a different approach to colour classification (e.g. *The Colour Thesaurus*). As a conclusion, this brief overview explains the different colour organisations and bodies of colour that appeared during history and how this shaped the colour naming. Even though there are plenty more organisations and other bodies of colour (see Moreno Rivero, 1996), the classifications explained in this section are those which we feel bear more similitude with cosmetic colours in terms of naming. Questions derived of this remain, such as determining whether or not cosmetic colour names are similar to colour organisations and, if so, in what way or how do they differ. These questions are addressed in Section 3.1 of the analysis.

4.2. Basic and metonymic colour terms

As already stated, in our study we are mainly concerned with BCTs (see Berlin & Kay, 1969) and non-basic colour terms. Names like “the big names for colours”, “the base of the colours” or “the mothers of colours” (Kuschel & Monberg, 1974, p. 218), “cardinal colours” (Wyler, 2007) and “level-1” words (Lyons, 1995a) are some of the denominations given for the broad categorizations of colours that are first learnt at school: *white, black, red, yellow, blue, green, pink, orange, brown, purple* and *grey*. In Stoeva-Holm’s (2007, p. 428) words: “BCTs are the oldest color terms. They have a certain place in human language and the acquisition of them takes place in childhood”. Berlin and Kay (1969) posited a universalist sequential scale of seven stages where cultures fall depending on their colour use (see Figure 26). Although it was uncriticised at first, relativist scholars found exceptions to this theory later on.

Figure 26.

Stages of colour term evolution



Note. Taken from Sarapik (1997, p. 8).

Even though we are not concerned with the universalists and linguistic relativists debate⁵⁰, we take the universalist's basic terms to refer to the macro-categories that cover a wide colour range in the spectrum of colour (see Stoeva-Holm, 2007). These macro-categories are considerably wider than non-basic colour terms, which are more specific. For example, regarding the colour *blue*, *navy* and *turquoise* fall under the umbrella of the term *blue*, but not all "blues" are *navy* nor *turquoise*. All BCTs are characterised by their (1) multi-purposefulness and applicability to several contexts (thus, *blonde* and *brunette* cannot be BCTs as they are contextually restricted to human hair), (2) unique hyperonymous status, that is, they are not considered a variation or specification of other colours (e.g. *crimson* is a kind of *red*) and (3) salience, that is, their prominence in lexical availability. Conversely, BCTs can also be defined according to what they are not: they are not (4) context-specific terms⁵¹, nor (5) compounds (e.g. *blue-green*, *lemon-coloured*), (6) nor polymorphemic (e.g. *pinkish*, *bluish*), in other words, made up of a single morpheme unmarked by inflections or marked morphemes (i.e. monomorphemic)

⁵⁰ Witzel (2018, p. 522) summarises the two different positions:

linguistic relativism holds that colour categories are determined by language, implying that colour categories vary across languages and that those categories shape how speakers of the respective language perceive and conceptualize the world (e.g. Gentner and Goldin-Meadow 2003; Gumperz and Levinson 1991; Wolff and Holmes 2011).

The opposite position, universalism, holds that perception determines universal categories independent of language, and that language refers to these categories through labelling.

⁵¹ Regardless of the case of *orange*, which etymologically derives from the citrus fruit (see Berlin & Kay, 1969).

(see Biggam, 2012). Peninsular Spanish BCTs coincide with the English BCTs (see Lillo et al., 2018)⁵².

Non-basic colour terminology, often referred to as “non-basic terms” (see Anishchanka et al., 2014; Biggam, 2014, p. 9), “fancy name” (Skorinko et al., 2006) or “Elaborate Colour Terms” (ECTs) (Steinvall, 2002), could be considered as more ‘sophisticated’ colour terms acquired with time and, especially, with exposure to colour-related contexts (e.g. *graphic design, cosmetics, fashion, photography*). Following Anishchanka et al. (2014), non-basic terms are either: (1) compositional, consisting of a BCT as Head of the compound and modified⁵³ by an adjective specifying lightness⁵⁴ (e.g. *light blue, medium red, dark pink*) or its prototypicality (e.g. *true red, classic red*); (2) non-compositional, such as *navy, forest, maroon* or *mauve*; and (3) idiosyncratic colour terms, for instance, *Woodland Green, Barolo Red* or *Summit White*, much more marketing oriented⁵⁵. All of these types sharing a more restricted referential range of colour than BCTs (i.e. *forest* is a type of *green*, a hyponym), but non-compositionals being more flexible to cross boundaries or have fuzzier limits than compositionals. Thus, *light blue* is well-defined and delimited within a BCT category, as a blue with low saturation, but *maroon* spans from red to brown or even *navy* expands from blue to purple or even black. Other compound terms such as *red-orange*, made by the composition of two BCTs, or *yellowish-green*, created by means of a derived BCT within the compound, are not included in the typology put forward by Anishchanka et al.’s (2014). Nevertheless, such examples would also be included under the compositional category or qualified category, following Rich’s terminology (1977).

Lyons (1995a, p. 202) differentiates level-1 words from level-2 in terms of inclusion, by means of hyponymy, as in for example, *mauve* is a kind light of purple or *beige* is a yellowish grey. In the same way, Casson’s (1994) secondary colour terms (i.e. “non-

⁵² Mexican Spanish and Uruguayan Spanish also include *celestes* “sky blue,” *café* “brown,” and *violeta* “purple” (Lillo et al., 2018, p. 1).

⁵³ Lyons (1995a, p. 203) mentions “deep, pale, light, dark, bright, vivid and brilliant” as adjectives typically used with BCTs in definitions of level-2 words (e.g. *scarlet*, “brilliant red”).

⁵⁴ Personally, we would include in the compositional type also the cases modified by a term indicating colour saturation (e.g. *intense, vivid, pure, true, pale*), hue (e.g. *reddish orange*) and temperature (e.g. *cool, warm*).

⁵⁵ All the marketing colour terms, especially the ones compiled in our sample, are always italics and capital letter, as we regard them as proper names from certain brands. Only italics and no capitalizations are used both when talking about macro-categories as concepts and when exemplifying colours.

compositionals” in Anishchanka et al. (2014) terminology or “converted colour names” in Kömürçü, 2016 and Wyler, 2007) are colour terms created through metonymy (i.e. “entity stands for the entity’s colour”), where colour denotation is conveyed through allusion to prototypical objects as focal reference points. Therefore, “colors are perceived as properties of object and metonymically conceptualized as physical entities” (Casson, 1994, p. 17). Consequently, these terms rely heavily on physical experience with objects, entities and realities and yield a prototypical mental image of the coloured object as a cognitive focal point: “a prototypical color of a well-known object” (Plümacher, 2007, p. 66). It is the link to the nature or the object in our world that elicits a personal colour association in our minds (see Wyler 2007, p. 117).

[...] colour names such as ruby red, brick red or sky blue can be thought of as evoking dual cognitive reference points. By itself, a term like red or blue evokes a focal colour, which in turn evokes the more inclusive region in colour space that it anchors. A noun such as ruby, brick or sky names an entity that not only has a characteristic colour but is sufficiently familiar to serve as a reference point. From these two reference points, we compute the desired notion: red tells us that brick is to be construed with respect to its colour, and brick directs our attention to a particular location within the red region. (Mioduszezewska, 2014, p. 341)

This relationship could not be considered metaphor, as the relationship is not imagined but real: “[w]hile metaphors involve an *imagined* link between two concepts, metonyms involve a *real* link. [...] metonyms require a certain amount of shared knowledge in order to convey the desired message.” (Biggam, 2012, p. 49). These metonymic colour terms (e.g. *ruby red, brick red, sky blue*) mentioned by Mioduszezewska (2014, p. 341) are subject to eliding the BCT of the compound leading to a non-compositional colour term (e.g. *ruby, brick, sky*). Consequently, shades are specified by “pointing to the prototypical color of a well-known object”, that is, *lemon-coloured* or *lemon*, for short (Plümacher, 2007, p. 66). This provides high specificity and precision in hue description. These metonymic colour terms can be organised according to their theme or the semantic field they belong to: plants and flowers (e.g. *rose, poppy, chestnut*), nature (e.g. *sea, forest*), animals (e.g. *teal, tan, sepia*), minerals (e.g. *turquoise, ruby, emerald, charcoal*), food (e.g. *cream, chocolate, peach, lemon*) and objects (e.g. *denim, ash, brick*).

Following Casson (1994, p. 8), MCTs are divided into novel or creative and conventional. The former is unique terminology used to meet a particular need. For instance, *denim*, *cranberry* and *cotton candy* are novel colour terms. On the contrary, conventional colour terms are “fixed in the lexicon of language, irrespective of individual usages or particular context of use” (Bauer, 1983, p. 45). Conventional colour names are further divided into transparent or opaque, depending on how “institutionalised” (Bauer, 1983, p. 45) or “frozen” (Gleitman and Gleitman, 1970, p. 90) they are, that is, if they are (or not) synchronically analysable.

A step further are idiosyncratic colour terms, that is, “creative color names that are typically developed in advertising but are hardly used outside the marketing context”, as for example *summit white*, *woodland green* and *Barolo red*, colour terms found exclusively in the automotive industry (see Anishchanka et al., 2014, p. 337). Consequently, these idiosyncratic colour terms could be considered closer to neologisms or market-driven ad-hoc formations due to the intended suggestiveness, originality, distinctiveness and poetic nature rather than salience. These references to highly specific realities (e.g. *the top of a mountain*, *forests*, *a specific wine*) complement a BCT which may as well be elided later on as the notion spreads and becomes salient, as in, for instance, *burgundy* or *chartreuse*.

Following Biggam’s (2012, p. 50) three-fold category of metonymic colour expressions, there are three different types of metonymic colour expressions in marketing:

- (1) **Logical**, refers to what could be considered a pure metonymic colour term, in which the entity stands for the entity’s colour (e.g. *lavender*, *mauve*). The typical semantic fields that create metonymic colours are nature, food, minerals and objects.
- (2) **Evocative**, where the colour connection is still evident—in most cases—, as either a BCT or metonymic colour term is present, but there is an addition of a suggestive topic that adds and attaches pleasant evocations to the colour (e.g. *Mediterranean sea*, *lemon zest*, where both *sea* and *lemon* already elicit a colour in your mind when you read it (i.e. *blue* and *yellow*, respectively), but with the inclusion of certain exotic additives, either related to non-colour semantic fields, such as places, or to colour-eliciting semantic fields like minerals, nature, food or objects. These MCTs are culture-sensitive, that is, the conceptualisation of the

colour is subject to the person's experiences. This argumentation is mentioned by Casson (1994) and Biggam (2012, p. 51). The idealisation of *lemon* as colour by a British person will be the prototypical colour of a ripe variety of British lemon that might differ to some extent to the concept and experience of other people around the world. Kuehni (2004, p. 77) calls instances like *Cuban Sand*, *Ashes of Rose* and *Blue Fox* "poetic inventions".

- (3) **Obscure**, in the sense of colour expressions which are semantically non-transparent, either by being loose or non-specific, that is, not being regarded as having a particular colour—they may occur in different ones depending on the case— or completely colourless. Graumann (2007, p. 137) refers to them as "cryptic color terms" created by marketeers.

To exemplify such categories, Biggam (2012, p. 50) used colour terms used in paint-colours where the range included all the different types posed: logical (e.g. *canvas*, *vellum*), evocative (e.g. *apple pie*, *cheesecake*) and obscure, either because they occur in several colours (e.g. *jetties*, *driftwood*) or because they are colourless abstractions (e.g. *homecoming*, *windswept*). This is, precisely, a characteristic of cosmetic colours and not a particularity of textile colour names (see Wyler 2007, p. 121).

In Wyler's words (2007, p. 142) "colour terms are constructed nameables" and consequently "there is no reason not to use any lexeme as a colour designation, especially with cosmetics", and she provides examples like *Dollar*, *Lullaby*, *Chocolate* or *Opera*. This abundance and the prospect of everything potentially transforming into a colour term might become a problem. Kömürçü (2016, p. 228) comments on this and this is also tackled and exemplified in the context of the cosmetic industry in Section 5.2.1.2 dealing with obscure categories:

The abundance of CTs in use today, especially those which are obscure and misleading in meaning, such as *Blue Fox* which is used to refer to a 'reddish gray' (Kelly and Judd 1976, p. iii), puts today's customers in a position of having to keep themselves up-to-date with these lexical developments in the field." (Kömürçü, 2016, p. 228).

Qualifying adjectives dealing with the different dimensions of colour are important in the field of colour terms. So far, the colour terms that have been dealt with have to do with

hue, but many other adjectives are in charge of defining saturation, brightness, temperature, tone, transparency, finish of the colour and even its prototypicality.

Table 6.

Metalinguage for colour names

Hue	<i>red, yellow, green, brown, etc.</i>
Saturation	<i>vivid, mid, dull</i>
Tone (achromatic)	<i>white, pale grey, mid grey, dark grey</i>
Brightness (light emission)	<i>dazzling, shining, glowing</i>
Brightness (reflectivity)	<i>shiny, lustrous, matt</i>
Brightness (space illumination)	<i>brilliant, dim, unlit</i>
Transparency	<i>transparent, translucent</i>

Note. Adapted from Biggam (2012, p. 124).

These qualities refer to the materiality of colour (see Van Leeuwen, 2011, pp. 34-37). For instance, **luminosity**, **luminescence** or **brilliance** is the quality of a colour to glow or radiate from within, owing to its saturation or the colours that surround it. **Lustre** and **iridescence** refer to the sheen and gloss emitted, “the reflectiveness of coloured surfaces”. Similarly, **transparency** and **translucency** describe the quality of it being see-through, that is, the light passing through a colour “so that things in the background can be seen behind things in the foreground” (in the case of lipstick, those which do not block your lip skin completely). **Temperature** adjectives indicate the colour is warm or cool depending on whether they are closer to the red or blue spectrum. A colour being **muted** refers to a hue which is not in its full intensity (Krause, 2002). To create it, there needs to be a mix with grey, black or a complementary colour. The more muted, the more similar are the hues among each other, as they appear as neutral shades of grey. In this way, the **texture** in a colour is a quality that comprises other traits such as transparency, lustre, roughness and smoothness.

More specifically, when talking about lipsticks, a **glittery** or **frosted** finish entails the inclusion of visible flakes or reflective particles in the formula. The effect changes when the particles are so fine that they become invisible to the eye, and hence, the colour becomes metallic or pearlescence (see Kuenhi, 2004, p. 117). Along these lines, **metallic** (or sometimes chrome) refers to high reflectance in a limited range of hues. **Duo or multi-chrome** involves the shift between two or more than two colours depending on the angle

in which they are hit by the light. A **holographic** cosmetic product involves the reflection of all the colour spectrum, not just being reflective as a metallic, frosted or shimmery finish would. These colour qualities have given rise to the different types of lipstick formulas based on the final qualities of the colours created. For example, matte, cream, tint, frosted, satin, gloss, metallic, glittery, sheer, balmy, hydrating, and other formulas, depending on the different aforementioned qualities they display.

A similar descriptive analysis of the names found in our sample will be carried out in order to decipher the percentage of BCTs, MCTs, whether they are modified by achromatic adjectives or other kind of adjectives, and also whether evocative and/or obscure terms (see Biggam, 2012) are prevalent or not (Section 3.3).

4.3. Denotation and connotation: emotion, symbolism and associations

Human beings can perceive about 7 million colours (see Alnasuan, 2016, p. 1) and the meanings and emotional loading behind them vary greatly depending on variables like culture, religion and the country under discussion (see Wyler, 1992; Terwogt & Hoeksma, 1995; Singh, 2006; Kauppinen-Räsänen, 2014, among others). The symbology and meaning that colours possess is acquired, stored and fire-engraved in our memories from early on in life (see Kuehni, 2004). Stereotypes appear over time, such as the case of *pink* being associated with girls, *blue* with boys, and permanent links are established, like *green* for nature, *blue* for water or the sky and *red* for fire. There are many more feelings than BCTs and, hence, each colour is formed by fractions from diverse and, sometimes, opposite emotions. In Van Leeuwen's (2011, p. 15) words, "[t]he same colour can express many different meanings and the same meaning can be expressed by many different colours". By way of example, meanings associated to *red* range from danger and violence to love and affection. Thus, the ambivalence of colour being meaningful and at the same time idiosyncratic is paradoxical: "[o]n the one hand the connection of meaning and colour seems obvious, natural nearly; on the other hand it seems idiosyncratic, unpredictable and anarchic" (Kress & Van Leeuwen, 2002, p. 343). As already mentioned, the effects of colour on humans are not innate but culture-dependent, learnt and interiorized since birth and carried with us throughout our whole life. Precisely for this reason, sadness is related to *blue* in English, *yellow* is linked to envy in German, but envy is *green* in English and Spanish (Soriano & Valenzuela, 2009, p. 442). As far as celebrations, special occasions and important dates are concerned, the symbology of

colours changes across cultures, as in religious conventions (i.e. baptism, weddings and others), are highly constructed and prescribed by society. Consequently, colour meanings are not universal and subject to experiences and perceptual socio-cultural changes:

“[...] despite the efforts of psychologist to construct universal psychological meanings for colour, there does not seem to be a single ‘language of colour’. Instead there is a multitude of codes, conventional associations and uses of colour, many of them with limited context of application and limited semantic domains” (Van Leeuwen, 2011, p. 15).

There are trends or tendencies where symbolism can be described according to theology, fashion or even corporate branding. Following this, cool colours produce more passive or sedating feelings while warm hues provoke the contrary, active feelings and emotions (see Clarke & Costall, 2008).

Colours per se do not designate anything emotional, so why should they be associated to specific emotions or emotion terms? There are at least four possible complementary reasons for these pairings: the associations are based on metonymic thinking, they are based on metaphoric thinking, colour perception creates specific emotional reactions, and colour terms and emotion terms share the same connotative structure in the language. (Soriano & Valenzuela, 2009, p. 443)

Consequently, following Soriano and Valenzuela’s (2009, p. 443) thoughts above, metonymy, metaphor, colour perception and connotations are the reason behind ascribing emotions to colours. At this point it is necessary to mention how the following BCTs, beyond their denotation, the “relation which holds primarily or basically, between expressions and physical entities in the external world” (Lyons, 1995b, p. 81), have different connotations, that is, associated meanings, socio-cultural attitudes towards and pragmatic inferences.

When commenting on colours as signals and how colour terms can be given specific meaning in certain contexts, (Wylter, 1992, p. 138-139) mentions how some BCT have acquired semiotic quality and act as signals which, in charge, produce a behaviour (i.e. “intended coding”). Minsky (1985, p. 56) defines signals as “acts whose consequences are not inherent in their own character but have merely been assigned to them”. In this way, the BCTs present in the context of traffic light have been assigned meaning which

is not inherent to the actual colour: *red* as “danger, you shall stop” and *green* as “proceed” (see Saussure, 1916; Pierce, 1931). Manufacturers are also in charge of assigning this signal functions to colours. Wyler (1992, p. 139) points out how colours in cables and wires act also as signals (i.e. *green-white*, ground) or the psychological intention behind packaging colours.

The following pages provide a concise look on the meaningful associations of colour and emotion and some expressions in the English language that include the eleven BCTs presented by Berlin & Kay (1969), which may ultimately dictate some of the lipstick naming trends (i.e. naming reds with romance-themed names). When colour are used figuratively in phrases and expressions, Wyler (1992) mentions how these lose their colour denotation. This also is exemplified in the following subsections with examples for each BCT. Figure 27 summarises of some of the psycho-physiological effects some of these BCTs evoke covered by Graumann (2007) and that will be tackled in detail in the following pages.

Figure 27.

Summary of psycho-physiological effects evoked by some BCTs

	Psychological Impressions	Physiological Impressions
Red	Dynamic, active, powerful, dangerous, desirous	Warm, hot, dry, stimulating
Blue	Distant, vast, eternal, longing	Calm, cold, wet, soothing
Green	Natural, lively	Cool, wet, fresh, quiet
Yellow	Cheerful, happy, exuberant	Warm, light, stimulating
Black	Powerful, sad, elegant, conservative, withdrawn	Heavy, strength
White	Perfect, innocent	Cold, clean
Gray	Sad, distant	Fast, dynamic

Note. Taken from Graumann’s (2007, p. 132).

Special attention is paid to *red* being related to opposite meanings like danger and desire, *black* to being elegant and powerful and *pink* being associated to love in the following subsections due to its relevance for this study. Nonetheless, when a colour has opposite meanings, like red being associated both with love and hate, that is regarded as “intra-colour antonymy” (see Almalech, 2014, p. 748). In the same vein, Wyler (1992, pp. 150-

151) presents a classification of colour associations according to different families: tangible or perceptible associations and abstract phenomena (see Table 7):

Table 7.

Colour associations

Colour	Tangible associations	General abstract associations	Additional abstract association
<i>white</i>	winter, weather	innocence, purity	void
<i>black</i>	night, darkness	death, mourning	rest, depth
<i>red</i>	blood	life, love	aggression, danger
<i>green</i>	plants	rest, life	sickness
<i>yellow</i>	sun	heat	-
<i>blue</i>	water, sky	-	rest, depth, precision
<i>purple</i>	royal	dignity, pomp	-
<i>brown</i>	earth, wood	-	-
<i>pink</i>	human or animal skin	-	-
<i>orange</i>	fruit	-	warmth, life
<i>grey</i>	bad weather, old age	melancholy, monotony	-

Note. Adapted from Wyler (1992, pp. 150-151).

Wyler (1992) remarks how, when dealing with abstract families, there is a clear overlap of meaning, for example, three macro-categories evoking “life” (e.g. *red*, *green*, *orange*). This is called “inter-colour synonymy, according to Almalech (2014). This is similar to the overlap felt in the case of two macro-categories like pink and red evoking “romance”. Therefore, an associative field which focuses on love (i.e. sex and romance) may pose some problems in relation to transparency: (1) love, whose abstract association is related to red and pink, is utilised as core theme to name colours in products which are mainly produced in such colours (i.e. pink and red), thus, making it a non-specific way of naming lipsticks when compared to other metonymic categories; (2) many times is not “love” the term used to name a colour, but some word belonging to the associative field of *love*, from feelings (e.g. *Devotion*), to sexual practices (e.g. *Suck*). All of this inherently connected with love, but detaching its connection with colour at the same time. This particular issue is tackled more specifically in Section 4.3.3 and in Section 3.3.2.4 in the analysis.

4.3.1. *White*

*White*⁵⁶ is defined by way of simile as, “the colour of snow or milk” (OED), and it is the sum of all colours in the additive colour theory. This neutral achromatic colour is highly symbolic and usually associated to diverse values such as truth, honesty and integrity; cleanliness, hygiene; purity and perfection; good deeds and peace as opposed to evil (e.g. *dove*, *white flag*); gods and mythological creatures (e.g. *unicorns*); the beginning (i.e. birth) and also the end (i.e. resurrection); the paranormal (e.g. *ghosts*, *spirits*, *death*); and also weakness as opposed to *red* and *black* that are representative of power and strength (see Heller, 2000).

The Inuit culture is said to have around 40 different words for *white*, although Singh (2006, p. 784) and Alnasuan (2016, p. 2) reduce them to seventeen colours and, in the end, these terms are more descriptive of the consistency and texture of snow, rather than tone and hue of the colour (see Heller, 2000, pp. 167-168). During the rococo era (1720-1775), pure colours, pigments and dyes became available for the majority of the population. Consequently, other ways to denote high class and prestige were required. Thus, pastel colours, created via the mixture of different pigments with *white*, became a trend to denote higher status: only the aristocracy could wear such tones, as they were not forced to endure long working hours in laborious jobs (see Heller, 2000).

Stark differences in colour meanings are felt among different cultures. *White* is the sum of all the light colours and *black* is the absence of light, therefore, related to the vastness of the universe (see Heller, 2000, p. 129). *White* symbolises purity, innocence, chastity, the beginning and birth (or rebirth, i.e. resurrection), whereas death, mourning and the unknown are typically *black*. Thus, both of these colours, *black* and *white*, are said to account for the continuum of life. Alternatively, *white* is the colour for mourning in China, but not any type of *white*, it is not a bright but a matte one. In a way, *white* could be regarded as the absence of colours, very much like *black*, in the sense of lack of dye and modest clothing. White birds such as the heron and ibis symbolise immortality. Then, mourning is *white* in those cultures where fertility is represented by *black*, therefore it is completely reversed to the view by western societies. Nonetheless, *white* was also the

⁵⁶ Italics are used with macro-category terms in this section.

colour for mourning back in the day in Europe, except for queens and princesses owing to their higher social class (see Heller, 2000, p. 164).

The current wedding conventions (i.e. white dress as etiquette for weddings, celibacy, and others) were established in the 19th century with Queen Victoria's wedding. For centuries, there was no designated colour for brides, nor a specific style, not even the concept of the bride's dress (see Heller, 2000, p. 173). If only, women only reserved their most precious clothing pieces for that designated day, and the colours, material and style varied depending on the status of the person. Until the 1950s, women preferred to dress with the typical black silk dress that could be worn at any other special occasion (see Heller, 2000, p. 175). Queen Victoria, in 1840, was the first woman to wed according to our current wedding decorum and, only after the sewing machine was commercialised, some women opted for a white dress to feel like a queen on their wedding day.

White has the ability of transforming an originally negative quality or reality into a good one, as much as the colour *black* has the same power, but vice versa. See, for example, *white lie*, *white witch*, *white magic* or *white knight*, to name a few examples of the transformative power of this colour (see Flavell & Flavell, 1992, p. 30). There are plenty of idiomatic expressions involving *white* in comparisons like *as white as sheet* (i.e. out of fear and/or anxiety), *as white as a ghost* (i.e. paleness out of fear, shock, or others) or *white as chalk* (see Jardas-Duvnjak, 2018). Nonetheless, this colour is present in rather negative connoted phrases and expressions as well, such as *white-livered* (i.e. faint-hearted, timid, cowardly), *bleeding someone white* (i.e. to drain completely of resources), or behaving like a *whited sepulchre*; *be white about gills* (i.e. to have a sick look), *white elephant* or experienced several *white nights*, "to whitewash" (i.e. to secretly cover up/conceal wrongdoings).

4.3.2. Black

Black is usually defined as the total absence of colour or that of coal, and it is used as left element in other compound adjectives to indicate a blackish shade of the latter (e.g. *black-brown*, a black with a tinge of brown). As indicative of type of coffee, *black coffee* refers to a "strong coffee served without milk or cream (F. café noir)." (OED). Collocations and similes with black (e.g. *black as coal*, *black as ink*, *black as hell*, *black as the devil*, *black as pitch*, etc.) are straightforward comparisons between a colour and a phenomenon in

nature that can be perceived as having that colour (e.g. *black as blindness*, *black as midnight*, *black as night* (i.e. preventing sight), *black as a skillet* (i.e. with dirt), and many others). These comparative structures produce, in the end, secondary colours names based on metonymy by which, *coal*, *ink*, *pitch* become secondary colours names. On the whole, language expressions that include the term “black” quite often carry negative connotations (e.g. *to look black*, *to look angry*). In fact, this colour has the ability to transform the positive meaning of any other colour into negative (see Heller, 2000, p. 131).

As mentioned previously, *black* is used to symbolise the vastness of the universe, fear, terror, and evil, directly influenced by religion (e.g. *black as the devil*, *the black arts*, *black as hell*) and also death which, in turn, influences certain idioms with a negative connotation (e.g. *paint things black*, *black humour/mood*, *black sheep*, *black swan*). *Black* is also associated with illegality and law-breaking, as in *black market*, *black economy*, *blackmail*, *black list*, among others (see Flavell, 1992, p. 30; Yakovleva et al., 2015). Additionally, *black* carries negative connotations since 2300 BC (see Singh, 2006, p. 784) and symbolises mainstream culture rejection, rebellion, abhorrence and negation, very much representative of the rock and punk culture (see Heller, 200, p. 142). From a marketing standpoint, this colour conveys exclusiveness, prestige, elegance and high class, followed by *silver*, *gold* and *white*⁵⁷ (see Heller, 2000). Considered a timeless colour in clothing fashion and design (e.g. *black-tie event*, *mini black dress*), it is likely to be used in cosmetic packaging, not only due to its cleanliness (i.e. the hardest to get dirty) but due to the aforementioned positive meanings conveyed with this colour. Thus, black packaging is chosen by many high-end and luxury brands in the context of visual identity (e.g. *Nars*, *Boscia*, *Marc Jacobs*, *Kat Von D*, among many others).

4.3.3. Red

Red, “the lower or least refracted end of the visible spectrum”, is present in nature as the colour of blood, fire, various flowers (e.g. *poppy*, *rose*) and ripe fruits (OED). The diverse hues of *red* are often differentiated by nouns acting as modifiers (e.g. *blood-red*, *brick-red*, *cherry-red*, *fire-red*, *flame-red*, *flesh-red*) or adjectives, such as *dark*, *dull*, *light*, *lively*, *fiery*, *foxy*, or other BCTs and their derivations (e.g. *brown-red*, *orange-red*,

⁵⁷ These colours are representative of luxury products (e.g. *Chanel*, *Prada*, *Michael Kors*) <https://www.dailyinfographic.com/the-psychology-of-colors-infographic> [Last accessed 20/11/21].

yellow-red; brownish red, yellowish red). It is said to be the first colour to receive a name in history of human kind and it symbolises fire and blood in any culture (see Heller, 2000; Adams, 2017). Karl Joan Bertilsson (The Color Authority™, 2021) comments on how we are taught colours mean things, such as *red* being masculine due to its associations to blood and war. *Red* is linked to fire, along with other warm colours like *orange* and *yellow* to mean warmth. In China, *red* is the colour of happiness (see Simmons, 2011) and, as a consequence, brides wear it on their wedding day (see Van Leeuwen, 2011, p. 15). In addition, black on red means happiness, so it is used to symbolise Chinese weddings. Therefore, *red* is associated to good luck and prosperity in Asia (see Adams, 2017), in particular, and in India it is the colour of bride's saris.

The colour *red* is highly symbolical and meaningfully charged, as it has many interpretations and is associated with many different and opposite moods and feelings, such as passion, fire, blood; romantic passion filled with love, fervour, desire and lust; and also hate, war, violence and aggressiveness (see Malpas, 2007; Clarke & Costall, 2008; Pazda et al., 2012; Bisht & Garhwal, 2014; St. Clair, 2016, p. 151; Adams, 2017, p. 83; Struddsholm et al., 2016, among others). Hearts and roses are archetypically *red*, both sharing a close relation to the notion of love. According to Heller's (2000) study, love and hate are considered *red* by the majority of people, followed by *pink* for the former and *black* for the latter. This is very pertinent for our study, particularly Section 3.3.2.4. *Red* is also representative of strength, courage, war and aggressiveness. Traditionally associated with luxury, *red* indicates exclusiveness and royalty, as only the upper classes could afford it due to the difficulty to obtain red pigments⁵⁸. In politics, it is related to communism, socialism, revolution and freedom and it is the most used colour in country flags (see Heller, 2000, p. 70). However, when combined with *black*, it is related to fascism. This colour is used as representation of God in the form of fire clouds (see Heller, 2000, p. 57).

Red is the designated colour to attract attention (see Ries, 2002) and it symbolises the forbidden and also danger (e.g. *red lights in a traffic light, marker in an exam*). Expressions with the macro-category *red* that imply negative connotations are associated with danger and warning signals. See, for instance, *to see the red light, caught red-*

⁵⁸ This happens with every other pigment that has been difficult to obtain throughout history. Therefore, that pigment was very expensive (e.g. *Tyrian purple*) (see Kasia St Clair, 2016).

handed, to be in the red, a red flag, red herring, on red alert, a red flag, to be shown the red card. Similarly, others rather than danger involve rage and anger (e.g. *to see red, (like) a red rag to the bull, red-blooded*). Even the expression *to be red as a beetroot* and all its variations, like *red as a beet* that apparently might be considered rather neutral, have the meaning of showcasing facial redness as a result of negative feelings like anger, embarrassment, annoyance or due to physical activity or being flattered.

Due to its alleged appetite triggering properties, *red* is frequently present in food packaging. This is reflected in the use of variations of *red* by fast food chains like McDonalds, Coca-Cola, Wendy's, among many others, in their brand image. To the point of some of these companies trademarking their colours, like in the case of *Coca-Cola Red* (see Section 4.4). This extended idea might be influenced by our instinctive responses, as *red* is indicative of optimum ripeness in vegetables and fruits like tomatoes, cherries and strawberries. However, recent studies (see Genschow et al., 2012; Bruno et al., 2013), although with a small selection of subjects, prove that food and drink intake is reduced when the plates and cups are red. These findings suggest that the colour *red* might increase appetite just because it is now synonymous of fast food. That is, owing to the long exposure of that colour being related to food in our globalised society.

4.3.4. Green

Green is defined as “the adjective denoting the colour which in the spectrum is intermediate between blue and yellow” (OED) and it is found ubiquitously in nature, as the colour of foliage in its prime. It is sometimes modified by qualifiers such as *light green, dark green*, MCTs like *bottle-green, emerald-green, lettuce-green, olive-green, grass-green* or *sea-green*, in other compound adjectives like *green-and-gold* and other qualifying colour terms such as *green-blue, green-gold, green-golden, green-grey, green-yellow*.

Green is directly linked to nature, health, hope, tranquillity, life, fertility and freshness which is reflected in the packaging of “clean”, vegan and organic products (see Adams, 2017). For instance, Tata Harper uses green-coloured packaging to denote their non-toxic non-chemical and all-natural luxury skin care brand. Gage's (1999) study showed that *green, white, and blue* have relatively similar meanings and, hence, are generally well

perceived and liked across countries. Additionally, it is the sacred colour of the Muslims and the Celts (see Singh, 2006, p. 784).

When referring to the colour of someone's complexion, *green* indicates sickness (see 4.3.5 Yellow), fear or jealousy. Semiotically, *green* indicates "free to proceed" in traffic lights, hence the expression *to give someone/something the green light* means to allow or to give permission to proceed on a course of action. Similes which "exaggerate one feature of the subject by comparing it with a different type of entity" (Biggam, 2012, p. 39) including it are *green as grass*, *green as emerald*. These are the most neuter phrases and collocations with the colour green. Other expressions are marked by their negative meanings and connotations like *green-wash*, the active deception and masquerading of a company's true environmental effects, closely related to *green marketing*, "[m]arketing based on the (supposed) environmentally beneficial qualities of a product, company, etc." (LEXICO). When applied to fruits or plants, and by extension, to humans, *green* means being unripe, that is, young and immature. Thus, expressions like *to be green* or *green hand* mean immaturity and inexperience (see Strudsholm et al., 2016); *to have green fingers/a green thumb* denote being unusually successful in making plants grow (e.g. *green-fingered*); *to be green with envy* and *green-eyed monster* are idioms coined by Shakespeare that represent the associations that monsters and venom have with the green hue (see Jardas-Duvnjak, 2018, p. 130). Also, the phrase *green around the gills* carries the negative connotations of sickness and disease caused by stomach issues (see Bourn, 2011⁵⁹). Idiomatic expressions such as *greener pastures* and the saying *the grass is (always) greener (on the other side of the fence)* are used in reference to the unceasingly and constant feeling of longing other people's life, circumstances or situation, even though they may not be better than one's own. Additionally, *green* is also a slang word for money or for drugs (i.e. low quality marijuana).

4.3.5. Yellow

The OED defines the macro-category *yellow*, the most luminous primary colour, by listing diverse foodstuffs (e.g. *butter*, *egg yolk*, *ripe corn*), minerals (e.g. *gold*), elements in nature (e.g. *flowers*, *faded leaves*) and objects (e.g. *aged discoloured paper*) that bear

⁵⁹ Taken from <https://www.bourncreative.com/meaning-of-the-color-green/> [Last accessed 03/08/2021].

such colour. It can be qualified by said terms, like for instance *brass-yellow*, *bronze-yellow*, *canary-yellow*, *gold-yellow*, *lemon-yellow*, *primrose-yellow*, *rust-yellow*, *straw-yellow*, *sulphur-yellow*, among many others. According to the OED, *yellow* as a left element may be found in the following compound adjectives: *yellow-black*, *yellow-blue*, *yellow-brown*, *yellow-dun*, *yellow-golden*, *yellow-green*, *yellow-grey*, *yellow-olive*, *yellow-red*, *yellow-white*. Occasionally in other adjectives such as *yellow-fluffy*, *yellow-gleamy*, *yellow-pale*, *yellow-ripe*. In addition, it is also present in parasynthetic and instrumental combinations, many of which are used in the names of species or varieties of animals or plants: *yellow-coloured*, *yellow-painted*, *yellow-stained*, *yellow-tinged*, *yellow-washed*, and others.

As regards its symbology, *yellow*, as many other colours, means quite opposite realities. On the one hand, it is the colour of optimism, kindness, joy, warmth and the sun. It is highly regarded in Asia as the colour for happiness, wisdom and culture. In India, it is the colour associated to the gods, in Japan is related to courage and in China is the colour of perfection that can only be worn by the emperor (see Adams, 2017, p. 110). On the other hand, in ancient Egypt *yellow* was the colour worn to mourn the dead as it represented the eternal light (see Heller, 2000, p. 130). This colour has been adopted internationally as a warning sign for toxic and radioactive residues and explosives owing to its visibility from a distance. Among the negative connotations associated to *yellow*, wrath, cowardice, greed, deceit, old age, disease and envy are the most prominent. In team sports, a *yellow card* means admonition or warning for a rule infringement. Similarly, when dealing with expressions including such term, *to be yellow*, *a yellow streak* or *yellow-bellied*, is to be scared not able to do something due to lack of courage. *Yellow journalism* or *yellow press* refers to untruthful and irresponsible reporting focused on sensationalism (see Vaclavíková, 2010).⁶⁰

4.3.6. Blue

Blue is generally considered the preferred colour for the majority of people (see Wiegiersma & Van der Elst, 1988; Heller, 2000). The shared liking of this colour might be caused by the positive associations this colour has meanings related to fidelity, loyalty, faithfulness, calmness and tranquillity, trustworthiness, reliability, intelligence,

⁶⁰ Taken from <https://www.bourncreative.com/meaning-of-the-color-yellow/> [Last accessed 03/08/2021].

leadership, science and logic. In the same way, its connection with nature might be another reason for its shared likeability, as it is the archetypical colour of water and the sky. As in the case of *red*, the associations linked to *blue* range from positive to negative. While Clarke and Costall's (2008) results found that *blue* and *green* are perceived as calming, comfortable and soothing, the colour *blue* is also associated with coldness or lack of warmth and, by metaphoric extension, with various negative associations ranging from sadness to depression (see Sandford, 2014, p. 68). From a religious standpoint, heaven and the sky and the virgin Mary are represented by this colour. In fact, *blue* was associated to femininity and *red* to masculinity back in the day because of link to religion before the turn during the 20th century to become sex-specific colours (see Espinosa-Zaragoza, 2020; Grannan, n.d. for more).

Expressions that contain *blue* with neutral connotations are *out of the blue*, *out of a clear blue sky*, *(like) a bolt out of the blue* and *a bolt from the blue* all of them meaning abruptly and/or suddenly (see Václavíková, 2010, p. 29). It is sometimes associated with luxury and high quality, as in *blue blood*, someone pertaining to nobility, royalty, aristocracy or a wealthy family or *blue-ribbon*, of the highest quality. Some luxury cosmetic brands make use of *blue* for the packaging, as well as *black*, which also conveys elegance and distinction (e.g. *La Mer*). Normally, navy-blue packaging denotes male products in cosmetics (e.g. *Jack Black*). Negative connotations are also present in this colour, as it is part of set phrases like *feel blue* that conveys sadness, melancholy, discontent and even depression. (e.g. *to get/have the blues*, *to turn blue*, *(to beat) black and blue*, *to be in blue/to look blue/to feel blue*, *between the devil and the deep blue sea*, *(to) scream blue murder*, *baby blues (sadness and depression post-partum)*, *to sing the blues (moaning)* (see Jardas-Duvnjak, 2018, pp. 132-133; Bourn, 2011⁶¹).

4.3.7. Brown

According to the OED, *brown* is “a mixture of orange and black (or of red, yellow, and black), and varying greatly in shade according to the proportion of the constituents, as a red brown, yellowish brown, dark brown”, therefore, it is a highly versatile hue with many dimensions depending on the selected pigments for the mixture. It is present in compounds as left element qualifying other colours (e.g. *brown-black*, *brown-gold*,

⁶¹ Taken from <https://www.bourncreative.com/meaning-of-the-color-blue/> [Last accessed 03/08/2021].

brown-pink, brown-red, brown-rosy, and others) and also in parasynthetic constructions such as *brown-coloured* and the like (OED). As referents of objects and realia bearing such colour, the OED mentions toasted bread or withered leaves. Indeed, this hue is a very much present colour in our everyday life and it can be found in furniture, clothing, and especially in nature (e.g. *tree trunks, soil*), although it is not actively chosen as a favourite colour (see Heller, 2000, p. 255). Much like *green*, the colour brown is connected to the soil and the planet Earth, and thus, a warming and welcoming hue. Hence its prevalence in organic products' packaging (see 4.3.4. Green). Traditionally, it was the colour of the poor, the colour of soil and dirt, as opposed to blue, red and purple-coloured gowns worn by the high echelons. Additionally, it is the most synaesthetic colour in reference to flavour and associated to indulgence, as delicacies that release feel-good endorphins are typically brown-coloured (namely, chocolate and coffee). Consequently, chocolate and coffee brands, like M&Ms, Hersheys and Nespresso to name a few, exploit this colour in their marketing campaigns.

4.3.8. Purple

The *purple* chromatic scale (e.g. *lilac, mauve, plum, purple, lavender, violet*) is rarely encountered in nature and this is the reason that explains that such colours are usually labelled after the few flowers and fruits that bear such colour in many languages (see Heller, 2000, p. 193). According to the OED, it was regarded loosely as *red* during the Middle Ages, but currently is “applied to mixtures of red and blue in various proportions, usually containing also some black or white, or both, approaching on the one side to crimson and on the other to violet”. The various shades of *purple* are often distinguished by referring to flower names or fruits (e.g. *auricula purple, dahlia purple, heliotrope purple, plum purple, pomegranate purple, wine purple* and many more) and by special names alluding to its composition (e.g. *aniline purple, ethyl purple*), the source of its pigment (e.g. *French purple, Indian purple, Tyrian purple*) or its inventor (e.g. *Fiel's purple, Perkin's purple, Regina purple*) (OED).

Historically, the great difficulty to acquire purple pigment from either plants or snails led to the shade becoming incredibly expensive and, thus, exclusively worn by the wealthy and powerful. Therefore, it is associated with opulence, royalty and power. *Tyrian*

*purple*⁶² was particularly costly —said to be as expensive as silver—, as the pigment was extracted from sea snails (i.e. *Purpura* and *Murex*) which were massively exploited to extinction in a very laborious and smelly process in the city of Tyre⁶³ (see St. Clair, 2016, p. 159; more information on purple dye can be found in Biggam, 2006). During Roman times, where colour hierarchy was of utmost importance, purple was worn by generals, senators, consuls, praetors and knights. The quantity of colour showcased in the piece of clothing, from full gown to just one narrow band, corresponded to social status. Notwithstanding that, with the synthetic creation of mauve, a much cheaper pigment, the colour lost its exclusiveness, as it could be worn by virtually everybody and that is why nowadays we regard it just like any other colour (see St. Clair, 2006, p. 159).

Concerning theology, *purple* is the selected hue of mourning, penance and sobriety and, thus, the colour worn during Advent and Lent. Not only is it the colour for the mourning of royal personalities and ecclesiastical mourning, but also the colour to mourn a husband's death in Thailand (see Adams, 2017) and mourning and pain in Greece (see Jonauskaitė et al., 2019, p. 16). Politically, this hue is associated to feminism and homosexuality in defence of equal rights. Additionally, this colour is identified with black magic, mystery, witchery, fantasy, esotericism, sexuality and seduction. It is also the colour of the artificial and unnatural, owing to its difficulty to be found in nature as opposed to *brown* and *green*. Due to its associations to sweetness and innocent sins, it is the preferred colour in chocolates packaging (e.g. *Cadbury*, *Wonka*, *Milka*) (see Heller, 2000, p. 201) as this indulgent treat is meant to be consumed sporadically (see 4.3.7. Brown). According to Heller (2000, p. 210), purple packaging in cosmetic products target a more mature population section. Nonetheless, there are plenty of cosmetic and skin care brands utilising purple packaging with diverse target consumers (e.g. *Tatcha*, *Urban Decay*, *Florence by Mills*, *Tarte*).

Several phrases and expressions contain the word purple, among them *purple cow*, which means “something uniquely remarkable”; *purple prose*, used to refer to prolific and

⁶² Other names for *Tyrian Purple* are *Phoenician red*, *Phoenician purple*, *royal purple*, *imperial purple*, or *imperial dye*. Taken from https://en.wikipedia.org/wiki/Tyrian_purple [Last accessed 03/08/2021].

⁶³ Approximately 250000 snails were needed in order to make just an ounce of dye, as only one drop of fluid out of one snail could be squeezed. The two varieties of shellfish needed to create the colour, *Thais haemastoma* and *Murex brandaris*, were overexploited almost until extinction (see St. Clair, 2006, p. 159-164).

markedly inventive writing; and *purple haze*, a confusion or euphoric state sometimes felt a consequence of drug intake, as some drugs are called *purple heart* or *purple rain*.⁶⁴

4.3.9. *Pink*

According to the OED, *pink* is the colour of the pink flower in its prime and natural state and/or “a pale or light red colour, slightly inclining towards purple”. As in previous cases, it is qualified by a shade defining term, either colour adjectives (e.g. *light*, *deep*, *dull*, *pale*, and others), BCTs (e.g. *orange-pink*, *purple-pink*) or MCTs (e.g. *coral-pink*, *currant-pink*, *raspberry-pink*, *shell pink*, *rose-pink*, *salmon-pink*) and also qualifies other colour adjectives (*pink-brown*, *pink-violet*, *pink-white*) or is present in parasynthetic constructions (e.g. *pink-and-white*). Generally, phrases and expressions including *pink* are normally positive or neuter: *in the pink* (i.e. healthy), *tickled pink* (i.e. happy, content), *c’est la vie en rose* or *to look through rose-coloured/tinted spectacles/glasses* (i.e. seeing things in an overly flattering or over-optimistic light), *to paint the town pink* (i.e. to go on a spree). As a sign, a pink-coloured newspaper indicates it is a sporting edition. Although this basic colour tends to have positive and neuter associations, some phrases and expressions have a more negative connotation like *to see pink elephants* (i.e. hallucinate, imagining things that are not really there) or *pink slip* (i.e. notice of dismissal from employment).

Pink is traditionally and stereotypically related to femininity (see Clarke & Costall, 2008; Espinosa-Zaragoza, 2020; Jonauskaitė et al., 2021) and to women and little girls (e.g. *baby pink*). This colour is also associated to kindness, softness, tenderness, delicacy and courtesy. As it is the combination of *red* with *white*, that *white* not only softens the colour but also its meaning, and the passionate *red* is diluted into eroticism and romance (see Bisht & Garhwal, 2014). Frequently identified with sweet flavours or with the scent of a rose, this colour has synaesthetic properties just like *brown* (see 4.3.7 Brown). Concerning advertising, Heller (2000, p. 220) regards *pink* as a nonserious colour, as representatively garish in clothing.

⁶⁴ Taken from <https://www.bourncreative.com/meaning-of-the-color-purple/> [Last accessed 03/08/2021].

4.3.10. Orange

Orange is the term given to the fuzzy intersection between the *yellow* and *red* macro-category, colour named after the ripe fruit that bears such colour. Although BCTs are not names of object that bear such colour, *orange* is, as it meets the other criteria for BCTs (see Section 5.3 for the detailed explanation of BCT criteria). Before the citrus fruit was exported from India to Europe, the colour *orange* was called *Gelbrot* by Goethe, that is, “yellowish red”, from *gelb* (yellow) and *rot* (red). The term has *nārang* (Persian) as far etymon, *nāranj* (Arabic) and then *orenge* (Old French) influenced by gold, *or* in French. As left element in compounds, orange modifies other BCTs and MCTs (e.g. *orange-brown*, *orange-buff*, *orange-chestnut*, *orange-cinnamon*, *orange-cream*, *orange-crimson*, *orange-fiery*, *orange-flesh*, *orange-gold*, *orange-pink*, *orange-rufous*, *orange-scarlet*, and many others) and also names for pigments (e.g. as *orange-chrome*, *orange-lake*, *orange-lead*). Other parasynthetic constructions are *orange-hued* or *orange-spotted*.

This colour is regarded as “the colour of flames in a fireplace” or “summer sunsets” (see Adams, 2017, p. 51) and it is said to be synaesthetic and full of flavour (see also 4.3.7 Brown) because many items that we consume are orange in colour (e.g. *peaches*, *salmon*, *carrots*, *mango*, *apricot*, *saffron*, *batter fried food*, among many others). *Orange* shares similar associations to entertainment, excitement, energy, enthusiasm, warmth and sociability as *yellow*, but intensified, as the colour itself (see Heller, 2000, p. 182; Adams, 2017). Whereas *orange* is the most cherished colour spiritually-wise in India (see Singh 2006, p. 784), it represents Protestantism in Northern Ireland and, in other parts of the world, especially USA and Canada, it is connected to Halloween when combined with *black* (see Adams, 2017, p. 51). Finally, it also means danger or caution in certain case scenarios. When combined with *black*, *orange* acts as a warning sign for poison and it is used in reflective vests, with traffic delays, road hazards, and many others (see Alnasuan, 2016, p. 2; Wogalter, et al., 2015).

4.3.11. Grey

The OED defines the colour *grey* as “the colour intermediate between black and white, or composed of a mixture of black and white with little or no positive hue” typically encountered in both the sea and the sky in the absence of sun. Like the rest of basic colour terms, grey occurs in qualifying position in compounds with other BCTs (e.g. *grey-black*, *grey-brown*, *grey-green*, *grey-white*, *grey-blue*), as Head of the compound (e.g. *dark grey*,

duffel grey, goose grey or lead grey) and in parasynthetic constructions (e.g. *grey-coloured* or *grey-tinted*).

As sunshine is related to happiness, *grey* is linked to depression, sadness, ugliness, solitude and a hopeless state in a figurative sense (see 4.3.6 Blue). Its neutrality (i.e. absence of hue) is associated with modesty and the inexpensive (see Heller, 2000) and it is also linked to intelligence and capacity, as *grey matter* refers to the brain. Due to its close connection to *black*, *grey* retains some of the negative connotations and meanings but in a more moderate way, for instance, *grey market* (i.e. unofficial) is not as negatively connotated as *black market* (i.e. illegal). In the same vein, a *grey economy* is based on informal commercial activity unaccounted for in official statistics. Therefore, in a similar way to what was mentioned previously concerning *pink* being a whitened *red* and, thus, maintaining some of its associations and meanings in a subtler manner (see 4.3.9 Pink), *grey* keeps the associations of *black*, but softened.

4.3.12. Final remarks

In sum, every BCT is linked to positive and negative associations, some of these changing drastically owing to culture or country particularities. This presumes unclarity when naming colours based on looser metaphorical connections (see Section 3.3.2). That is, whereas metonymical connections are more stable (i.e. entity for entity's colour) metaphorical connections are more volatile and susceptible to cultural changes. While *white* is representative of purity, perfection, cleanliness, truth and peace, it also carries meanings related to the paranormal and also weakness. *Green* epitomizes hope, health, life and freshness, as well as inexperience and immaturity. *Brown* is connected to nature, soil and the organic in the same way it is related to dirt and poverty. Whilst *grey* is closely related to intelligence and capacity, it is also associated with sadness, solitude and depression. *Black* ranges from elegance, sophistication and prestige to death, illegality and fear. *Yellow*, despite being associated with positive feelings such as optimism, kindness, joy and happiness, is also significant of cowardice, greed and deceit. *Blue*, traditionally associated to masculinity, nobility and luxury, is also representative of powerful yet undesirable feelings such as sadness, discontent, depression and melancholy.

The range of colours covering *red*, *orange*, *pink* and *purple* are the most important for us due to the product we are analysing in our study: lipsticks. *Orange* is typically associated to positive characteristics like excitement, energy, enthusiasm, warmth except in particular occasions when it is related to warning signs for poison or other hazardous matters. While *purple* is associated to femininity, it is related to it from a political standpoint. This colour is connected to opulence, royalty, power in the same way it is linked to mourning, penance, sobriety. This is the perfect example of how a hue can mean completely opposing realities (i.e. opulence vs. sobriety). *Red* could be considered the macro-category with more associations from all the BCTs. On the one hand, strong feelings such as aggressiveness, anger and hate are connected to *red* in as much as war and blood. Strength and courage are also confided to this hue. On the other hand, its connection to romance and sex is unparalleled. *Pink*, however, as a whitened version of *red*, “sweetens” its meanings, being representative of archetypical femininity, kindness, softness and erotism. Whether or not these associations the aforementioned BCTs have (e.g. “*sex is red*”, “*love is pink*”, “*anger is red*”) are maintained and are a sufficient means to discern colour in the lipstick colour names present in our sample is dealt with in Section 3.3.2.

4.4. Colour and marketing in different fields and industries

Nowadays, colour is ubiquitous and present in a variety of diverse occupations, such as home decor, photography and edition, fashion and design, the automotive industry and many more (see Biggam, 2012; Espinosa-Zaragoza, 2021). Van Leeuwen (2011, p. 49) comments on the prolific nature of colour naming today being catapulted by different commercial sectors such as paint and fabric manufacturers, cosmetic companies, and other industries which rely heavily on colour. Therefore, these industries create and invent many colour names “motivated by the dominant ‘interests’ of modern urban life” (Van Leeuwen, 2011, p. 51) and, in our case, motivated by the necessity to sell. Lyons (1995a, p. 223) remarks the fact that “[t]he richness of the vocabulary of colour-referring terms in many familiar languages is undoubtedly and demonstrably the product of culture, of which science and philosophy, no less than painting, pottery or weaving are a part.”

Before the more marketing-oriented colour name creation we are currently experiencing, colours received the names of pigments and dyes. Specialised terms belonging to the realm of artist’s paints are classified into two major groups (Biggam, 2012, pp. 51-52)

according to how transparent they are for a layperson: (1) technical pigment names as left element in the compound followed by a BCT or non-basic colour term as Head of the compound (e.g. *quinophthalone yellow*, *cadmium orange*, *disazo scarlet*, *manganese violet*); (2) pigment names without any colour term (e.g. *gamboge*, *raw umber*, *burnt sienna*, *chrome antimony titanium buff rutile*, *lithopone*⁶⁵) and, therefore, highly obscure and whose meaning is only accessible for artist and colour professionals. Some of these collocates can be said to have become fixed expressions for paint colours (e.g. *burnt sienna*) (see Hamilton, 2016, p. 258). In fact, Chapanis (1965, pp. 333-334) asserts that some colour terms are of little or no help for the average person. However, he offers a list of fairly well-known terms which we would consider transparent as *mauve*, *amethyst*, *carmine*, *chartreuse*, *cyan*, *ebony* or *fuschsia*, among others. Indeed, other plant-related examples provided would fit in that of restrictive to professionals, such as, *caeruleum*, *heliotrope*, *japonica* or *madder*.

Colour terms have increased in importance over the years due to their persuasive power, capacity to appeal to the consumer and influence in purchase intent. Their relevance has risen to such an extent that companies have created their own terminology or *langue*, as mentioned by Piller (2003, pp. 176-177): “some of these brands come with their own language, their own nomenclature, which is uniform irrespective of the linguistic context in which the brand finds itself.” and provides some examples like Starbucks’ coffee naming (e.g. sizes like *Venti*, *Grande* or types like *Marcado* or *Americano*). Some other eye-catching examples we have gathered are by the brand Last Crumb, a “high-end” cookie company, which offer flavours like *Better Than S*x* (i.e. three chocolates), *MacaDAMNia* (i.e. macadamina nut cookie), *When Life Gives You Lemons* (i.e. lemon cookie) or *The Floor is Lava* (i.e. chocolate cookie with a liquidy ganache core)⁶⁶.

Apart from the aforementioned metonymic colour terms mentioned previously (Section 4.2), other types of colour names are created in the marketing industry, those regarded as “trademarked colours”. Trademarked colours are intrinsically related to a particular brand, as they are hues which are registered to a given company (see Upcounsel, n.d). Certain companies trademark their corporate colour(s) and, hence, the colour name includes a BCT or MCT and the name of the brand as a modifier. This can be illustrated

⁶⁵ A yellow, a brown, an orange reddish-brown, a yellow and a white colour, correspondingly.

⁶⁶ Taken from <https://lastcrumb.com/products/the-core-collection> [Last accessed 13/01/2022].

briefly with examples like *Tiffany Blue*, *Barbie Pink*, *Cadbury Purple*, *Ferrari Red*, *Target Red*, *Coca-Cola Red*, *Louboutin Red* or *T-Mobile Magenta* (see Crushiform, 2017). In fact, some colours already had a name before being acquired by a brand, such as in the case of *Pullman Brown*, which was trademarked as *UPS brown* later on in 1998 (see Conradt, 2017). The descriptive nature of the trademark preceding the BCT is (e.g. *Barbie Pink*) depends on the saliency of the brand. In other words, its transparency depends on how extended the company is worldwide in order to be clearly recognized as a specific type of colour. Within the same product category, colours are intended at differentiating competitors (e.g. with film, *yellow* and *black* is Kodak whereas *green* is Fuji; with burgers, McDonalds is *red* whereas Burger King is *blue*). Thus, the likelihood of confusion between products in specific products belonging to different markets is rather low. This is explained by Upconsel (n.d., para.9) “[a]s long as the general public can associate that particular color with a specific product, the color can no longer be used by similar products or brands”. This gives way to the aforementioned trademarked colours. For instance, while both Target and Coca-Cola use *red*, the chances of these companies being confused are low.

Colours are present in many specialised commercial sectors. The appearance of secondary colour terms in history is produced by the necessity to name, just as now there is need to differentiate similar colours and products in several economic sectors, the cosmetic industry being the one this study is focused on. This idea is mentioned in Casson (1994, p. 7): “[a]s the diversity and complexity of color environment increased and recognition of additional hues became culturally significant, culture members employed entities in several object domains as resources for the metonymic development of the new secondary color terms.”

Among the many factors that are used to appeal the consumer, colour terms are one of the most important parts of the verbal identity. That is, the words used to name colours (see Section 1.2) are in charge of tackling specific imagery and associations to stand out above the rest of competitors (see Graumann, 2007, p. 139). For this reason, certain terminology is considered complex, as the “multidimensional meanings of nouns embrace a wider range of cognitive domains and thereby excite more complex mental images” (Graumann, 2007, p. 139) when compared to BCT and even qualified BCT.

Given the fact that there is already a myriad of systems that identify colour and one in particular that claims to be universally used by brands “encompassing over 10,000 color standards across multiple materials including printing, textiles, plastics, pigments and coatings”⁶⁷ (Pantone, n.d.), many will wonder why cosmetic companies, among other sectors, do not benefit from those unequivocal denominations. Despite possible difficulties to identify the hue and more effort and time devoted to “invent” these ad hoc colours names, the cosmetic brand denominations for colours are creative, powerful and original, that is, convenient from a marketing standpoint. Furthermore, and alluding to the possible difficulties stemming from denominations, consumers might have the opportunity to swatch the colour in store, to see if they complement the consumer’s skin tone and, hence, that possible issue might be avoided there. However, when online buying, the issue remains. The use of original and thought-out names is but another marketing strategy to appeal to the consumer’s feelings and create the necessity in the consumer to purchase the item. When considering the online market, it is the case that make-up companies still embrace the originality of names and opt for including a description of the hues, finishes and undertones of colours next to the colour name given.

As aforementioned and developed in Section 4, the idea of colour representation and how difficult it is to reproduce colour faithfully in different modes of appearance is present in this industry. When discussing colour of a particular cosmetic product, it has to be borne in mind that it is not only the colour of the actual product that the consumer is going to apply to their skin, but many more. Namely, the colour representation in the webpage of the brand; the printed colour that appears in the product’s packaging, the shelf where it is going to be displayed and others. Sometimes, even the container of the product bears the colour of the product if it is not a transparent component. Dissimilarities among these colour representations may happen, although technological advances have allowed a perfected colour representation in different surfaces. Regardless of the slight differences in colour representation (i.e. the colour being slightly different depending on whether it is a printed colour in the packaging when compared to the colour of the lipstick), that hue will always be named after the same denomination: the nameable given by the brand to identify such colour. Those denominations, which can be denotative, descriptive or poetical and metaphorical, are highly dependent on the image the brand wants to portray

⁶⁷ Taken from <https://www.pantone.com/about/about-pantone> [Last accessed 03/08/2021].

and it is the main objective of this study to determine the features and characteristics of these cosmetic colour names.

This aligns with Wyler's (2007) assertion of colour being perfected in fashion magazines thanks to technological advances that allow for a refined colour representation in different surfaces. This author also points out that this has led to less colour terminology in magazines due to its ubiquity in the text. In fact, in the matter of colour in fashion, the number of colour terminology present in magazines has shrunk considerably in the past 50 years. However, Kömürçü's (2016) results contradict such view: there is an increase in colour terminology from 2005 onwards.

In general, each field and industry where colour is important makes use of a specific colour terminology to evoke and imbue the product with a particular value. As a way of exemplification, some of them are presented in the following pages.

In the **automotive industry** colour terms are evocative and include elements with amplifying functions (see Bergh, 2007): for instance, the BMW's latest seat leathers are named *Ivory White*, *Canberra Beige*, *Coffee*, *Cognac* and *Tartufo* instead of *white*, *beige* and *brown*, respectively. Additionally, its exterior paint is also named in evocative ways. For example, the latest BMW model⁶⁸ comes in *Alpine White*, *Mineral White*, *Jet Black*, *Black Sapphire*, *Phytonic Blue*, *Dark Graphite*, *Carbon Black*. Bergh (2007, p. 342) mentions how these amplifying functions in colour names for cars "no longer express a natural connection with the basic color term", such as in the cases of *Memory Red*, *Nova Black*, *Candy White* or *Magic Grey*. This lack of semantic connection between the elements can be appealing. In this way, suggestiveness and attractiveness is selected over colour precision and unambiguity (see Steinval, 2002, p. 142; Cherata, 2012, p. 326).

Colour terms in **fashion** are also characterised by being inventive, innovative, varied, with the intention of surprising by deviating from the ordinary to maximise sales. In Stoeva-Holm's (2007, p. 422) words: "[s]ince colors can be of paramount importance for the sale of products, the naming of seasonal colors contributes to financial success". This aligns with the current context in the cosmetic industry. Authors like Oksaar (1961), Klaus (1989), Römer (1976), Stoeva-Holm (2007) and Wyler (2007) indicate a limited

⁶⁸ The 2020 BMW X5 model. Taken from <https://www.unitedbmw.com/2020-bmw-x5-colors/> [Last checked 13/01/2021].

use of BCTs in fashion, as colour terms in fashion ought to be evocative, inspiring, suggestive and connotative and hence, the importance of MCTs in the designation of colour in fashion magazines (see Kömürcü, 2016). Kömürcü (2016, p. 211) divides colour terms in fashion in the following semantic categories: (1) organic objects like flowers, plant, fruit, vegetables, grain, spices, other edibles (e.g. *magnolia, pine, apricot*); (2) anorganic or atmospheric objects such as minerals, sky, water, stones (e.g. *turquoise, sky, ocean*); (3) metals (e.g. *copper*); (4) animals (e.g. *sable*); (5) miscellaneous objects (e.g. *wine*) and (6) collective colour names evoking colour sensation within the scope of the collective expression, like seasons (e.g. *winter, autumn*) or places (e.g. *forest, Sahara*).

Similarly, Wyler (2007, p. 119) classifies colours in **textiles** in the following way, where no obscure or non-transparent colour terminology can be found. This classification evidences how varied the language of colour terms in the fashion industry is and their attempt at maximising persuasiveness and evocation.

- (1) **Cardinal colour names** (e.g. *black, grey, white, red, blue, yellow* and also an extended list of cardinal colours (e.g. *green, orange, pink, purple, khaki, navy, scarlet, vermilion*, and others.).
- (2) **Converted colour names**, that is, MCTs, further divided into:
 - (2.1) Organic objects (e.g. *cherry, herb, lemon, lime, lupine, rhubarb, sage, wisteria*),
 - (2.2) Anorganic or atmospheric objects (e.g. *amethyst, coral, horizon, mist, ocean, sea, sky, stone, turquoise*).
 - (2.3) Collective colour names evoking colour sensation within the scope of the collective expression: (e.g. hues and shades of *autumn, forest, sahara*).
- (3) **Modified colour names**: colour named with modifications to denote shades, tonality (brightness) and saturation of hue:
 - (3.1) Modification by adjectives expressing shades of colours, brightness or saturation
 - (3.1.1) of colour term (e.g. *light grey, dark blue, soft blue, deep brown, bright red*).
 - (3.1.2) of object used as colour term (e.g. *dark amethyst, deep olive, soft begonia*).

- (3.2) Modification by object assuming colour component with colour term (type 1.1, 1.2) (e.g. *desert orange*, *desert khaki*, *admiral blue*, *midnight navy*).
- (3.3) Double modification (3.1 and 3.2 combined) (e.g. *dark lagoon blue*, *dark mineral sage*, *light antique indigo*, *light sea blue*, *pale Aegean blue*).

Anishchanka (2007, pp. 383-384) divides **colours terms in paintings** as follows: (1) non-basic monolexemic colour adjectives (e.g. *verdant*, *mauve*); (2) derived adjectives with *-ish* suffix describing insufficient quality (e.g. *blackish*, *reddish*); (3) compound adjectives with two colour-adjective stems (e.g. *grey-green*, *white-grey*); (4) compound adjectives with a basic-colour stem combined with an achromatic modifiers (e.g. *brilliant white*, *light brown*); (5) compound adjectives with a noun and a colour-adjective stem (e.g. *dove grey*, *rust-red*); (6) compound adjectives with *-coloured* component (e.g. *cream-colored*, *salmon-coloured*) and (7) denominal words where the noun-stem implies characteristic colour of an object, as in *charcoal* or *graphite*.

The **wall paint industry** is also aware that words are powerful and do sell, which makes them particularly convenient in products whose packaging is rather plain, like in the case of a tin of wall paint. They also resort to categorisations, as can be seen in Biggam (2012) Conversely, colour names in **literature** are not so suggestive and evocative. Evans' (1948, p. 230) tabulation covers colour terms in seventeen novels (see Figure 40) and indicates a majority of single terms, among them all the BCTs, and also *gold* and *silver*. These are followed by modifications based on saturation and lightness, objects and other colour terms as well as suggestive words. Among them are included the adjectives *violent*, *dull* and *intense*. As a matter of fact, *dull* and *intense* refer to the intensity (or lack thereof) of the colour, which leaves *violent* as only example of suggestive word, as this personification of the colour as being violent. Be that as it may, the least prevalent modification is made with evocative terms, which is only understandable in the context of novels, where the reader is forced to imagine through the description of the writer. Thus, ambiguity does not help form a clear image in someone's head.

Figure 28.

Colour names in literature

FIGURE 14-5

	<i>Single Terms</i>	<i>Modified Terms</i>					<i>Plural Terms</i>	<i>Total</i>	<i>Percent</i>
	<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>F</i>			
White	933	None	10	14	None		957	21.7	
Black	689	None	1	3	1		694	15.7	
Blue	390	44	21	2	25		482	10.7	
Red	448	9	8	8	4		477	10.7	
Gray	368	11	12	7	2		400	9.1	
Green	243	34	14	22	6		319	7.2	
Brown	157	11	3	8	6		185	4.2	
Gold	176	1	None	3	None		180	4.1	
Yellow	147	8	5	3	1		164	3.7	
Pink	111	2	None	None	2		115	2.6	
Silver	60	None	None	1	None		61	1.4	
Purple	44	1	None	1	1		47	1.1	
Miscellaneous	300	10	3	1	3	18	335	7.6	
Total	4,066	131	77	73	51	18	4,416		

FIG. 14-5 Color terms used in seventeen modern novels. Each column gives the number of times a certain type of color term was used: *Column A*, single terms, e.g., black, blacker, bluest; *Column B*, terms modified by words denoting saturation, brightness, etc., e.g., dark blue, bright red, pale green; *Column C*, terms modified by objects or substance, e.g., ice blue, milk white, cherry red; *Column D*, terms modified by other color terms, e.g., pinkish white, blue-green; *Column E*, terms modified by suggestive words, e.g., violent blue, dull red, intense green; *Column F*, plural color terms, e.g., black and white, red and blue.

Note. Taken from Evans (1948, p. 230).

McManus' (1983) data covers poetry from seventeen authors and found a correlation with the order of basic colour terms provided by Berlin & Kay (1969). Thus, his study focuses on BCTs primarily. Another more recent work on English colours in literature is Mykytiuk and Lesinska's (2019).

In conclusion, all the aforementioned fields and industries use of colour terminology as a tool to appeal to the consumer beyond the colour range, finishes, and others. More elaborate constructions are used to steer away from BCTs which feel less evocative and more denotative. Although "[...] the aim is to create attractive associations in the mind of the target audience rather than convey a certain colour as unambiguously as possible" (Cherat, 2012, p. 326) this can overcomplicate terminology, which Stoeva-Holm (2007) mentions as the paradox of cosmetic names: aspiring to be brief while creating still fancy-sounding terminology. This entails that colour terminology varies depending on the realm it is used: colour terms in literature (see Evans, 1948; McManus, 1983) are not the same as those in the automotive industry (see Bergh, 2007; Graumann, 2007), in the viticulture sector (see Mioduszewska, 2014) or the fashion industry (see Wyler, 1992, 2007). Thus, analysing what colour terminology predominates in the cosmetic industry seems both

necessary and convenient in order to further determine the characteristics of colour language in the cosmetic industry.

4.5. Final remarks

Section 4 deals primarily with colour. Section 4.1 tackles the different ways to represent the colour spectrum through history, depending on the resources available and the different points of view: ones more poetical and subjective (e.g. *The Colour Thesaurus*); others through notation and attempting at universality, like Pantone or the NCS, to name a few. Section 4.2 presented BCTs (i.e. *white, black, red, yellow, blue, green, pink, orange, brown, purple* and *grey*.) and the different MCTs where “entity stands for entity’s colour” (Casson, 1994, p. 7), whereas Section 4.3 focused on all the meanings assigned to these BCTs. Lastly, Section 4.4 commented on the importance of colour in marketing and the different specialised colour terminology present in different fields and industries (e.g. *automotive, fashion, wall paint, literature*). The following section focuses on colour names in the cosmetic industry.

5. THE LANGUAGE OF COSMETICS: COLOUR NAME FORMATION

In the following section the Language of Cosmetics is tackled, first by analysing and defining the different specialised languages, giving an overview of their historical importance and development and, ultimately, by proposing the English for Beauty as a potential branch within English for Advertising. Secondly, the characteristics of English for Beauty are explained, paying special attention to the different transparent and non-transparent domains used to create colour names. Finally, we comment on two of the most relevant word formation processes used in the creation of colours terms in the cosmetic industry (i.e. compounding and derivation) and a final overview of how the colour terms in the cosmetic industry are created.

5.1. ESP and English for Beauty as a new language of specialisation

The popularization of English for Specific Purposes (henceforth ESP) has been prompted by the increasing need of teaching English in a more “practical and application-oriented” (Harding, 2007, p. 6) manner, with an emphasis placed “on practical outcomes” (Dudley-

Evans & St. John, 1998, p. 1) as a result of globalisation and English being the language of science and communication. For this reason, English has resulted in the language of science and development as a way to connect professionals all over the world through a common language, English as a Lingua Franca. What is more, English is taught as a second language from an early age in many countries, as it is the case in Spain. Regardless of the competence achieved by students by the end of their compulsory secondary studies, that is, the general English acquired during their school and high school years, they most assuredly will not want to repeat the same generalised teaching experience but rather focus it in a way it can be truly profitable for their professional careers and endeavours.

The languages for professional and academic purposes are characterised by a series of definitory features (Alcaraz, 2007, pp. 7-8) enumerated here: (1) vocabulary, (2) morphosyntax, (3) discourse, (4) communication, (5) professional texts and (6) the cultural framework.

Firstly, vocabulary is considered the nucleus of a language for specific purposes. It is very specialised with a vast array of tecnicisms and, far from being the only feature, vocabulary is normally the most recognisable and distinctive trait in a specific language. Secondly, morphosyntax can be characterised by extensive noun phrases, concatenation of several adjectives, adverb abuse, prevailing subordinate sentences, repetition (in terms and in syntactic structures), the passive voice, use of hedgings, and others. Additionally, discursive preferences are also characteristic of languages for specific purposes. That is, the different rhetorical modes (i.e. descriptive, narrative, persuasive argumentative or expository) depending on the language for specific purposes' intention. The communication and the different communication skills as well as the distinctive communication levels among speakers that can be: (1) technical, between experts that are professionals in the field, and hence the prevalence of tecnicisms (e.g. *specialised professional communication between travel agencies, the catering industry, professional trade shows*) (Calvi, 2006, p. 271); (2) semi-professional, between professional and users, in a direct way (e.g. *conversations in a travel agency, hotel*) or indirectly (e.g. *leaflets, webpages, advertisements that present and describe touristic products*) (Calvi, 2006, pp. 271-272); and (3) general language, as a systematic way of expressing the affective function, for example, in touristic texts (Calvi, 2006, p. 274). Another characteristic of languages for professional and academic purposes is the presence of professional texts,

that is, the different structured texts definitory of the specific language. For instance, a prescription or an information pamphlet for a medicine in English for Medicine. Lastly, the cultural framework and the differences in languages derived from culture influence is also relevant.

5.1.1. English for Specific Purposes: A definition

ESP can be defined in many different ways. For Hutchinson and Waters (1987) ESP is an approach rather than a product, a branch of *English as a Foreign Language* (EFL) parallel to *General English* (GE). ESP can be divided into 3 subgroups: (1) English for Science and Technology (EST), which, in turn, includes English for Academic Purposes (EAP); (2) English for Business and Economy (EBE), which encompasses English for Occupational Purposes (EOP), also called English for Vocational Purposes (EVP); and (3) English for the Social Sciences (ESS).

In words of Kennedy and Bolitho (1984, p. 4), EOP “is taught in a situation in which learners need to use English as a part of their work or profession” whereas EAP “is taught generally within educational institutions to students needing English in their studies”. Eventually, both EOP and EAP can be subsumed under Alcaraz’s (2000, p. 12) umbrella term *English for Professional and Academic Purposes* inasmuch as “any use of the language is *specific*”, idea shared by Widdowson (1998, pp. 3-4). In fact, Alcaraz (2000, p. 15) declares the existence of as many *langues d’espécialité* as human activities.

As previously mentioned, ESP places the importance in the outcome and the practicality of the language. As a matter of fact, Harding (2007, p. 6) defines ESP as bluntly as the “language for getting things done”. Conversely, Dudley-Evans and St John’s (1998, pp. 4-5) definition of ESP is more comprehensive:

ESP is designed to meet specific needs of the learner; makes use of the underlying methodology and activities of the disciplines it serves; is centred on the language (grammar, lexis, register), skills, discourse and genres appropriate to these activities; may be related or designated for specific situations; may use in specific teaching situations, a different methodology from that of general English; it is likely to be designed for adult learners, either at a tertiary level institution or in a professional work situation. It could, however, be used for learners at secondary school level: is generally designed for intermediate or advanced students. Most ESP courses assume

basic knowledge of the language system, but it can be used with beginners. (Dudley-Evans & St John's, 1998, pp. 4-5)

According to Coxhead (2018, p. 1), ESP is “an umbrella term for many areas of specialisation, including English for Academic Purposes (EAP), Professional and Occupational English and English in the Trades”. The term English for Science and Technology is enclosed in what Alcaraz (2000) calls “*inglés académico*”, that is, EAP, utilised by university students in conferences, communications, publications, and other academic texts and in early days it was synonymous of ESP. Later, it would include English for Academic Purposes (EAP), English for Occupational Purposes (EOP) and English for Business Purposes (EBP). Therefore, it is clearly differentiated from English for General Purposes (EGP).

Our study aims at contributing to the analysis of the lexis in the cosmetic realm, in particular the names of colours for lip products, by analysing the colour terminology and paying attention to the morphosyntactic and semantic level in English. Thus, the language that we analyse, as explained in the analysis, has specific characteristics, some of them in common with colour terms in the fashion industry. The fact that there are differences between the colour terminology in different fields and industries (Section 4.4) and also different characteristics depending on the beauty product (e.g. *treatments and fragrances*) (Figure 29) leads us to name our subject of study as English for Beauty. This conforms with Alcaraz's (2000, p. 15) view on the existence of as many *languas d'éspecialité* as human activities.

Figure 29.

English for Beauty



Note. Following McKinsey & Company's (2021) beauty category, which can be found in Figure 11.

English for Beauty could be defined as the specific language focused on (1) colour cosmetics products used to modify, improve the look or simply change the appearance of skin; (2) skin care, items focused on wellness and treatments, that is, the application of products to preserve, nurture and protect the skin, and, lastly, (3) fragrances, that is, perfumes and mists. Therefore, the Language of Cosmetics is one of the branches within the English for Beauty language of specialisation involving the vast array of coloured products.

5.1.2. Historical background on ESP

Studies in ESP date back to the 1960s, when ESP was mainly dominated by English for Academic Purposes (EAP) and, in a less dominating role, by English for Occupational Purposes (EOP). With the growth in economy, science and technology that society underwent in the 50s and 60s, English became the international language everybody needed, which resulted in a boost in a demand of English with students going abroad to UK, USA and Australia (Dudley-Evans & St John, 1998, p. 19).

Nevertheless, Hutchinson and Waters (1987) pinpoint the end of the Second World War as the origin of ESP and Howatt (1984) attributes an even earlier origin and maintains that the concept of language for specific purposes was present back in the 16th century with commercial and business English in Protestantism times. Be as it may, it is during the 60s when ESP achieved the status of discipline, cementing its position during the 70s.

At the beginning, the focus was placed on grammatical analysis of technical text, where the teaching of ESP focused on technical vocabulary (see Smoak, 2003), only to be shifted the next decade to rhetorical and discourse analysis. Only when they realised that teaching the inner workings was insufficient, a more communicative skill-based teaching appeared and it was during the 70s and 80s than the foundations of ESP were consolidated. The centre of attention was redirected to the learners in the intent of developing their competences and skills so as to become independent learners (see Hutchinson & Waters, 1987; Johns & Dudley-Evans, 1991). Another turning point in the history of ESP was the introduction of the assistance of an expert in the field, a “subject-specialist informant” (Tarone et al., 1981), to serve as a technical consultant. The decades of the 1990s and 2000s witnessed the expansion of ESP topics with the rise of international journals, such

as *English for Specific Purposes*, and the emphasis placed on corpora, genre awareness, rhetorics and many more.

Apart from the different approaches to ESP (see Belcher, 2006, 2009a, 2009b, 2013; Johns et al., 2011; Johns, 2013; Paltridge & Starfield, 2013, 2017; Brown, 2016; Hyon, 2017; Anthony, 2018) there are plenty of studies, interest and research in the following branches of English for Specific Purposes, which have already been established: *English for Legal Purposes* (ELP) (see Alcaraz Varó et al., 2007; Haigh, 2013; Campos-Pardillos, 2016, 2017, 2020; Campos-Pardillos et al., 2010; 2017), *Business English* (see St John, 1996; Sacristán, 2005; Campos-Pardillos, 2011; Alibec, 2014; Fitria, 2019), *English for Medical Purposes* (EMP) (see Maher, 1986; Ferguson, 2013; Salvador et al., 2013; Balteiro, 2017; Lodhi et al., 2018; Sembel, 2018; Khan, 2020; Pavel, 2021) or *English for Computer science* (see Brown & Mullen, 1987; Gómez, 1996; Posteguillo, 1999), among others.

Some other branches have risen in recent years, such as *Aviation English* (see Sullivan & Girginer, 2002; Parra & Di Bella, 2007; Alderson, 2009; Robisco Martín, 2009; Moder, 2013; Demirdöken, 2021), *English for Sports* (see Palmer, 2002; Milić, 2015; Balteiro, 2018), *English for Tourism* (see Méndez, 2007; Walker & Harding, 2009; Kostanje, 2010; Kang & Yu, 2011; Rață et al., 2012; Prachanant, 2012; Durán-Muñoz, 2019) and more specifically, *English for Adventure Tourism and Sports* (see De la Cruz-Cabanillas & Tejedor-Martínez, 2019) or the colour terms in the *Language of Tourism* (see Gaballo, 2013); *English for Hospitality* (see Su, 2009; Shih, 2012; Hollifield et al., 2012; Putri et al., 2018), *English For Waiters* (see Leo, 2004; Rogava & Rusieshlivi, 2008), *Maritime English* (see Dirgeyasa, 2018a, 2018b), *English for Advertising* (see Rush, 1998; Friedrich, 2002; Sacristán, 2006; Montes Fernández, 2007a; Kuppens, 2010; Baumgardner, 2008; Hornikx et al., 2010; Micu & Coulter, 2010), *English for Nursing* (see Boshier, 2013; Sembel, 2018), or *English for Fashion* (see Jones & Akie, 2007; Balteiro, 2011; Crawford Camiciottoli, 2019), just to mention some.

As previously seen, the last 20 years have proven to be very fruitful on the topic of ESP with the rise of different ESP branches. If there are as many *langues d'éspecialité* as human activities (see Alcaraz, 2000, p. 15), it is only normal to expect more branches of English for Specific Purposes in the near future. In this vein, the focus of the present study is to research within what may be called the *English for Beauty* —comprising all the

language related to personal image, from cosmetics to skin care, hair dyes, etcetera—, area closely related to *English for Advertising*, with a lot of potential and fairly unexploited thus far (see Merskin, 2007; Tuna & Freitas, 2015; Ringrow, 2016; Radzi & Musa, 2017).

5.2. English for Beauty: Trends and characteristics

The Language of Cosmetics has been analysed mainly by means of corpora through advertisements and printed advertisements (see Martín 2009; Prochásková, 2008; Kilyeni, 2009, 2012) to detect its characteristics and traits, at name range level (see Tuna & Freitas, 2015; Radzi & Musa, 2017), slogans (see Ringrow, 2016) and also the colour names for lipsticks (see Merskin, 2007) and eye-shadows (see Espinosa-Zaragoza, 2020). Lately, there has been an increasing amount of literature on the Language of Cosmetics, that is, on product names (clause types, stylistic devices, rhetorical devices) (see Radzi & Musa, 2017), on untranslated product names in Portugal and its consequences (Tuna & Freitas, 2015), on the main semantic categories in of lipstick names (see Merskin, 2007), or on anglicisms in Spanish in cosmetic advertising (see Tejedor-Martínez, 2017), among others.

In fact, although it does not deal with cosmetics specifically, Miller and Kahn's (2005) study sheds light on the effects of colour names as regards purchase intent, which can be applied to this subject matter. Similarly, masculinity and language in male cosmetic advertising, as opposed to language in cosmetic advertisements for women, is researched by Harrison (2008). Finally, Ringrow's (2016) book *The Language of Cosmetic Advertising* is one of the most extensive studies on the matter, where the discourse of beauty advertising and ideas about femininity and gender both in English and French ads are analysed.

According to Ringrow (2016, pp. 64-65), several categories of words connote sensuality in contemporary cosmetic advertisements. For instances, adjectives and adverbs are searched for to describe product qualities connote sensuality (e.g. *irresistible*, *luscious*, *sumptuous*). Verbs of sensual nature, which create “sensual verb constructions”, are used to promote products like lipsticks that “embrace” and “caress” the lips (see Ringrow, 2016, p. 65). All these linguistic characteristics are also combined with sensual imagery (i.e. “bedroom eyes” and parted lips) to heighten the effects (see Ringrow, 2016, pp. 67-

68). These sensual adjectives and, overall, exploitation of sensuality can also be seen in the selection of colour names in our sample (see 3.3.2.4 Sex and romance).

The avoidance of translation in cosmetic products' names (i.e. "transplantation") is a common practice owing to several reasons such as standardization and consistent brand visual image, exotic associations (i.e. "country-of-origin effect") and economic reasons (see Tuna & Freitas, 2015, p. 142). The majority of products have names and descriptions in English, but French is also prominent due to cultural associations (i.e. "Frenchness", that is sophistication, elegance, finesse, refinement, luxe), its link to fashion and design, and remarkable brands of French origin (e.g. *Dior, Chanel, Nuxe, Vichy, Yves-Rocher, Caudelie, La Roche-Posay*). Using French can be regarded as both an advantage or a disadvantage depending on each brand's target consumer section. On the one hand, a surprising initial codification of the message might entail the lingering of attention until the deciphering (or not) of the message. On the other hand, the failure to understand the message partially or fully may lead to product dismissal.

In an intent to maximise the persuasive power in the depiction of products' properties, especially in anti-ageing skin care products, (pseudo-)scientific language is present in range names, ingredient lists, descriptions and product names (see Harrison, 2008; Tuna & Freitas, 2015, p. 140; Ringrow, 2016, p. 81). As cosmetic advertising continuously highlights the main ingredient(s) used in products with the intent of giving a scientific-sounding feel that may imply effectiveness in performance (see Ringrow, 2016), so it happens with range names of products that include such ingredients as range name and normally with a plus symbol (e.g. +). They even specify the percentage of the active ingredient, a detailed information which is normally specified in the ingredient list but that has become a selling point. This presentation in range names is desirable in the same way as blending or compounding are, where it is not one but the sum of two elements or ingredients. As Ringrow (2016, p. 86) claims "the product appears even more beneficial in that it is not simply one ingredient on its own, but rather an effective combination". This author further points out that the science-cosmetics connection is a typical marketing strategy followed by higher-end brands which is supported by the data in Table 17.

Table 8.

Examples of scientific-sounding names in cosmetics

Brand	Product line name
Hum	Skin Heroes Pre + Probiotic Clear Skin Supplement
Biossance	Squalane + Vitamin C Rose Oil
The Ordinary	Niacinamide 10% + Zinc 1%
Herbivore	Blue Tansy AHA + BHA Resurfacing Clarity Mask
Drunk Elephant	Baby Pekee Bar™ + Juju Bar Travel Duo
Briogeo	B. Well Organic + Australian 100% Tea Tree Oil
Clinique	Clinique iD™: Moisturizer + Concentrate for Irritation
Drunk Elephant	Rise + Glow™ Duo
Dr. Dennis Gross Skincare	Ferulic + Retinol Triple Correction Eye Serum
Youth To The People	Superberry Hydrate + Glow Dream Mask

Note. Retrieved from Sephora (<https://www.sephora.com/>) [Last accessed 13/01/2022].

As mentioned earlier, linguistic blends are also very present in collection names, especially in skin care products, to maximise the information given, like with the use of the plus symbol (e.g. +) or with compounds. The examples provided below are blends that keep one of the bases intact and, therefore, as Bauer (1983, p. 236) points out, it is difficult to determine whether they are true blends or they fall into other categories such as “compounds made up of one instance of clipping and one unaltered lexeme”. In this study we consider the following examples as portmanteau words. For instance, the “Silisponge” by Molly Cosmetics is formed by an apocope of “silicone”, the material with which the product is made, and with one element maintained in its entirety (e.g. *sponge*).

(1) Silisponge < sili(cone) + sponge⁶⁹

Likewise, Benefit Cosmetics’ renown primer “The Porefessional” also contains one totally recognisable part, *pore*, that is combined with “professional” to create a paronymic construction. Paronymic puns are common in the naming of cosmetics, as our results show (see Section A4 and B4). This example corresponds to the type of blend that is

⁶⁹ Following Algeo’s (1977) way to explain blends, the clipped parts from the words are evinced between brackets and the overlaps with italics.

combined with overlapping and the omission of some part of one lexeme (see Algeo, 1977).

(2) Porefessional < *p(ro)fessional* + *pore*

Another example, “The ETERNALIXIR™ Skin-Volumizing Oil Serum” by Bare Minerals, maintains the first element and elides part of the second, as shown in c).

(3) Eternalixir < *eternal* (e)*lixir*

Finally, Pat McGrath Labs’s “Permagel Ultra Lip Pencil” makes use of a blend to indicate the qualities of the product: a permanent lip pencil with a gel formula.

(4) Permagel < *perma(nent)* + *gel*

These are just a few product names put forward as a way of exemplification among many others that include blends in the market. The tendencies showcased, both the summative (e.g. +) and the blends, are used to gather as much descriptive information as possible in the collection name.

Additionally, the pervasive use of the suffix *-free* and “no lists” is also noted by Ringrow (2016, p. 86) as a characteristic of green companies. This way of emphasizing what the product does not have instead of what it does actually have could be considered a break from the norm, as negative constructions are created, although the connotations remain positive. The lack of certain ingredients implies a healthier product, just like in advertisements of sugar-free and fat-free foods.

The language in cosmetics tends to evoke and recall specific imagery of cleanliness, naturalness, sophistication, elegance and beauty (see Dyer, 1982, p. 141) than can be seen in our analysis when covering the nominal domains utilised in lipstick naming (see Section 3.3.2). There is also evocation of science and technology in the description of product transformative properties (see Kilyeni, 2009), presence of scientific language as a persuasive strategy in cosmetic and skin care advertising (see Díez Arroyo, 2013; Ringrow, 2016) and a marked emphasis on the immediacy of results through language (adverbials) by using that instantaneous effect as a persuasive attention-grabbing effect (see Kilyeni, 2012).

At sentence level, cosmetic advertising language makes use of declarative and imperative sentences, to describe what the product does and to invite us to try something by means of orders or recommendations. The use of rhetorical questions is intended to spark interest and to allude to the consumer's inherent curiosity. With respect to rhetorical devices, metaphor, metonymy, parallelism, alliteration, pun and personification are prevalent (see Bai, 2018, pp. 844-845). At a vocabulary level, apart from the blends previously mentioned, the Language of Cosmetics is characterised by the abundance of adjectives, mostly in the superlative form (i.e. to describe what the product does and its qualities), an absence of verbs, and modification of noun phrases with several concatenated adjectives (see Bai, 2018, pp. 843-844). Furthermore, a productive word formation process used in English for Beauty is "neoclassical compounding". In this way, the combining forms belong to Greek and Latin language but the creations are of modern origin (Bauer, 1983, p. 216; Plag, 2003, p. 92). Whether neoclassical combining forms should be regarded as affixes (i.e. derivation) or as bound roots (i.e. compounding) is a controversial topic (see Plag, 2003, p. 92). Adams (1973, p. 129) refers to words made up of both neoclassical elements and native elements as "hybrids" and for Adams (1973, p. 129) such hybrids are much more numerous when the neoclassical combining form is the first element in the compound. The example *biology* is particularly troublesome as, if they were considered affixes, this word would consist of a prefix (*bio-*) and a suffix (*-logy*), which is, in principle, impossible. As Plag (2003, p. 93) remarks, "[t]he only difference between the neoclassical forms and native compounds is that the non-native elements are obligatorily bound" and hence the name combining form. Plag (2003, p. 172) considers them bound roots because they work as nouns (unlike prefixes) and they are bound. Neoclassical combining forms are characterised by three properties: (1) the positioning and combination properties, (2) phonological properties and (3) status and behaviour of combining forms that showcase medial *-o-* (e.g. *hydro-*, *morpho-*, *electro*) (see Plag, 2003, p. 199).

There are two classes of combining forms depending on where they are placed: initial combining forms (ICF) or final combining forms (FCF)⁷⁰. In regards to the combination properties, these forms can fuse with several elements to create a new word: with bound roots (e.g. *glaciology*, *scientology*), words (*lazyitis*, *hydro-electric*, *morpho-syntax*) or

⁷⁰ With the exception of two cases that can occur both in initial and final position (e.g. *morph-/morph* and *phil-/phile*).

even with other combining forms (*hydrology, morphology*), unlike affixes and bound roots which are unable to merge with each other in order to form a new word (see Plag, 2003, p. 200).

The abundance of neoclassical compounds is a distinctive trait of English for Beauty, as it is one of the favoured lexicogenetic mechanisms used by brands when naming ranges of products, especially of skin care products. Similar to what happens with compound words in regards to orthography, there is no rule that companies follow in order to create product names using combining forms. In this way, it is common to find the same words hyphenated, spaced and closed (solid) (see Table 9).

The scientific elements found in descriptions and names of products attach them with a certain scientific touch, prestige and trustworthiness (see Ringrow, 2016). These terms are nonce formations made up with neoclassical affixes, which are so recent that the consumer might not know the meaning of them (although it is normally retrievable from their parts). As stated by Alcaraz Varó (2005, p. 6) pharmaceutical language feeds from neoclassical words, and similarly, the cosmetic language takes advantage of it to give scientifically-proven touch to their discourse.

Table 9.

Initial combining forms in beauty products' names

aqui-, aqua-	Water (<i>aquiculture</i>). <i>Aquasource, Aqua-Serum, Aqua Bomb, Aqua Foundation, Aqua Luminous, Aqua Seal, Aqua Brow, Aqua Smoky, Aqua Nude, Aqua Vital, Aqua Splash, Aqua Gel</i>
aut-, auto-	1a: self (autobiography). <i>Auto-Replenishing, Auto Pause, Auto-Graphique, Auto Correct</i>
bi-, bio-	1: life (bioblast), living organisms or tissue (biopsy). <i>Biosource, Biocils, Bio-Performance, Bio Retinoid, Bio-Repair, Bio-Peel, Bio-Cellulose Mask, Bio-Mimicking Peptides,</i>
chrom-	2a: color, colored (chromometer). b: pigment, pigmented (chromocyte). <i>Multichrome Liquid Eyeshadow</i>
hol-, holo-	1a: complete, entire, total (<i>holograph, holoparasite</i>). <i>Holographic</i>

hydr-, hydro-	1a: water. <i>Hydrogel</i>
mega-, meg-	1a: large, great(megabacterium), powerful (megascope). <i>Megaglow, Mega Rich, Mega-Bright, Mega-Mushroom Relief, Mega Illuminating, Mega Moisture, Mega Face, Mega Defence, Mega Soothers Set, Mega Spritz</i>
micr-, micro-	1a: small, minute (microcyst). <i>Microdermabrasion/Micro-Dermabrasion, Microdelivery, Micro Essence, Micro Polish, Micro-Exfoliating, Micro-Exfoliation, Micro Tip, Micro-Roller, Micro Thin, Micro Jet, Micro Gel, Micro-Peel/ Micro Peel, Micro- Blur, Micro Brow, Micro Liner, Micro Cleansing, Micro Cleanse, Micro-Bubbling, Microneedleing, Microfinishing Loose Powder, Micro Shimmer, Micro Glitter, Micro Beads, Tresemmé Compressed Micro-Mist Hold Level 3: Boost Hair Spray, Micro Polish Cleanser, Micro-Foam Cleanser, Micro-Fine Setting Mist, Microfoliant, Microencapsulated, Micro-Stroking</i>
mon-, mono-	1 ^a : consisting of or having only one (monoplane). <i>Monochromatic, Monochrome</i>
multi-	1a: many, multiple, much (multidimensional). <i>Multi-Vital, Multi-Corrective, Multi-Rejuvenating, Multi-Perfection, Multi-Effect, Multi-Rejuvenating, Multi-Acid, Multi-Action, Multi-Perfecting, Multi-Lift, Multiyglow, Multi-Active, Multi-Use, Multi-Tasking, Multi-Finish, Multistick Multi-Stick, Multi-Peptide, Multi-Benefit, Multi-Protection, Multi Cleanse, Multi-Vital, Multi-Shade, Multi-Vitamin, Multi-Miracle, Multi-Performance, Multi-Masking, Multi-Mask, Multi Solution, Multi-Faceted, Multi-Dimensional,</i>
neur-, euro-	1: neural tissue, nerve (neuroanatomy). <i>Neuropeptide</i>
phot-, photo-	1: light (photography). <i>Photo Finish, Photo-Brightening, Photo 'Perfexion, Photo Dynamic</i>
phyt- or phyto-	plant <i>Phytosolution, Phyto-Medic, Phyto-Retinol, Phytonutrients, Phyto-Nature, Phyto Replentish</i>
poly-	1 ^a : many, several, diverse, much (polytonality). <i>Polypeptide</i>
techno-	2: technical, technological (technoculture). <i>Mac's Technakohl Liner</i>
therm-, thermo	1: heat (thermacoustic). <i>Thermal Rich, Thermal Brush, Thermal Protectant, Thermal Water, Thermal Styling, Thermal Cleaning, Thermafoliant</i>
tri-	1 characterised by or having three parts (tricycle). <i>Tri-Peptide</i>

<i>turbo-</i>	1: coupled directly to a driving turbine (turboblower). <i>Turbo Booster, Turbo Kit, Turbo Wash, Turbo Face, Turbo Night Time, Turbo Body Bar</i>
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Note. Definition and examples in brackets from Webster (2002). The examples in italics are manually extracted from Sephora (<https://www.sephora.com/>). The examples are elements in beauty products' names which include an ICF.

Table 9 covers some of the product names created by means of combining these neoclassical elements with characteristics that these products have, especially by highlighting them with prefixes like *multi-*, *mega-* or *turbo-*. This list is not exhaustive.

As mentioned previously, print advertisement has been the focal point of cosmetic language research (see Prochásková, 2008; Martín 2009; Kilyeni, 2009, 2012). This work pretends to shed light on colour names within the cosmetic industry, particularly in colour names in lip products (i.e. lipstick, lip pencils and lip glosses) so as to complement the scarce previous research on the matter (see Merskin, 2007), as far as we are concerned. More research on colour naming techniques and terminology is felt as needed, not only on the cosmetic industry but also in other colour-driven industries, in order to determine the prevalence of BCTs (if present) and whether they function as companions of MCTs that could function on their own. In this way, we could grasp if there are particular imageries inherent to certain industries, that is, we could be able to discern if certain imageries are exploited by certain industries and hence, if certain colour names belong to particular industries. On the whole, we intend to determine which categories are more prevalent in our sample so as to compare them to other studies (Merskin, 2007) and specify the semantic transparency of the colour terminology present.

5.2.1. Themes in cosmetic colour names

Although not an academic book but rather an informational and educational report on cosmetics, Pallinston's (1999) contribution offers an overview of lipstick as an important tool in people's lives. She states that lipstick purchase intention is induced in three different ways: through (1) colour selection, (2) colour names and (3) lipstick scent. Similarly, Lindsedt and Nilsson (2014) study results underpin this, proving that creative names do influence and increase purchase intention in nail polish. This dissertation focuses precisely on the exploitation of persuasiveness manipulation and appeal maximisation carried out through different naming techniques. Colour names are just another facet of the brand image in a company that serves the purpose of creating a need

in the consumer and appealing to a target audience. This persuasive intention is maintained through many other traits like packaging choices, the colour selection of products or the scents and, of course, the colour names in lip products.

Cosmetic colours are wilfully chosen constructed nameables aimed at eliciting a psychological and emotional response and with an economic purpose (see Wyler, 2007). Given the productivity in this particular industry, there are a myriad of colour names created regularly to meet the requirements of the market. Colour naming is exciting and many acknowledge it as a dream job (see RachhLoves, 2021)⁷¹. However, not everybody holds such a positive view with regard to the plethora of colour names. Chapanis (1965, p. 334) comments on the bewildering feeling someone might get after seeing the innumerable colour names that exist and the lack of uniformity and consensus in their definitions. Consequently, colour names are just another marketing technique to create a need in the consumer, to appeal to the target audience into making a purchase. This persuasive intention is carried out through the packaging choices, the colour selection of products, through the scents, the finishes available, and, of course, the names of the colours in products and diverse linguistic strategies. For instance, there are several lipstick formulas (i.e. matte, cream, satin, frosted, sheer, hydrating, balmy, glossy, metallic, glittery, liquid, among others) that may incentivise the purchase of the same colour in different finishes, if the colour is particularly flattering for the consumer. In addition, all the finishes may also affect the name of the colour, by accompanying the colour name and creating a compound (e.g. *Matte Red*). In this way, it is more descriptive for the consumer (see Section 3.3.1 in the analysis).

There are people in our world of advertising and industry who dedicate themselves to the invention of new color names. Indeed, the guiding principle for people in this kind of work is “New names for old colors every year”. As a result, we find ourselves being deluged with such exotic names as *afterglow*, *air castle blue*, *Aladdin’s lamp*, *Andrinople berries*, *angel blue*, *angel red*, *apache*, *aphrodite*, *April sky*, *Arab*, *arabesque*, *atlantis*, *atonement*, *Australian pine*, *autumn blonde*, *autumn brown*, *autumn glory*, *autumn gold*, *autumn green*, *autumn leaf*, *autumn oak*, and *autumn tan*, just to name a few that begin with the letter “a.” Rest assured that these are not

⁷¹ RachhLoves, “I Bought Every HYPED PRODUCT that TIK TOK MADE ME BUY”, July 22 2021, educational video, 8:56 to 9:06, Taken from https://www.youtube.com/watch?v=xci6pziNSiM&ab_channel=RachhLoves [Last accessed 13/01/2022].

my inventions. Some manufacturer, somewhere, has used each of these names to refer to some particular shade of lipstick, face powder, fabric, or tile. (Chapanis, 1965, p. 333)

Great changes have occurred in 25 years in the cosmetic industry. The production pace has escalated immensely and now it is similar to that of fast fashion, where collection launches happen regularly, and as a result, more shades need to be named (see Abelman, 2019). Pallingston (1999, pp. 96-97) mentions the repackaging of products as a way of relaunching the same item but with a refreshed feel and with updated names that keep abreast of the times. Thus, in a way, these colour names are reflecting our society's state of affairs at a given moment. Although the changes in formula might be slight, it is the name that carries all the newness power.

As already stated, the constant production of new products in the cosmetic industry inevitably entails the creation of new names. Those denominations are carefully selected to create a narrative throughout the range of products. There are certain linguistic devices that can be used depending on the image the brand wants to present to the public, several recurrent semantic fields and also a tendency towards tongue-in-cheek and quirky humorous names, as seen in the analysis (Section A4 and B4).

In numerous instances the life of his product is ephemeral, for the devotees of glamour are inconstant and alert for fresh sensations; a newer, and consequently more exciting, color or fragrance may divert the public's attention elsewhere. Hence, the manufacturer of cosmetics is particularly jealous of his shade or scent mark which may represent a large part of his investment and which may well be comparatively short-lived. (Richards & Haller, 1954, p. 1126)

For example, according to Pallingston (1999, p. 102), Estée Lauder wanted colours to *do* something and hence, added verbs or locations to create names such as *Cinema Pink* or *Flirtation Pink*. Alternatively, *Revlon* chose colours such as *Pink Lightning*, *Fatal Apple*, *Paint the Town Pink*, *Where's the fire* and *Rosy Future* to create their verbal image (Pallingston, 1999, p. 102). It is up to every company to select a path to follow in naming but always bearing in mind that such names make a great difference. In this way, Benefit Cosmetics are known for their humorous names. As explained by Pallingston (1999, p. 103), when the Benefit team was researching for a new humorous name for a lipstick they came up with "Ms. Under Stud", which read as the word "misunderstood" by means of

rephrasing into the name of a lady. Nonetheless, they finally changed it to “Misunderstood” out of fear someone could feel offended by it. However, a shipment of lipsticks with the original name has made it to a department store in Chicago by mistake. This apparent fatal error resulted in a massive success, as “Ms. Under Stud” became a top seller. When trying to stock up more product, Benefit informed that the name was “Misunderstood” and the supplier did not stock up due to the change in name.

In the same way, an original and bold name can make up for a not so original or rather boring colour product. Wende Zomnir, Urban Decay’s creative director, reinforces this idea when she states that subdued colours (i.e. nudes, browns, light pinks) can provide you with the edge that you need straight from the name rather than from the colour itself (see Pallingston, 1999, p. 109). Precisely, this can be observed in some of the obscure themes chosen in the naming of lip products in our sample (Section 3.3.2). In fact, and contrary to what might be thought, bold and attention seeking names are not a contemporary marketing strategy. *Beggar’s Grey, Rat, Horseflesh, Puke, Sad* or *Dying Monkey*, among other peculiar colour names, are just a few catalogued names from the Renaissance period (see Pallingston, 1999, p. 109).

Such selection of unappealing names is unlikely to occur in brands nowadays owing to their inability evoke positive images. Normally, the whole naming process begins with the colour creation, which later is labelled with a name. This name is chosen depending on several factors, such as company values (i.e. what the brand stands for), brand image and representation (i.e. what they want to portrait), the range of colour and what these hues inspire or whether or not these colours belong to specific seasonal collections, among others. Therefore, the exploitation of positive connotations is the norm. The designated colour namers may be the specific make-up artist that creates the colour, especially when referring to brands whose CEO is a make-up artist (e.g. François Nars and the company *Nars*) or an influencer (e.g. *Makeup Geek* by Marlena Stell; *Jaclyn Hill Cosmetics* by Jaclyn Hill; *Em Cosmetics* by Michelle Phan; *Huda Beauty* by Huda Kattan; *Lunar Beauty* by Manny MUA; *Alamar Cosmetics* by GabyTeeMua, *Jeffree Star Cosmetics* by Jeffree Star, and many more)⁷². With large mega-corporations such as, the

⁷² Apart from naming the colour after the first thing that comes to mind with the first gaze the colour, influencers also label them after characteristic words, phrases, expletives they usually say in their YouTube channels (e.g. Jeffree Star’s “Velour Liquid Lipstick” in the shades *Yes Ma’am!*, *Can’t Relate*, *Deceased*; Kathleen Lights’ KL Polish in *Das Esspensive*). This technique promotes a sense of community, a trusty environment with recognisable denominations for the YouTubers’ fans. On the whole, the vast majority of

L'Oréal Group, which owns Nyx, Maybelline, Essie, and many others (see Wyllett-Wei & Gould, 2017), the naming is usually entrusted to a marketing team or committee. Additionally, on the topic of collaborations with celebrities, these are in charge of deciding the particularities of the product, including the name⁷³. In short, naming colours is not an easy task and it should not be underestimated regardless of whoever is in charge of such task.

Plümacher (2007, p. 62) comments on the annoying nature of some constructed nameables where the element modifying the colour term does not help identifying the specificities of the shade described (e.g. *cyber green*, *Mars yellow*). These, then, carry a poetic and suggestive function beyond denoting colour (see Graumann, 2007) or what Bergh (2007) and Kömürçü (2016) regard as modifiers “with amplifying functions”. Similarly, when colour terms are modified by other nouns which are unable help in the identification of the colour (e.g. *tornado red*, *panther black*), Graumann (2007) refers to them as “complex color names”. This can be observed in Section 3.3.1 of our analysis.

As mentioned before, shades are tweaked seasonally in order to create enough differences so as to force a sense of newness and incentivise the need to purchase (see Pallington, 1999, p. 97). In fact, the repackaging of products allows for the relaunching of already existing products with a refreshed image. Although the changes in formula might be slight, it is the name that carries with all the power to make it feel new, along with the packaging and the rest of elements in the marketing campaign.

Lipstick colors are recycled as the seasons pass, and restamped with new names appropriate to the mood of the times. Through the right words, color is manipulated according to whatever pop culture's desires, dreams, and fears happen to be at the moment the tubes hit the shelves. A new name is branded atop a color according to the zeitgeist's flavour of the month. [...] These recycled colors may have a little

influencer brands that have recently appeared in the market or collaborations with them usually devise naming in a clever way (e.g. *misspellings*, *blendings*, *references to idiomatic expressions*, and so on).

⁷³ For instance, the influencer Bretman Rock and his collaboration with *Morphe* exhibits a very representative variation of shade names like *Behbeh Gurl*, *Vaygaytion*, *Mahu*, *Get lei'd*, *Cheehoo* or *Shady Bitch*. with a regional Hawaiian cheering expletive in “cheehoo”, sensational spellings (or corruptions) and blendings with humorous effect in “vaygaytion”, a hawaiian expression in “behbeh gurl” and “mahu”, corruption in “get lei'd”, and inappropriate language in “shady bitch”. These names are indicative of the YouTuber, who lives in Hawaii: “cheehoo” is regional Hawaiian cheering expletive and “behbeh gurl” and “mahu” are also Hawaiian expressions. In addition, the inclusion of sensational spellings (or corruptions) like “get lei'd”, and inappropriate language like “shady bitch” as well as blendings with humorous effect like “vaygaytion” are also part of the identity of this collaboration.

more gloss or shimmer or matte. It's the same color, but despite a few adjustments, the only significant thing that changes is the name. And with that new name attached to it, it can suddenly look completely different. (Pallingston, 1999, pp. 96-97)

Extremely similar colours can be found in different finishes (e.g. *matte, cream, tint, frosted, satin, gloss, metallic, glittery, sheer, balmy, hydrating*), offering various benefits (e.g. *moisturizing, SPF protection*), in different packaging formats (e.g. *crayon, bullet, liquid, mousse*) and different price points (e.g. *drugstore, high-end, luxury*) and selling points (e.g. *physical stores, online stores*). Nonetheless, it could be argued that one of the most striking and significant differences amongst colours is the name given to them. It has the ability to provide the product with a different feel, image, narrative and character.

On the subject of lipstick names, although to my knowledge no comparative studies about names of coloured cosmetics throughout history are available (neither among brands nor within the same brand), there is, indeed, evidence of how much shade names have changed over the years. Gurrieri and Drenten (2021) indicate how lipstick colour names reflect the times in which we live in. Lipsticks named *Fighting Red!*, *Patriot Red!* and *Grenadier Red!* reflect how red lipstick was a sign of patriotism during the Second World War (see Goodman, 1998; Yesil, 2004). In the same way, Pallingston (1999, p. 109-110) provides examples of older lip product names from in the English Renaissance called *Puke, Sad, Turkey, Rat, or Sheep*, among others, as well as some others catalogued from 1580 to 1620 like *Resurrection, Kiss-Me-Darling, Judas-Color, Dying Monkey or Ham-Color*. The imagery exploited in the cosmetic industry is strikingly different, as shall be seen in Section 3.3.2.

The only instance of in-brand colour name comparison we are aware of can be observed in the Too Faced's "Then and Now" eyeshadow palette, which features twenty eye shadow shades distributed in two rows (see Figure 30). The upper row has old shade names from 1998 (e.g. *Twinkie, Pixie Dust, Dirty Bag, Rizzo, Zsa Zsa, Temper Temper, Trixie, Villain, Ice Queen, Ooh and Ahh*) and the bottom one is inspired by the originals but with "reimagined with a 2018 twist", according to the Too Faced webpage description (e.g. *Glitter Donut, Lost Boys, NSFW, Gretchen, Reality Star, I can't even, Gigi, Shady Bitch, Chill Out, Ohh la la*). That "twist" is not only present in the finishes of the formulas, but also in the colour denominations. Despite the fact that twenty years is not an extensive period of time, it is enough to notice several changes in the naming techniques and

terminology selected. The most recent names include cursing, popular expressions very dependent on pop culture, idioms or phrases, proper names, food related names and acronymy, amongst others. This is testimony of how names for colours are devised to call for the consumer's attention and to deviate from the norm and what is expected, all in hopes of promoting and inducing the purchase. Future lines of research could focus on the diachronic evolution of colours names in a given brand.

Figure 30.

Evolution of colour terms in Too Faced over time



Note. Retrieved from <https://www.ebay.co.uk/itm/303281908321> [Last accessed 20/09/2021].

Some of the typical methods to create colour names in the cosmetic industry that Pallington (1999, pp. 104-110) indicates, although based in impressionistic and personal knowledge and not providing quantitative data to prove it, are intuitive affirmations which are close to what naming strategies recommend or what is found in our study (see Section 3.3.2). For instance, some of the varied ways in which colours may obtain a denomination are after (1) places names, and in this way, “the colour is the place”; (2) emotions the colour evokes; (3) people, that is, colours dedicated to someone and therefore named after them (Pallington (1999) regards the as “honorary/memorial lipsticks”); (4) cultural references, more specifically, cinema inspired names; (5) objects, what she calls “the technical approach”, that is matching the colour to some object and then giving it that name; and, ultimately, (6) after anything that could yield humorous names. As can be seen, the names depend greatly on what the brand wants to portray and the specific evocation of a place, a feeling or a person they desire to exploit. Whether or not these types of colour names are found in our sample and the possible intentions behind such names is developed in Section 3.3).

Certain colour names in brands are repeated throughout different collections, and thus, we call this “in-brand repetition”. This means that companies sometimes choose to commit to naming colours in a way that can transcend product ranges. In other words, the hue and name of the product is maintained regardless the change in formulation and finish. For instance, a red coloured product named *Unicorn Blood*⁷⁴ is named as such when the colour is in a lipstick form, gloss form, liquid lipstick and as a lip liner, therefore, making it easier for the consumer to find that specific hue across the different types of lip products available in a make-up brand. Undoubtedly, if a product becomes trendy due to its quality, the name of the colour can be an identifier of the whole brand, regardless of the colour name being denotative, connotative, original or humorous. It is the case of landmark shades such as *Stila*’s eyeshadow called *Kitten*, *Nars*’ blush named *Orgasm*, *Charlotte Tilbury*’s *Pillow Talk* lipliner, *KVD*’s *Lolita* liquid lipstick and *Marc Jacobs*’ *Sugar Sugar* gloss, amongst others. The names of the colours mentioned are brand identifiers and anybody moderately interested in make-up would identify and relate the colour name to the brand. Nevertheless, shade name repetitions also occur with less identificatory names in this specific context (e.g. *Pink*, *Magenta* or *Coral*, among others), with the consequences this entails. The percentage of in-brand repetition is analysed and discussed in the Section 3.1.2 of the analysis.

Thus, one of the objectives of this dissertation is to describe and analyse the different imagery and categories used in lipstick colour naming by means of semantic and associative fields as range structuring and organizing strategy (see Section 3.2) as well as individually (see Section 3.3.2), commenting on the possible affective responses to these themed-out colour naming strategies may cause in the potential consumer (e.g. *purchase intent*, *appeal*, *attraction*). Our hypothesis is that there is an intentional BCTs avoidance in favour of others (namely, non-BCTs and others) that will potentially maximise connotation transmission and attention-grabbing power. This can be seen in other colour terminology in specific disciplines like fashion (see Oksaar, 1961; Römer, 1976; Klaus,

⁷⁴ As a way of example, Jeffrey Star Cosmetics colours for lip products share names, as the creation in the end, is the actual colour, and what he changes is the formula (i.e. from liquid, to traditional bullet lipstick form, to lip liner). Some examples like *Unicorn Blood*, *Celebrity Skin* or *Mannequin*, are names that are known for the consumer and identifiable and traceable to the brand and which can be found in different formulas. For instance, the shade *Unicorn Blood* can be found as a gloss (i.e. “Supreme Gloss”), as a bullet lipstick (i.e. “Velvet trap”), long lasting matte liquid lipstick (i.e. “Velour Liquid Lipstick”), lip liner (i.e. “Velour Lip Liner”). [Information retrieved from <https://jeffreestarcosmetics.com/>, [Last accessed 03/08/2021].

1989; Stoeva-Holm, 2007; Wyler, 2007). In fact, Steinval (2002, p. 141) mentions “the main use of ECTs in the BoE is confined to artefactual domains such as textiles, clothes, interior decoration, cosmetics and vehicles”. Thus, ECT usage, that is, the use of MCTs, is mainly confined to material goods and marketers use them to appeal to consumer’s senses. The MCTs in the sample are described in Section 3.3.1 dealing with transparent colour terminology, where it is described how MCTs may occur both as compound Heads or modifiers, as well as on their own. But first, the following pages elucidate the different (non)transparent nominal domains used in cosmetic names.

5.2.1.1. Transparent nominal domains

According to Adams (2017, p. 11), colour names like *butter*, *mint* or *fuchsia* are created by means of analogies where “the object that gave the colour its name remains part of the meaning”. Since these colours in between the macro-categories (i.e. BCTs) are far from being the customary terms when we think of colours, these are utilised in the marketing of products in general and, more specifically of lipsticks, due to being more evocative and having suggestive power. In fact, apart from providing with a definition and cultural meaning for basic and metonymic colours, Adams (2017) also includes synonyms in his dictionary: for instance, *butter* can also be called *light yellow*, *cream*, *lemon*, *daffodil* or *vanilla*, in the same way *coral* can also be named *salmon*, *watermelon*, *grapefruit*, *shell pink* or *bright rose*. This richness in colour lexis is inherent to the marketing of coloured products and, consequently, these “variations” (see Ullmann, 1983, p. 152) could be considered synonyms utilised in the marketing context to avoid repetition, where the importance is the overall colour designated plus the positive associations linked to the term. In our view, the affective effect is quite different between *light yellow*, a BCT qualified by a colour-related adjective specifying lightness, and *vanilla*, *daffodil* or *lemon* owing to the connection of those colour terms to the realities that lend them their names.

If we think of BCTs as macro-categories that act like hypernyms, then, variations such as the aforementioned ones are types of *yellow* (i.e. hyponyms) which may be considered more specific than BCTs (see Biggam, 2012). Their connection to physical objects and entities and realities exploits other facets that can be appealing to the consumer. When commenting on the colour *peach*, Adams (2017, p. 59) mentions that “because of the connection to the fruit, the color involves a fuzzy feeling and delicious taste”. The exploitation of these pleasurable feelings in cosmetics is very much present, as shall be

seen in the analysis, both by choosing a specific verbal image and also the scents in products that usually match the colour (e.g. a peach colour called *peach* and peach scented). If the product name and fragrance are not matched, all the colours usually exude a sweet odour (normally vanilla, chocolate or other dessert-related aroma) and sometimes like flowers (e.g. rose) (see Pallingston, 1999).

Apart from the aforementioned food-related nouns used to label colour with positive associations, there are many more elements found in nature that undertake the same task. That is, MCTs are created after plants—their fruits and products made from them—, minerals, types of landscapes, geographic references, the atmosphere, animals and others (see Wyler, 2007). This list is not exhaustive, and evidently, the more make-up collections are released, the newer colour names and potential categories may arise. Precisely, Wyler (2006, p. 142) enumerates some of the areas which normally yield cosmetic colour names: plants (e.g. *palm, begonia*), products made from plants or fruits (e.g. *cocoa, lemonade*), minerals (e.g. *jade*), landscapes (e.g. *desert*), geographic references (e.g. *tropical*), atmosphere-related names (e.g. *frost blue, sunset orange*), animals (e.g. *chamois, coral*), drinks (*coffee, cocoa, sangria, cider*) and food (e.g. *sugar, honey*). In our study, the arrangement of categories is somewhat different but still very similar to the works previously mentioned. In fact, it could be considered a rearrangement of Wyler's (2006) areas, also drawing from Merskin's (2007). The main categories which we generally regard as transparent (i.e. helping identify the hue) to create colour names are the following:

- (1) **Food and beverages:** in this category colour names are created after fruits and vegetables because these resemble the outer skin, shell and/or insides (e.g. *peach, raspberry, blueberry, strawberry, orange, tangerine, apple, apricot, lemon, cherry, plum, pomegranate, eggplant, papaya, peach, mango, watermelon, beet, pumpkin, tomato*, among others) and ingredients found in desserts (e.g. *chocolate, cocoa, cream, vanilla, cinnamon, mustard, honey, almond, pistachio, hazelnut, walnut*, amongst others). Also, due to bearing likeness to the colour of drinks and alcoholic beverages (e.g. *chartreuse, sangria, wine, champagne, Bordeaux*).
- (2) **Nature:** in this case, the colour denominations is after wood-colours (e.g. *mahogany, oak, bamboo, cedar, teak, walnut, ebony, sandalwood, wenge*, and others), plants (e.g. *aloe, grass, sage, oregano, flax, mint, clover, eucalyptus*) and,

especially, flowers (e.g. *rose, lavender, lilac, mauve, periwinkle, poppy, fuchsia, violet, wisteria, hibiscus, amaranth, orchid, thistle, pansy, coquelicot, cornflower blue*, amongst many others). The elements found in landscapes are also be subsumed here (e.g. *sky, aqua, sand, flame, snow, smoke, moss, pine, forest*, among others).

- (3) **Animals:** this domain created colour names after animals, especially through the colour of skin, fur, feathers and others (e.g. *salmon, teal, taupe, ivory, beaver, coral*, and others).
- (4) **Metals, minerals and gemstones:** these inorganic crystals confide colour names with sophistication and an exquisite feel (e.g. *opal, sapphire, turquoise, ruby, emerald, citrine, copper, iron, silver, gold, amethyst, brass, charcoal, gunmetal, aquamarine, onyx, rust, carnelian, alabaster, topaz, garnet, jade*).
- (5) **Pigments and dyes:** pigments are “crystalline particles of colorant molecules that have very low solubility in most solvents” (Kuehni, 2004, p. 109). These can be organic, inorganic, natural or synthetic. For instance, ultramarine was extremely expensive because it was pulverised refined lapis lazuli (see Kuehni, 2004, p. 110). *Lead white* (lead carbonate), *vermilion* (mercury sulphide), *ochre* and *burnt sienna* (various iron oxides) or *Egyptian blue* (calcium copper silicate), are just a few of the pigments used for colours (see Kuehni, 2004).
- (6) **Objects:** this section includes human creations like *brick, beige* or *chroma*.

As can be observed, this is an onomasiology approach to colour naming, where marketers ask themselves “what are the names to convey this specific hue with a dominant wavelength between approximately 450 and 495 nanometres?”, as compared to a semasiological approach that would be asking themselves the meaning of the term “turquoise”.

In Pallington’s words (1999, p. 104), lipstick colour names most often fall under the category of “food, fantasy, places, flowers, times of the day, and various female archetypes”, but does not support it with quantitative data. Indeed, the fact that lipsticks are meant to be placed in the consumer’s lips may result in the exploitation of synaesthesia and, thus, a prevalence of the food and beverages categorisation. On the exploration of synaesthetic properties, Pallington (1999, pp. 111-112) points out that the typical scents—or rather, flavours— featured in lipsticks are strawberry, orange blossom, vanilla,

cherry, rose water and, especially, vanilla. Therefore, it only makes sense to name them following these mouth-watering items. This author even compares lipstick to a rewarding dessert: “[s]ince lipstick is often the last thing a woman applies, it becomes like a dessert at the end of a meal” (Pallingston, 1999, p. 112).

Merskin (2007) strays away from impressionistic results and provides with data from a corpus with more than 1700 lipstick colours and her results differ slightly: the top five categories are (1) food, (2) colour, (3) sex and romance, (4) elements and minerals and (5) emotions and characteristics. It must be pointed out that the results depend greatly on which brands are selected, who their target consumer and tier is, the image they want to portrait, and others. Nevertheless, the foundation and methodology of Merskin’s (2007) study is clear and, consequently, presents the different categories according to their prominence in the sample and not out of intuition. To our knowledge, Merskin’s analysis is the closest piece of research to the analysis carried out in this dissertation, but, in our view, her category called “colour” needs further clarification and description (i.e. quantity of BCTs, MCTs, modifications, and others). Unfortunately, Merskin’s (2007) corpus was a website that is no longer active. As a consequence, the information regarding those 1700 colours by 52 manufacturers cannot be accessed in order to elucidate whether or not the lipstick names analysed correspond to entire collections, among many other questions. As mentioned in previous pages, to our knowledge, Merskin’s is one of the few pieces of research covering the naming of lip products. Thus, our study serves as an update on how the lipstick industry is naming their colours after fifteen years of boom in the industry thanks to social media (especially YouTube) as well as focusing on the category “colour” more meticulously.

5.2.1.2. Obscure categories

Some metonymic colour terms in marketing are considered obscure, according to Biggam (2012, p. 50). These are further divided into different subcategories due to being (1) colourless abstractions (e.g. *Windswept*, a pale blue), (2) multicoloured realities, that is, “entities which can be found in a wide range of colours” and therefore, unable to disambiguate colour (e.g. *Driftwood*, a pale pinkish-cream) and (3) objects whose colour does not match the colour of the lip product, therefore, not connected metonymically (e.g. *Nori* not being green).

In the first case, some colour terms are named after colourless abstractions, thus, their connection is not based on metonymy but on metaphor. On the topic of metaphors and metonymy, Biggam (2012, p. 49) mentions that: “[w]hile metaphors involve an *imagined* link between two concepts, metonyms involve a *real* link.” Therefore, this “obscurity” shown by certain denominations is particularly complicated to tackle in some cases. For instance, we acknowledge the metaphorical connection between *love* and *red*, as mentioned in Section 4.3. Nevertheless, in this particular context of lip products, which frequently occur in the colour palettes of red, pink and nudes, resorting to this semantic field is intended to evoke more than disambiguate. In Biggam’s words (2012, p. 50), some colour names are “chosen because they are considered to be evocative” of something but “they are not evocative of particular colours”. Similarly, multicoloured foodstuffs like jelly beans, birthday sprinkles and the like, fail in disambiguating colour when used as colour names owing to their multitude of colours.

In relation to metonymical non-correspondence, we may introduce several examples pertaining to the brand Colourpop, whose colour name choices tend to be confusing and not match. For instance, Figure 31 presents a teal shade is called *Coconut* and a rosy pink is called *Frog*. As shown, these cases where the relation between the colour and the name is not metonymical may or may not affect the consumer’s perception of the brand. In fact, the two examples found in Figure 31 are gathered because of a tweet posted by KathleenLights, a beauty YouTuber, complaining about this issue⁷⁵.

⁷⁵ Kathleen goes on to say “I love Colourpop, I really do, but every time I see blue eyeshadow called something like “pink dreams” I wanna cry inside [...]” Taken from <https://twitter.com/kathleenlights1/status/1081263481490411520> [Last accessed 20/12/21].

Figure 31.

Colour name incongruencies



Note. From left to right: Coloupop's "Super Shock Shadow" in *Coconut* and *Frog*.

The following pages include some of the non-transparent associative fields already mentioned by Pallington (1999) and Merskin (2007) as characteristic of lipsticks. These are characteristic and feelings, geographic locations, sex and romance and People and their names. We regard these categorisations as obscure following Biggam's criteria (2012).

5.2.1.2.1. Feelings and characteristics

Emotions are abstract and colourless feelings which are associated to colour via socio-cultural associations. As developed in Section 4.3, the different macro-categories (i.e. BCTs) gather different associations, some of them even happening to be very opposite, like *red* being related to love and romance on the one hand, but also to anger, violence and blood, on the other.

When colour words are modified by adjectives referring to characteristics (i.e. personality traits that can be referred to the actual colour and transferred to the person wearing the colour, as in, for instance, *gorgeous*) or feelings which do not help disambiguating the specificities of a colour (i.e. hue, saturation, lightness), those "modifying adjectives refer to psychological states, [and] can be considered as compounds in which modifier (adjective) and modified element (basic color name) semantically cross and can thus be grouped together" (Graumann, 2007, p. 135). Those compounds should harmonize,

according to this author, in order to avoid paradoxes such as *happy black*, *warm blue* or *calm red*, from a semantic point of view, as opposed to *gloomy black*, *cold blue* and *dynamic red*. Nonetheless, this semantic clash can be exploited to surprise or just because colours evoke very different feelings (see section 4.3). These personifications could be resorted to in order to give a certain character trait to each colour, regardless of that feeling or characteristic not being the prototypical one of the hues in question.

Among the colourless designations found in Kömürcü's (2016) corpus dealing with colour terms in fashion, there are hapax legomena like *Desire*, *Incite*, *Torrid* which exude a sex and romance theme, and other more general adjectives like *Robust*, *Fresh*, *Calm*, *Chill*, that adduce positive characteristics to these colours. It is not surprising that they appear just once in the corpus, since the intention behind them is being distinctive in order to deviate from the norm and surprise the consumer. This is shared by the language of colour cosmetics as well.

Heller (2000, p. 168) notes that the less differences among colours, the more dependence on objects to name them. In our case, the finish of the product and how much light it reflects (or not) might influence the name given to such colour (e.g. *Matte Red*, *Velvet Red*). This could also be said to occur with MCTs modifying BCTs: depending on the difficulty to identify the referent, the colour term will be more or less accessible to the layperson. Within this section of characteristics and feelings another one could be included, which is what we called "sex and romance" (Section 3.3.2.4 in the analysis), following Merskin (2007), where adjectives and nouns referring to passion and/or lust are subsumed. As sex and romance is rather prevalent in cosmetics, we decided to dedicate an entire category and differentiate it from this one (Section 3.3.2.1 in the analysis) where it could be subsumed.

5.2.1.2.2. Geographic locations

Modifications of colour terms by means of proper names of geographic locations is common and characteristic of colour terms (see Graumann, 2007, p. 137). The reasons behind colour names like *Murano Red*, *Ravenna Blue*, *Japan Red* and *Urban Grey* are the fact that (1) the object or reality referred to with the noun is from a certain place (e.g. *Murano Red*); (2) it refers to the town's heraldic (e.g. *Ravenna Blue*); (3) it is the nation's flag (e.g. *Japan Red*); and (4) it alludes to the abstract scenery suggested by the place

(e.g. *Urban Grey*). In order for such denominations to be transparent (i.e. indicate particularities of the hue) a certain amount of general knowledge needs to be shared in the case of (2) and (3), but in the case of (1), where only the origin is mentioned, it is difficult to ascertain if that name makes a difference in terms of colour description. Similarly, the abstract scenery suggested by a place in (4) is highly subjective and more inclined to affect connotation than colour denotation.

When commenting on place names as colour modifiers, Van Leeuwen (2011, p. 53) points out the fact that “[t]he use of place names suggests the quality of specially imported or handmade paints (*Spanish White, China White, Berkshire White, Stowe White*)”, hence it is related to the pigments found in that specific part of the world (i.e. Graumann, 2007, point (1)). Some well-known names of dyes and pigments from the arts are *Burnt Sienna* or *Prussian Blue*. Notwithstanding that, when place names do not refer to a specific pigment but are selected to draw from their connotation and from our subjectivity (i.e. what comes to mind when we think of those places), the result is too vague to disambiguate hue. In the best-case scenario, that place evokes positive connotations derived from their foreign and exotic character. However, it can also be dismissed: “[i]f a modifying noun is not intelligible to a speaker or not discernable by a hearer it will either be left out when naming the color of an object or it will be ignored in the process of decoding – the speaker or respectively the hearer will directly focus on the basic color term.” (Graumann, 2007, p. 137). These are considered “complex colour terms” by this author. That is, depending on the difficulty to access the information of that noun (whether it can be generally accessed by any individual in a given context), the compound colour would be defined as complex or not (e.g. *wheat beige* vs. *Kalahari beige*).

Those complex colour terms constructed with nouns that label concrete objects in the empirical world and are common in our environment or experiences should be differentiated from those color compounds with nouns labelling objects, places or persons that are generally not considered as belonging to the general knowledge. (Graumann, 2007, pp. 135-136)

Despite their inability to indicate hue, Lindstedt and Nilsson’s (2014) results prove the geographic names category being the strongest in terms of purchase intent in nail polishes when compared to alphanumeric names. However, we question whether those results are biased by the usual wordplay displayed by the brand OPI which, although not stated in

the article, is the company that created the examples provided by these authors (e.g. *Berlin There, Done That; I Sao Paulo Over there*). Therefore, we do wonder if the geographic locations category has a higher purchase intent due to the wordplay rather than due to the theme itself. Ultimately, it should be borne in mind that, in a marketing context, these denominations act like labels. In other words, they serve to be searched in Google and the SEO favours distinctive names. As a consequence, these tend to be ad hoc creations with the intent to appeal, exploit associations and surprise the consumer. Evidently, these terms are not meant to transcend beyond the purpose. Only in transparent compounds (e.g. *Coffee Brown*) does the modifying noun have the possibility of becoming independent as a colour denomination (e.g. *Coffee*).

5.2.1.2.3. Sex and romance

The category of sex and romance is used in marketing in general to call for attention, especially in cosmetic advertising, where sexualisation is prevalent (see Campos-Pardillos, 1994; Merskin, 2007; Reichert & Lambiase, 2008; Robin, 2017, among others).

Advertisers attempt to create awareness and knowledge of their brands among carefully defined target audiences. Organization and marketers also attempt to reinforce or modify consumer' attitudes, perceptions, beliefs, and ultimately, behavioural outcomes (i.e., transactions) with regard to the brand. [...] Often, comments or phrases in ads have multiple meanings, one of which is risqué. A double entendre is a message with two or more interpretations, one of which has a sexual meaning when framed by a sexual image. (Reichert, 2002, pp. 243-246)

As put forward by Ringrow (2016, p. 76), the high sensualisation and sexualization in cosmetics advertisement discourse is a rather complex choice that a company decides to make, as the reaction in part of the consumer might be varied and diverse (i.e. appealing, unrealistic, and/or offensive and even a combination of all three at the same time).

Reichert (2002, p. 248) goes on to state that the sexual content, apart from being very prevalent in advertising, has possibly become even more explicit than in the past, namely, in magazines, TV commercials, and others. Outside our sample of analysis, there is a marked tendency to use extremely explicit sexual references sporadically (i.e. not in an organising way by means of semantic fields), with the exception of Nyx and Nars, which do use this semantic field as an organising and/or homogenization technique. However,

some examples of sex and romance as core theme in a collection can be seen in Buxom’s “Pillowpout™ Creamy Plumping Lip Powder”. As Figure 32 demonstrates, the whole range is constructed around the idea sex and romance (e.g. *Soft Whisper, Cozy Up, So Spicy, Cuddle Me, Darling Dolly, Want You, Spoil Me, Turn Me On, Kiss Me, Seduce Me*), which is typically associated to *red* and *pink*. Thus, in a cosmetic context where the usual colour range is precisely pinks and reds, we consider a category like this is unable to disambiguate colour and rather imprecise when compared to others based on metonymy.

Figure 32.

Sex and romance as semantic structure



Note. Taken from <https://www.buxomcosmetics.com/lipcolor/pillowpout-creamy-plumping-lip-powder-US8690.html> [13/01/2022].

Some other examples gathered by Robin (2017) showcase an aggressive and straightforward use of sexual references in the naming of several coloured cosmetic products, such as in Cheeky Money’s “Nail Polish” in *I Like It On Top*, Essie’s “Nail Color” in *Topless & Barefoot*, Urban Decay’s “Vice Lipstick” in the shade 69, Tarte “Tarteist Metallic Shadow” in *Hussy*, Illamasqua “Nail Varnish” in *MILF*⁷⁶, Marc Jacobs Beauty “Air Blush Soft Glow Duo” in *Kink & Kisses*; Smashbox “Be Legendary Lipstick” in *Safe Word*, and the famous blush by Nars in the shade *Orgasm*, amongst many others. Other cheeky examples we would like to include as proof of a marked sexual naming

⁷⁶ Initialism meaning “a sexually attractive older woman, typically one who has children” (LEXICO)

tendency in cosmetics and beauty in general are the following (in)famous products: Too Faced's "Glow Job Radiance-Boosting Glitter Face Mask" and their "Better than Sex Mascara", which gained recognition just because of the name. Nevertheless, it was changed to "Better than Love" in some countries due to taboo issues (see Brown, 2018; Hayden, 2018). Thus, this thematic route may result in rebranding, which may explain a lesser use by certain companies in order to avoid such problems. In Merskin's (2007, p. 597) study, the sex and romance category was the third most prominent one (166, 10%) after food and beverages (417, 24%) and colour (345, 20%).

As a closing to this section, we would like to comment on the subjectivity of the romance category. We covered NCS colour language in Section 4.1.8 and how it was developed to solve problems when taking colour decisions. Karl Johan Bertilsson, NCS's Creative Director, talks about understanding colour and communicating effectively in the podcast *The Color Authority™*. More specifically, about balancing "the intuitive colour design" (i.e. the heart, the passion, the feeling, colour trends where "there is no science, only fluff") with "the rational colour design" through colour measuring and colorimetric systems (*The Color Authority™*, 2021-present). He goes on to tell an anecdote of the first CMG (Colour Marketing Group) meeting in 2007 in Buenos Aires, where someone mentioned "romantic colours" as a potential trend in the future. In the end, when delving deeper into the matter, no one agreed on what romantic colours were. Since it is so personal and subjective, no agreement was reached and these "romantic colours" were disregarded. Consequently, when choosing the route of sex and romance to name colours, we believe the intention is to be more evocative than colour denotative. In other words, what prevails is the maximisation of the evocation of pleasurable feelings, rather than being precise as regards colour.

5.2.1.2.4. People and their names

As mentioned previously, proper names as denominations for colours in cosmetics are regarded by Pallington (1999, p. 106) as "honorary or memorial lipsticks", that is, colours dedicated to someone and, consequently, named after them. These may be cinema inspired denominations with names of famous actresses, artists, famous TV and movie characters, gods and goddesses, celebrities, etcetera.

This nominal domain has a two-fold appealing potential if it happens to coincide with (1) the consumer's name, or with (2) someone's name who is held dear by the consumer, that being a relative (e.g. "I love this color especially because its name—Fanny—is that of my great grandmother" (Elle, 2014)) or somebody the consumer looks up to and/or admires (e.g. *celebrity, actress, model, or others*). Apart from the potential positive associations this categorisation may offer, it is completely opaque since those names do not guide the consumer in the disambiguation of hue. Recent make-up releases following this theme are the collaboration of Jedet with the brand Krash Kosmetics, where all the colours, regardless of the type of product (e.g. *eyeshadow palette, lipstick, lip gloss, lip liner cream stick highlighter, blush*), are named after female proper names (e.g. *Carmen, Esperanza, Luisa, Mercedes, Mimi*) or Il Makiage "Mineral Baked Eye Shadow" with names from recognisable artists (e.g. *Alanis, Alicia, Amy, Britney, Celine, Cher, Christina*, and others).

In sum, these are just a few of the typical themes exploited in cosmetics indicated by Pallington (1999, pp. 104-110) and also pointed out by Merskin (2007). This category enumeration is not exhaustive and chances are new ones will appear in the near future inspired and influenced by trends, different socio-cultural creations (e.g. *films, characters*), and others. As a consequence, we consider as mandatory in the advertising of cosmetics to analyse what is trending at the moment in order to predict what will (or not) come next.

5.3. Colour name creation: Word formation processes

As stated previously, the present study intends to shed some light into the Language of Cosmetics, especially colour terminology of cosmetics in an advertising context. The lexis is considered the most distinctive aspect in languages for specific purposes (Santamaría-Pérez, 2006, p. 3) and one of the characteristics of a *langues d'éspecialité* following Alcaraz (2000).

Although there are several word formation processes to create new words, only a few of them (i.e. compounding and derivation), the most important for this work, will be defined, explained and exemplified. Precisely, these word formation processes (i.e. compounding and derivation) are responsible of producing the newest lexemes in general language (see Brinton & Brinton, 2010, p. 94).

5.3.1. *Compounding*

Compounding is one of the most frequent mechanisms to create words in general and especially in English (see Booij, 2005). As it will be explained in the analysis (Section 3.3), it is also most prevalent in our sample to create striking shade names. Generally, compounding could be defined as a process by which two independent words are combined. Plag's (2003, p. 170) definition of composition implies the combination of two or more elements that can be divided into binary sub-elements. For Adams (1973, p. 30), composition is "the combination of two free forms, or words that have an otherwise independent existence". The definition provided by O'Grady et al., (1997, p. 127) is similar: "the combination of lexical categories (nouns, adjectives, verbs, or prepositions) to create a larger word" and where "the elements making up a compound can all typically occur as independent words elsewhere in language". This gathering-of-elements allows speakers to increase the number of elements in a compound, but always being able to structure it into two sub-elements (analogous to the structural and semantic pattern of a classic two-element compound). In principle, there is no limitation in the adding up of elements in a compound, as in Bauer's words (1983, p. 66) "there is no such thing as the longest compound" even mentioning extremely wordy compounds such as the one in "His great-great-great-great-great-great-great-great-great-great-great-great-great-great-great-grandfather was killed in a Viking raid on Holy Island". Nevertheless, the more elements in a compound, the more challenging to process and to understand it will be. In this definition, the word *element* is carefully chosen as if compounding were defined as combination of roots, words like *parks commissioner* could not be considered a compound as *parks* is not a root, but a grammatical word showcasing plural. Thus, the usage of *element* in this definition comprehends two elements "the first of which is either a root, a word or a phrase, the second of which is either a root or a word" (Plag, 2003, p. 173).

Marchand (1969, p. 11) defines this word formation process as "the coining of new words proceeds by way of combining linguistic elements on the basis of a determinant/determinatum relationship called syntagma". He goes on to say "when two or more words are combined into a morphological unit" then, it is a compound. Bauer's (1983) provides a taxonomy of the different types and patterns and illustrates them with examples. Both the taxonomies put forward by Plag (2003) and Bauer (1983) are based on syntactic categories regardless of how problematic this is, owing to the high level of

conversion in the English language. Other classifications based on semantic classes can be seen in Brekle (1970) or Hatcher (1960), to name a few.

Although there is relative unanimity regarding the lack of criteria to unequivocally define all compound words in English (see Marchand, 1969; Bauer, 1978; Lieber, 1992), several properties can be highlighted. These properties are briefly explained below as a way of introduction following several authors (Adams, 1973; Bauer, 1978, 2017; O’Grady et al., 1997; Plag, 2003; Booij, 1995).

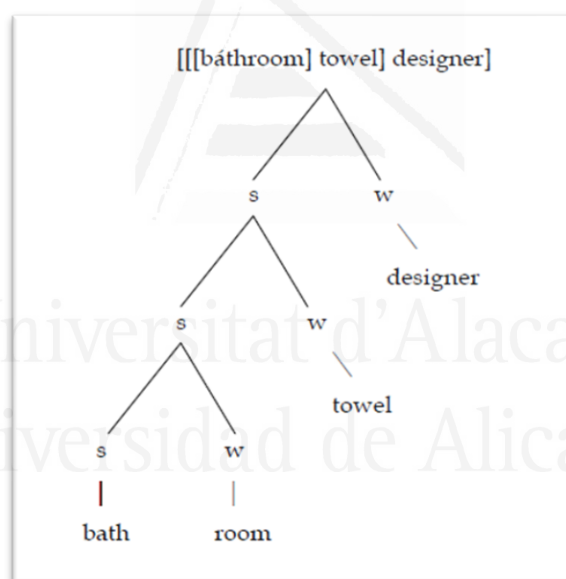
Concerning **headedness**, compounds generally follow a linear interpretation where the first element modifies the second, which is the Head of the compound and, therefore, the most important element of the two (i.e. modifier-head structure). The second element, the Head, determines the nature of the compound: “[t]he rightmost morpheme determines the category of the entire word” (O’Grady et al., 1997, p. 151). In other words, if the Head is a verb or a countable noun, then, the compound will be a verb or countable noun as well. Additionally, the second element takes the plural form of the whole compound. This is called by Williams (1981, p. 248) the “right-hand head rule” indicating the tendency of the right element to be the Head or nucleus of the compound (**parks commissioner* vs. *park commissioners*). Consequently, as a Head, it carries the weight of the whole compound as also the plural. As described in Section 3.3.1 of the analysis, the majority of transparent compounds in our sample have a BCT or MCT as Head, and these are often modified by adjectives referring to the different colour dimensions (i.e. saturation, lightness, brightness), although other elements with evocative power and intent might be used for their amplifying functions (see Bergh, 2007).

Prosodic prominence, that is, **stress**, is the indicator and differentiator between compound and phrases. Plag (2003, pp. 176-177) distinguishes between nuclear stress rule, where the stress is in the second element of the phrase, and compound stress rule, where stress is on the first element of the compound, as gathered by Chomsky and Halle (1968, p. 17). The exceptions to these rules, however, are plentiful. Therefore, it may be concluded that this characteristic is not determining. For example, dvandva compounds —also called copulative compounds— systematically showcase a rightward stress prominence (e.g.

*geologist-astrónomer*⁷⁷, *scholar-áctivist*) as well as compounds whose semantic relationship is temporal, locative, causative (e.g. *summer níght*, *may flówers*; *Madison Ávenue*, *Michigan hóspital*, *Penny Láne*, *Boston márathon*; *apple píe*, *apricot crúmble*, *aluminum fóil*, *silk tíe*). There are inconsistencies even for locative compounds: locatives whose second element is the common noun “street” show a leftward stress prominence (e.g. *Óxford Street*), whereas those which have “avenue” as the second element show a rightward stress prominence (e.g. *Madison Ávenue*). In compounds with more than two elements, the stress will be placed whenever the compound is, may that be leftward or rightward (e.g. *[[góvernment revenue] policy]* and *[government [révenue policy]]*, respectively.)

Figure 33.

Stress prominence in multi-membered compounds



Note. Taken from Plag (2003, p. 181).

Compound nouns and noun phrases only differ in stress prominence, as both are right headed, formed by noun plus noun, perceived as a unit, and show the same meaning relationship between their respective constituents (see Plag, 2003, p. 178). As shown below, Plag’s (2003, p. 183) taxonomy presents some gaps and compound-looking

⁷⁷ This is marked by an acute accent on the corresponding vowel in the word, following Plag’s (2003) graphic indications to evince the most prominent syllable.

elements marked with a question mark that in the end are created by other word formation processes:

Table 10.

Compounding patterns

	noun (N)	verb (V)	adjective (A)
noun	<i>film society</i>	<i>brainwash</i>	<i>knee-deep</i>
verb	<i>pickpocket</i>	<i>stir-fry</i>	-
adjective	<i>greenhouse</i>	<i>blackmail</i>	<i>light-green</i>
preposition	<i>afterbirth</i>	<i>downgrade (?)</i>	<i>inbuilt (?)</i>

Note. Taken from Plag (2003, p. 185).

There are several combinations possible in order to yield compound nouns, compound verbs and compound adjectives. Due to the fact that, in colour terminology the most prevalent ones are compound adjectives, we will only develop here the most common potential combinations following Bauer (1983, p. 202-212), see Table 10. Plag (2003, p. 197) also notes that “the stress criterion is not as important for determining the status of adjectival compounds as compounds as it is for nominal compounds”. Therefore, leftward and rightward stress pattern is possible in “adjective + adjective” compounds.

Regarding **binarity**, general consensus exists as concerns the minimum compound elements, which is made of two elements (Bauer, 2017, p. 40). Even wordy compounds made of a hyphenated sentence and a noun, such as in the example provided by Bauer (2017, p. 41) “if-there’s-any-sort-of-difficuly-ask-William-and-he’ll-fix-it-for-you person”, the two elements are present: [*if-there’s-any-sort-of-difficuly-ask-William-and-he’ll-fix-it-for-you*] *person*]. When there are more elements in a compound, we may face the trouble of deciphering the relevance of the elements, that is, the inner bracketing, but not the binarity. For example, with coordinating compounds (e.g. *painter writer musician*), where the constituents have the same status, we may encounter difficulties when discerning whether it is [*painter* [*writer musician*]] or [*painter writer*] *musician*].

Following with more complex compound constructions, these showcase **recursion**, which is the ability to create compound out of other compounds or, in other words, one of the elements in a compound is in itself also a compound construction (e.g. [[*road-side*] *restaurant*], [*computer* [*keyboard*]]). As seen by the bracketing, the binarity of

compounds is maintained, even in more complex constructions like [[[*Rugby [World Cup]] [opening night]] [traffic chaos]]], although the bracketing showed by Bauer (2017, p. 43) might be up for discussion. Some examples of this type are found in the descriptions given to colours, in Section 3.1.2 of the analysis.*

With respect to **orthography**, there is no consensus or consistent representation of compounds, and they can be spelled as single words (i.e. joined), separated by hyphen or as separate words (see O’Grady et al., 1997, p. 153). Stress in A-N compounds is present on the first component or element, whereas, it is present on the second element when it is a phrase. Additionally, plural markers occur in the second and apply to the whole compound (with certain exceptions as in *passers-by*, *parks supervisors* and *mothers-in-law*). Finally, in an A-N compound, “the A in a compound cannot be preceded by a word such as *very*” and when it is a noun phrase, the adjective can be accompanied by it (O’Grady et al, 1997, p. 154).

Normally, compound words tend to be either nouns, adjectives or verbs (see O’Grady et al, 1997, p. 151). Table 11 includes the most common types of noun compounds, adjectival compounds and verb compounds following Bauer (1983).

Table 11.

Most common compound combinations

Compound nouns	Compound verbs	Compound adjectives
noun + noun <i>boy-friend</i>	noun + verb <i>colour-code</i>	noun + adjective <i>leadfree</i>
verb + noun <i>cut-throat</i>	verb + noun <i>shunpike</i>	verb + adjective <i>fail-safe</i>
noun + verb <i>nosebleed</i>	verb + verb <i>typewrite</i>	adjective + adjective bitter-sweet
verb + verb <i>make-believe</i>	adjective + verb <i>double-book</i>	adverb + adjective over-qualified
adjective + noun <i>software</i>	particle + verb <i>overachieve</i>	noun + noun <i>coffee-table (book)</i>
particle + noun	adjective + noun	verb + noun

<i>afterheat</i>	<i>brown-bag</i>	<i>roll-neck (sweater)</i>
adverb + noun	noun + noun	adjective + noun
<i>now generation</i>	<i>to breathe-test</i>	<i>red-brick (university)</i>
verb + particle		particle + noun
<i>drop-out</i>		<i>in depth (study)</i>
phrase compounds		verb + verb
<i>son-in-law</i>		<i>go-go (dancer)</i>
		adjective/adverb + verb
		<i>high-rise (tower)</i>
		verb + particle
		<i>see-through (blouse)</i>

Note. Adapted from Bauer (1983, pp. 2002-121).

If we pay attention to nominal compounds of the type “adjective + noun”, colour terms work as type modifiers when they happen as left element in compounds, especially BCTs (Biggam, 2012, p. 37). For instance, *white wine*, rather than indicating that the colour of the wine is white, it refers to “a light or pale colour: applied to things of various indefinite hues approaching white, esp. dull or pale shades of yellow” (OED). Therefore, *white* in *white wine* does not accurately describe the colour of that type of wine, but rather classifies its type. A similar case would be *white bread*, referring to its lighter colours as the flour used to bake the bread has been refined. Similarly, *black* in *black coffee* refers to the beverage not having milk, unlike *white coffee* which, far from being white, denotes coffee mixed with milk or cream (i.e. a light brown colour). In the same way, *red hair* is another classification —as opposed to *blonde*, *brunette* or *black hair*— not so much focused around colour, as it may vary from oranges to reds. There are more domains of economic importance (see Bolton, 1978; Biggam, 2012) which make use of colours as type modifications (e.g. *potatoes*, *guinea pigs*, *horses*). Therefore, the inclusion of these BCTs as modifier implies a classification, in this case of types of wines, coffees, among others.

Some other compound combinations are present in Table 12, also following Bauer (1983), although these are less productive.

Table 12.

Less productive compound combinations

Compound adverbs	Compound prepositions	Compound pronouns
<i>over-night</i>	<i>into</i>	<i>somebody</i>
<i>double-quick</i>	<i>onto</i> <i>because of</i>	<i>anyone</i>
Compound conjunctions	Rhyme-motivate compounds	Ablaut-motivated compounds
<i>whenever</i>	<i>flower-power</i>	<i>tick-tock</i>
<i>so that</i>	<i>nitty-gritty</i>	<i>wishy-washy</i>

Note. Adapted from Bauer (1983, pp. 212-213).

Katamba (1997, p. 79) comments on **rhyme motivated compounds**, that is, compounds with reduplication based in phonological factors, “the repetition of the base of a word in part or in its entirety”, which although not very productive, it is found in English in words such as *goody-goody*, with complete repetition or in *sing-song*, with partial repetition. These can be divided into two: (1) rhyme motivated compounds, where “the vowels and any consonant(s) that appear after it in the last syllable are identical” (Katamba, 1997, p. 79), as in *higgledy-piggledy* or *teeny-weeny*. Bauer (1983, p. 213) also shares more recent examples such as *brain-drain*, *culture-vulture*, *flower-power* or *nitty-gritty*; and (2) ablaut motivated compounds, with a change in root vowel but maintaining the same consonants (e.g. *ding-dong*, *flip-flip*, *tick-tock* or *ping-pong*, to name a few). In the first case, one of The two elements may not be an independent word in English (Bauer, 1983, p. 213), whereas, in the second case, both bases are subject to not being an independent word (Katamba, 1997, p. 79). Additionally, Bauer (1983, p. 213) notes that rhyme motivated compounds are more productive than ablaut motivated ones, although these are still productive. In our case, Section 3.2.4 shows rhyming compounds formed by colour terms (i.e. BCTs, MCTs, colour characteristics), that is, made up by bases which are pre-existing words, but whose function is to be pleasing to the ear so as to catch the attention of the consumer and provide a positive image of the product and the whole brand altogether.

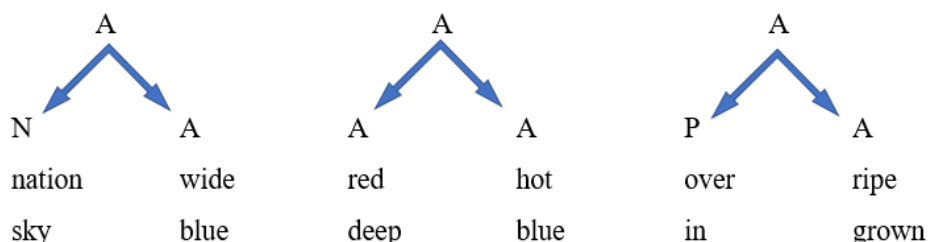
5.3.1.1. Adjectival Compounds

When talking about transparent cosmetic colour names and their descriptions, the most pertinent type of compounds are adjectival compounds. Plag (2003, p. 194) mentions that

adjectival compounds can have adjectives or nouns as a first element of the compound, but Bauer (1983, p. 209) also includes verbs and adverbs as non-head element.

Figure 34.

Adjective compounds



Note. Taken from O’Grady et al. (1997, p. 152).

According to Bauer (1983, pp. 209-210), compound adjectives can be formed following different formation patterns: (1) noun + adjective (e.g. *leadfree*), the most frequent; (2) verb + adjective (e.g. *fail safe*); and (3) adjective + adjective (e.g. *bitter-sweet*); (4) adverb + adjective (e.g. *over-qualified*).

Table 13.

Compound adjective combinations

Compound adjective combinations			
noun + adjective	verb + adjective	adjective + adjective	adverb + adjective
<i>leadfree</i>	<i>fail safe</i>	<i>bitter-sweet</i>	<i>over-qualified</i>
noun + noun	verb + noun	Adjective + noun	particle + noun
<i>coffee-table (book)</i>	<i>roll-neck (sweater)</i>	<i>red-brick (university)</i>	<i>in depth (study)</i>
noun + verb	verb + verb	adjective/adverb + verb	verb + particle
-	<i>go-go (dancer)</i>	<i>high-rise (tower)</i>	<i>see-through (blouse)</i>

Note. Adapted from Bauer (1983, pp. 209-212).

Firstly, the “noun + adjective” structure is the most frequent type of compound (Bauer, 1983, p. 209). The first element can serve either as a modifier (i.e. work as an adjective) (e.g. *blood-red, leaf-green, leaf-green, fire-red, stone cold, dog-tired*), involving comparison (i.e. red like blood, green as a leaf in its prime, red as fire, cold as stone), with an intensifier role (i.e. very tired) or as argument of the Head (i.e. work as a noun) (e.g. *sugar-free, structure-dependent, girl-crazy, class-conscious*). In turn, this argument would be accompanied by preposition in syntactic constructions (e.g. *free of sugar, dependent on structure, crazy for girls, conscious of class*) (Plag, 2003, p. 195). Therefore, “the adjective [...] is graded or scaled by its modifier. One way to do this is to compare the adjective to something which prototypically is described by that adjective”, as in the case of *sky blue* (Bauer, 2017, p. 100). Secondly, the type “verb + adjective” (e.g. *fail safe*) is not mentioned in Adams (1973), so Bauer (1983, p. 209) assumes is a rarer type or perhaps newer as the reason why this type is not listed. Plag (2003) does not include this type either.

Within the structure of “adjective + adjective” where the first element works as a modifier (e.g. *icy cold, blueish-green*), Plag (2003, p. 195) states that they seem to be fewer than adjectival compounds of the structure “noun + adjective”, just along the lines of Bauer (1983) regarding the topic. Plag (2003, p. 195) distinguishes between three different types: (1) appositional compounds (e.g. *sweet-sour, bitter-sweet*), which refer to entities that are both qualities expressed by the two elements at the same time and in the same extent. In these particular examples they are a set of tastes and emotions tasted and felt in the same proportion. Therefore, *blue-green* could be considered appositional, as no colour is more preminent, but is a half-half combination of the two. If one were to be more prominent, the combinations would be as follows: *bluish-green, greenish-blue*; (2) coordinative compounds that function attributive position, just like their noun-noun counterparts (e.g. *a French-German cooperation, the high-low alternation, a public-private partnership*); and (3) derived adjectives acting as deverbal synthetic compounds (e.g. *blue-eyed, university-controlled*).

Marchand (1969, p. 84) refers to the metonymic adjectival compounds with a noun as left element as compounds based on an “emphatic comparison” and further divides them into 3 groups: (1) adjectival compounds whose left element specifies a particular nuance of the quality of that adjective (e.g. *ash-blonde, bottle-green, brick-red, emerald-green,*

ivory-white, peacock-blue, peacock-green, poppy-red, salmon-pink, slate-grey, steel-blue). This first type is restricted to colour-denoting compounds, which explains the relation fully by the comparison (i.e. brick-red is red as a brick; emerald green is green like an emerald gemstone). (2) The comparison-denoting element specifies the quality of that adjective only partially (e.g. *earth-brown, midnight-blue, ocean-grey, sea-green*). These examples evidence the high variability of the nouns working as focal points, as not all earth is brown, nor the shade of an ocean is consistently the same shade. However, and in our view, the same could be said in the first group to a certain extent. If we take *brick red* as an example, we could rapidly come to the conclusion that not all bricks are manufactured in the same place nor with the same raw materials. Therefore, any alteration in said variables (i.e. origin, place of extraction, place of manipulation) will definitely affect the end colour of the brick. In fact, if we take *lemon yellow* as example, not all lemons varieties showcase the same hue (see *Lisbon lemon, Meyer lemon* and *Eureka lemon* for hue differences) and even the lemons from the same tree are not the same hue due to different ripe times or intrinsic morphological differences (see Khojastehnazhand et al., 2010; Dewi et al., 2020). However, it is the prototypicality, the mental representation of that fruit that prevails and, if sufficiently entrenched, some of the examples from this group like, for instance, *midnight blue*, could reach the same level of specificity as *poppy-red*. Ultimately, (3) where the left element in the compound works either specifying or merely intensifying the adjective it modifies depending on context, as in the case of *blood-red* or *grass-green*. Marchand (1969) emphasises the fact that “grass” is acting as “emotional intensifier” since the semantic connection between the two elements is non-existent or unimportant. Similar cases are *snow-white* or *crystal-clear*, where these left elements are “emotionally tinged allomorphs of *absolutely*, the distribution of the allomorphs being tied up with idiomatic conditions” (Marchand, 1969, p. 85). *Snow* and *crystal* in the previous examples would work exactly the same as *dog, stock* and *stone* in *dog-tired, stock-still* and *stone-cold*⁷⁸.

Lastly, Wyler (1992, p. 104) lists the following adjectival compounds depending on the type of adjective in the colour compound:

⁷⁸ More examples of this type, characterized by “unetymologizable intensifiers”, are provided by Marchand (1969, p. 85) (e.g. *dirt-cheap, ice-cold, jet-black, pitch-black, razor-sharp, razor-thin, sky-high, stark-naked, stone-deaf*).

Table 14.*Adjectival colour compounds*

ADJ + CT	light red
ADV + ADJ + CT	very light red
ADJ + ADJcol + CT	dark purplish red dark orange yellow
ADV + ADJ + ADJcol + CT	very dark purplish red very dark orange red
AdJ + ADJcol + ADJcol + CT	light grayish yellowish brown
CT + CT	yellow-orange blue-black
CT + CT + CT	yellow-orange-purple

Note. Taken from Wyler (1992, p. 104).

Some questions arise after Table 14. The fact that compounds may occur hyphenated, spaced and closed (i.e. solid) leads us to believe that *dark orange yellow* follows the pattern ADJ + (CT + CT) and not the one mentioned, ADJ + ADJcol + CT, which would be *dark orangey yellow*. Along these lines, *very dark orange red* would follow the pattern ADV + ADJ + CT + CT and not the one specified in the table (i.e. ADV + ADJ + ADJcol + CT).

5.3.1.2. Semantic classification

Compounds can be classified semantically as either (1) endocentric, (2) exocentric, (3) copulative or (4) appositional (see Table 15).

Table 15.*Semantic classification of compounds*

Semantic type	Description	Examples
Endocentric	A+B = type of B	<i>Blood red, grass-green</i>
Exocentric	A+B = C unrelated to B	<i>Blackheart, blackhead</i>
Copulative	A+B = C (A+B)	<i>Bittersweet, actor-manager, blue-green</i>
Appositional	A+B = C (A≠B)	<i>maidservant</i>

Note. Adapted from Bauer (1983, pp. 201-204).

Endocentric compounds, also referred to as *tatpuruṣa* in the Sanskrit classification, are defined as “hyponyms of their centre” (Bauer, 2017, p. 64). Therefore, *cat food* and *dog food* are two examples of endocentric compounds as they are hyponyms of food, whereas *blackhead* is an example of exocentric compound, as it is a type of pimple whose tip is black and not a kind of head. Exocentric compounds, also regarded as *bahuvrihi* compounds (see Bloomfield, 1933), are “compounds which canonically label a part of the whole which the compound denotes” (Bauer, 2017, p. 65). These are also referred to as “possessive compounds” (Bauer, 2017, p. 65), owing to their labelling a particularity possessed by the entity. A useful example is the aforementioned *blackhead* example and also *yellowtail*, which rather than denoting a type of tail it refers to a type of fish whose tail is yellow-coloured. Therefore, these compounds could be seen as *synecdoches* (i.e. a part of something to stand for the whole thing), in the sense that, we refer to the tip of the pimple being black and a part of the fish being yellow to refer to the entirety of both the pimple and the fish. Copulative compounds are also called coordinate or coordinating (see Quirk et al., 1985), co-compound (see Bhatia, 1993) or *dvandva* (see Bauer, 1983), among other different terms. These elements in this type of compounds have same weight in the compound (e.g. *producer-director*, *writer-producer*). Booij (2005, p. 80) mentions *blue-green* and *washer-dryer* as examples of this type. Therefore, all BCT+BCT compounds are of this type (e.g. *red-orange*, *blue-black*) are copulative. Lastly, appositional compounds, like *boy-friend*, *manservant*, *woman doctor*, and others, have the first element determine the sex of the person specified in the second element.

5.3.2. Derivation

Derivation is another important word formation process in the English language. It is carried out through the prefixation, suffixation and/or infixation of bound affixes to free bases. Not all words are capable of undergoing derivation. For instance, content words or “open words” (see Booij, 2005), like nouns, adjectives and verbs, do take derivation, whereas function words —also called “closed words” (see Booij, 2005)—, which are words with less meaning, such as prepositions, conjunctions or pronouns, cannot. It is possible to organise affixes in many ways: according to their meaning (i.e. negative prefixes), depending on their phonological properties (i.e. if they are neutral or non-neutral (see Katamba, 1997, p. 62), based on whether or not they are category changing affixes and in relation to their origin (i.e. if they are Latinate or native), among others.

5.3.2.1. Prefixation

There are many different prefixes, although not all of them show the same degree of productivity. Bauer (1983) classifies prefixes as class-maintaining or class-changing (see Table 16) and mentions that the majority of prefixes are class-maintaining. Nevertheless, some class-changing prefixes can be found in Table 17.

Table 16.

Class-changing prefixes

Prefix	Category change	Example
<i>a-</i>	N/V > A	<i>ablaze, asleep</i>
<i>be-</i>	N > V	<i>befriend, betoken</i>
<i>en-</i>	A/N > V	<i>enlarge, ensure</i>

Note. Taken from Brinton (2000, p. 886).

Class-maintaining prefixes may be exclusively attached to a noun base (e.g. *arch-* in *arch-exponent*; *mini-* in *minidress*), to a verbal base (e.g. *de-* in *deboost*) or to adjective base (e.g. *a-* in *amoral*). Their degree of productivity varies considerably but, according to Bauer (1983, p. 216-202), the most productive are *mini-*, *un-*, *in-* *counter-* and *dis-*, whereas the least ones are *step-*, *mid-* and *cis-*.

Table 17.

Some of the most common class-changing prefixes in derivation

Suffix	Nominal	Verbal	Adjectival	Examples
<i>a-</i>			X	<i>atypical</i>
<i>ant-</i>	X		X	<i>anti-pollution</i>
<i>arch-</i>	X			<i>arch-exponent</i>
<i>bi-</i>			X	<i>biangular</i>
<i>circum-</i>		X	X	<i>circumscribe, circumjacent</i>
<i>cis-</i>			X	<i>cislunar</i>
<i>co-</i>	X	X	X	<i>co-author, co-articulate, co-equal</i>
<i>counter-</i>	X	X	X	<i>counterproductive</i>
<i>de-</i>		X		<i>deaestheticize</i>
<i>dis-</i>	X	X	X	<i>dislike</i>
<i>ex-</i>	X		X	<i>ex-president</i>
<i>extra-</i>			X	<i>extrasensory</i>
<i>fore-</i>	X	X		

<i>in- (il-, im-, ir-)</i>	X			<i>illegal, impossible, irrelevant</i>
<i>inter-</i>	X	X	X	<i>interdependence</i>
<i>mal-</i>	X			<i>malnutrition</i>
<i>mid-</i>	X			<i>mid-November</i>
<i>mini-</i>	X			<i>minidress</i>
<i>-mis-</i>	X	X		<i>mislead</i>
<i>pro-</i>	X			<i>pro-consul</i>
<i>re-</i>	X	X		<i>rearrange</i>
<i>step-</i>	X			<i>step-mother</i>
<i>sub-</i>	X	X	X	<i>subconscious</i>
<i>un-</i>		X	X	<i>undo, unpopular</i>

Note. Adapted from Bauer (1983, pp. 217-220).

Prefixation is also very prominent in beauty product names, as can be observed in Table 18. This table gathers the meaning of some of the most typical prefixes in English (see Webster, 2002) and includes examples of name elements (see Section 3.1) in beauty products collected from Sephora. These are typically the second element (*i.e.* product line, collection or range name) of products of any type (*i.e.* hair care, skin care). As can be gathered from Table 18, these prefixes are used solid, as they should, hyphenated with an emphasising effect and also separate as if they were compounds. A myriad of different examples is provided next to each prefix, accounting for how productive this word formation process is in the cosmetic industry.

Table 18.

Prefixes found in cosmetic product names

<i>ant-, anti-, anth-</i>	1 b: opposing in effect or activity, inhibiting, preventing (antacid, antiaging, anti-inflationary). <i>Anti-Aging, Antioxidant/Anti-Oxidant, Anti-Wrinkle, Anti-Pollution, Anti-Age, Anti Blemish, Anti-Redness, Anti-Pigment, Anti-Shine, Antibacterial, Anti-Brass, Anti-Cellulite, Anti-Acne, Anti Bac, Anti-Fatigue, Anti-Gravity, Anti-Puffiness, Anti-Dark Circles, Anti-Frizz, Anti-Stress, Anti-Humidity, Anti-Breakage, Anti-Shine, Anti-Yellowing, Antiperspirant, Antidandruff, Anti-Feathering</i>
<i>bi-</i>	1a: two (bicycle, biracial). <i>Bi-Phase, Bi-Facial</i>
<i>derm-, derma-, dermo-</i>	1a: skin (dermalgia).

	<i>Dermalquench, Dermo Purifyer, Dermaplaning</i>
<i>extra-</i>	beyond (extralegal). <i>Extra-Firming, Extra Illuminating, Extra Repair, Extra Plump, Extra Deep, Extra Strength, Extra Creamy, Extra Eye Repair, Extra Volume, Extra Dark, Extra Curly, Extra Gentle, Extra Fine, Extra Shine, Extra Smooth, Extra Rich, Extra Firming, Extra Strength, Extra Lash, Extra Deep, Extra Strong</i>
<i>hypo-, hyp-</i>	1: under, beneath, under (hypodermic). <i>Hypoallergenic</i>
<i>post-</i>	1a: after, subsequent (postentry). <i>Post-Acne, Post-Shave, Post-Wax</i>
<i>re-</i>	1: again, anew (redo). Joined to the second element with a hyphen when (1) the word (as re-create) would otherwise be confused with another word (recreate). <i>Re-Texturizing, Renewing, Refill, Resurfacing, Re-Hydrating, Renourish, Re-Nourishing, Refillable, Retexturize.</i>
<i>semi-</i>	2a: to some extent, partially, incompletely (semidry). <i>Semiautomatic, Semi-Permanent, Semi Perm</i>
<i>super-, supra-</i>	Over and above, higher in quantity, quality or degree, more than. (<i>superstandard, superconscious</i>). <i>Superfood, Superfruit, Superdefense, Super-Pomegranate, Super Restorative, Superscreen, Supercharge, Super Greens, Superfacialist, Superdefense, Super Revitalizing, Super Coverage, Super-Enhancing, Super Fluid, Super Brow, Super Moisture, Super Curly, Super Straight, Super Serum, Super Rich, Super Fan, Super Spot Remover, Super Multi-Corrective Cream, Super Matte, Supre Radiant, Super Power Sunscreen, Super Concealer, Super Elixir, Super Cream, Super Stretch, Super-Antioxidant, Super Collagen Mask, Super Glow, Super Natural, Super Hydrating, Super Aqua-Serum, Super Sealer, Super Energizer, Super Scrub, Super Smart, Super Supreme, Superhero, Superberry Hydrate, Super-Concentrated</i>
<i>ultra-</i>	2: beyond the range or limits of, transcending (ultrasonic). 3: beyond what is common, ordinary, natural, right, proper, or moderate. Excessively, exceedingly =HYPER (ultracomplex) <i>Ultra Repair, Ultra Gentle, Ultra Rich, Ultra Moisture, Ultra Moisturizing, Ultra-Clarifying, Ultra-Hydrating, Ultra, Hydration, Ultra Fine, Ultra-Skinny,</i>

	<i>Ultra Shine, Ultra Repair, Ultra Long, Ultra Facial, Ultra Mattifying, Ultra HD, Ultra Long, Ultra Definition, Ultra Slim, Ultra Longwear, Ultra Rouge, Ultra Defining, Ultra Gentle, Ultra Smoothing, Ultra-Light, Ultra Glide, Ultra Lightweight, Ultra Waterproof, Ultra Comforting, Ultra Slim, Ultra Glow, Ultra Wear, Ultra Firming, Ultra Length, Ultra Blue, Ultra-Calming, Ultra-Nourishing, Ultra Brightening, Ultra Thirst-Quenching Ultra Precision, Ultra Definition, Ultra Precise, Ultra- Nourishing, Ultracalming,</i>
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Note. Definition and examples in brackets from Webster (2002), examples below in italics are manually extracted from Sephora (<https://www.sephora.com/>) [Last accessed 13/01/2022].

5.3.2.2. Suffixation

Concerning suffixation, Marchand (1969, p. 209) states that “a suffix is a bound morpheme which in a syntagma AB occupies the position B”. There are different types of suffixes: (1) nominal suffixes, which are added to nouns, adjectives or verbs to create nouns; (2) verbal suffixes, used to create verbs; (3) adjectival suffixes, utilised to create adjectives; and (4) adverbial suffixes, intended to create adverbs. Therefore, it can be asserted that they impose the word category to the base they are suffixed to. Examples of suffixes are provided in Table 19, although it must be borne in mind that this list is not exhaustive.

Table 19.

Some of the most common suffixes in derivation

Suffix	Nominal	Verbal	Adjectival	Adverbial	Examples
<i>-able</i>			X		<i>unthinkable</i>
<i>-al</i>	X		X		<i>labial</i>
<i>-al (-ial, -ual)</i>	X				<i>arrival</i>
<i>-ant/-ent</i>			X		<i>absorbent</i>
<i>-ary</i>	X				<i>dispensary</i>
<i>-ate</i>			X		<i>passionate</i>
<i>-ation</i>	X				<i>categorization</i>
<i>-atory</i>			X		<i>affirmatory</i>
<i>-awards</i>				X	<i>homewards</i>
<i>-cy</i>	X				<i>militancy</i>
<i>-dom</i>	X				<i>freedom</i>
<i>-ee</i>	X				<i>vaccinee</i>
<i>-en</i>		X	X		<i>whiten</i>
<i>-er</i>	X				<i>killer</i>
<i>-ese</i>			X		<i>pekinese</i>
<i>-esque</i>			X		<i>picturesque</i>

-ess	X				<i>astronautess</i>
-ful			X		<i>doubtful</i>
-hood	X				<i>manhood</i>
-iana	X				<i>railroadiana</i>
-ic			X		<i>algebraic</i>
-ify		X			<i>specify</i>
-ish			X		<i>greenish</i>
-ist	X				<i>socialist</i>
-ity	X				<i>sincerity</i>
-ive			X		<i>generative</i>
-ize		X			<i>structurize</i>
-less			X		<i>furnitureless</i>
-let	X				<i>streamlet</i>
-ling	X				<i>duckling</i>
-ly			X	X	<i>friendly, circadianly</i>
-ment	X				<i>management</i>
-ness	X				<i>certainness</i>
-ous			X		<i>venomous</i>
-scape	X				<i>seascape</i>
-ship	X				<i>kinship</i>
-some			X		<i>queersome</i>
-th	X				<i>warmth</i>
-ure	X				<i>closure</i>
-ward(s)				X	<i>afterwards</i>
-wise				X	<i>lengthwise</i>
-y			X		<i>catty</i>

Note. Adapted from Bauer (1983, pp. 220-226).

The most used suffixes in colour terminology are *-y* and *-ish*, which are very similar in meaning, indicating something is tinged in that particular colour. Wyler (1992, p. 134) mentions that some colours can take *-ly* to create an adverb, but they are rarer (e.g. *bluisly decorated*). Nonetheless, not all BCTs take these suffixes, as shown in Table 20.

Table 20.

-ish and -y suffix in BCTs

BCT	-ish	-y	-ly
black	blackish	*blacky	blackly
white	*whitish	*whity	whitely
red	reddish	*reddy	redly
yellow	yellowish	yellowy	yelowly
green	greenish	greeny	greenly
blue	bluish	blu(e)y	*bluishly

brown	brownish	browny	*brownly
orange	*orangish	*orangy	*orangely
grey	greyish	*greyy	*greyly*
pink	pinkish	*pinky	*pinkly
purple	purplish	purply	-

Note. Adapted from Wyler (1992, p. 134).

Colour terms may also take the suffix *-ness*, either alone or after *-ish*, as mentioned in Wyler (1992, p. 136), although the distribution is uneven (see Table 21).

Table 21.

-ness and -ish in BCTs

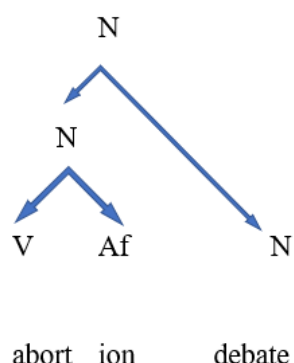
red	redness	redishness
green	greenness	-
yellow	yellowness	yellowishness
blue	-	bluishness
brown	-	brownishness
pink	pinkness	-
grey	greyness	-

Note. Adapted from Wyler (1992, p. 136).

Other colour terms created through derivation of nouns with *-y* are *fiery*, *dusky*, *golden* or *peachy*. These denominal adjectives tend to modify colour terms, basic or not. Note that some of them are metonymic colour terms listed in the OED (e.g. *peach* > *peachy*, *coral* > *corally*, *rose* > *rosy*). Finally, and as noted by O’Grady et al. (1997, p. 153), derivation and compounding can interact with each other yielding constructions such as *Abortion Debate* present in Figure 35 or, in our case, examples like *rosy-pink*, *fiery red*, *bluish red*, among many others.

Figure 35.

Interaction between derivation and compounding



Note. Retrieved from O'Grady et al. (1997, p. 153).

To sum up, far from commenting on every word formation process in the English language, we have focused on those particularly important to colour naming in the cosmetic industry (namely compounding and derivation). Others like blending, “new lexeme formed from parts of two (or possibly more) other words in such a way that there is not transparent analysis into morphs” (Bauer, 1983, p. 234), are rarer and not the typical way of creating colour names in general nor in the cosmetic industry, although present in product names as discussed in Section 5.2.

5.4. Final remarks

The final section in the review of literature deals with ESP and what may be called the *English for Beauty* —comprising all the language related to personal image, from cosmetics to personal care and perfumes—, which is closely related to *English for Advertising* and *English for Fashion*. The different characteristics of this specific language are put forward (see Merskin, 2007; Tuna & Freitas, 2015; Ringrow, 2016; Radzi & Musa, 2017; Espinosa-Zaragoza, 2021), paying special attention to the different themes exploited as metonyms, and therefore transparent, as well as other nominal domains selected for their evocation rather than for their denotative power in terms of hue. Lastly, the two main word formations processes yielding colour terms in the cosmetic industry, compounding and derivation, have been defined and explained.



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III. THE STUDY

1. OBJECTIVES

The present study attempts to shed some light on the specific language of colour cosmetics within advertising and, more specifically, describe the nature of colour naming in lipstick products. As seen in Section 5, English for Beauty, and in particular, the language of colour cosmetics is specialised language and, consequently, it has its own characteristic traits that define them. The main objective is to study within the Language of Cosmetics how cosmetic brands name coloured lip products in English. Therefore, describing the nature of the naming process of coloured products is the main objective.

Consequently, the general and specific objectives of the present study are:

- (1) To further the literature on English for Specific Purposes.
- (2) To describe the Language of Cosmetics as a specialised language.
 - (2.1) To explain the different elements of colour names and draw the similitudes to other colour organisations.
 - (2.2) To describe the colour terminology present in the sample.
 - (2.3) To describe the lexico-semantic features of colour names.
- (3) To analyse the names of the colours in lip products in the cosmetic industry.
 - (3.1) To identify the nominal architecture in cosmetic collections, if present.
 - (3.2) To analyse the level of transparency of colour terminology.
 - (3.3) To discover which themes or nominal domains are present in (non)transparent terminology.

(3.4) To locate the wordplay and novelty uses within colour naming in lip products as sources of distinctiveness.

Therefore, the different analyses to be carried out derived from the aforementioned general and specific objectives are (1) the examination of the general presentation of colour names, that is, similarities to other colour standardised systems (e.g. *RAL*, *Pantone*), a description their elements, whether or not descriptions are provided and the degree of in-brand repetitions (Section 3.1); (2) a description of collection structures and whether or not nomenclatures are present as homogenisation techniques (Section 3.2); and (3) an individual analysis of colour terms and the imagery and nominal domains used in colour names following Merskin's (2007) categorisations and Biggam (2012) in what regards obscure terminology (Section 3.3). Additionally, other aspects of the Language of Advertising, aimed at distinctiveness and persuasion, such as wordplay, are commented on.

2. METHODOLOGY

This dissertation departs from the hypotheses, as stated in the introduction, on the one hand, and the theoretical framework that substantiates this research, on the other. Previously, in the section devoted to the review of literature, we drawn from different studies on marketing and naming, colour theory, English for Specific Purposes and others. We have already tackled the importance of verbal image for a company in the marketing context, as well as the different elements in the complete name of a cosmetic item, and how, to our knowledge, only one previous research (see Merskin, 2007) covers and analyses in detail our object of study: colour names given to lip products in the cosmetic industry.

The present study is primarily qualitative but also quantitative. The main objective is not evaluating previous work but discovering and proposing new theories from the observation of our compiled data. Qualitative research, that is, the observation of a specific social phenomenon in a particular context (i.e. in our case the language of colour in the cosmetic industry), is used to describe this specialised use. Then, quantitative by means of corpora are essential to analyse real data and learn from real examples instead of using it as a way to validate previous already known conceptions. In words of Reppen

(2010, p. 31), “corpus can serve as a useful tool for discovering many aspects of language use that otherwise may go unnoticed”. Thus, our study possesses both deductive and inductive traits: we start from some gathered premises and reach a conclusion based on both reasoning and evidence; and we observe the data to come up with general principles. The scientific knowledge is based on constantly debating and checking facts, where it is fundamental to be aware of already existing theories and previous researches in order to take them into account and use them or reject them. Qualitative studies are not sequential in the sense that it is often necessary and advisable to go back to previous states. Therefore, the design of this study is open, flexible and subject to the analysis. After the design of the sample and the compiling process, the colour names were analysed. Afterwards, the last stages of the study were the interpretation of the results and the preparation of the data reports sustaining them.

The following pages describe the sample analysed and its characteristics. These is not an arbitrary collection of names, but a compilation made after specific criteria based on the objectives of this research. As mentioned throughout the previous pages, this sample is made of the names given to colours in the cosmetic industry, more specifically, to lipsticks. These names have been compiled from the original webpages of the brands chosen.

2.1. Sample design criteria

Sinclair’s (2008, p. 30) definition of a corpus is “a carefully selected collection of texts, involving a great deal of expert human judgement” whereas a statistical sample is defined as “expected to be selected in such a way as to avoid presenting a biased view of the population” (Wikipedia).” This author goes on to comment on how “[t]hese are diametrically opposed concepts; nothing could be more “biased” in its selection methods than a corpus. So perhaps no warning bells sounded when a corpus began to be treated as if it were the kind of sample which is amenable to statistical analysis.” (Sinclair, 2008, p. 30). Our sample is not statistical but subject to the criteria explained in the following pages.

Since language text is a population without limit, and a corpus is necessarily finite at any one point; a corpus, no matter how big, is not guaranteed to exemplify all the patterns of the language in roughly their normal proportions. But since there is no

known alternative method for finding them all, we use corpora in full awareness of their possible shortcomings. (Sinclair, 2008, p. 30)

The selection of data was based on the following key standards notions in corpus compilation: *representativeness*, *balance* and *homogeneity* (see Sinclair, 2005; Adolps & Knight, 2010; Nelson, 2010) *representativeness* (i.e. dealing with size, topic, sources, level of technicality), *contemporariness* (i.e. authentic up-to-date publications) and *accessibility* (i.e. online, free-accessed, computerized texts) (see Orna-Montesinos, 2012; Soneira 2013, 2015, among others).

First of all, **balance and representativeness** deal with the kind of data and the quantity of that data to be collected which, in turn, this leads us to question whether or not we “have collected enough texts (words) to accurately represent the type of language under investigation” (see Reppen, 2010, p. 31) and whether or not will we be able to analyse it (i.e. practicality and time constraints). In fact, Koester (2010, p. 67) comments on practicality as well, adding that “from a practical point of view, any corpus an individual researcher or practitioner, such as a teacher of ESP or EAP, will be able to construct will necessarily be small, through the limitation of collecting and, for a spoken corpus, transcribing the data.”. Biber (1993, p. 243) defines representativeness as “the extent to which a sample includes the full range of variability in a population; i.e. different linguistic features are differently distributed (within texts, across texts, across text types)” and it depends on “the number of words per text sample, the number of samples per “text” and the number of texts per text type”.

Thus, the purpose of the research determines the size of the sample and how specialized it is (see Sinclair, 2008; Koester, 2010, p. 67). The size and what is considered a small or a large corpus is often based on whether it is written or spoken. Evidently, a spoken corpus takes longer to compile (see Koester, 2010; Adolps & Knight, 2010) and, consequently, tend to be smaller in size when compared to written corpora. In our case, the sample compiled by hand was time consuming as it was not retrieved from texts, but from webpages by carefully selecting every colour name in each collection. Due to the nature of the object of study, our sample was bound to be a small specialised one.

On the advantages of smaller specialised corpora, Koester (2010, p. 67) adds “they allow a much closer link between the corpus and the contexts in which the texts in the corpus

were produced.”. This author goes on to comment that “[w]here very large corpora, through their de-contextualisation, give insights into lexico-grammatical patterns in the language as a whole, smaller specialised corpora give insights into patterns of language use in particular settings” (Koester, 2010, p. 67). In fact, “specialised corpora are also usually carefully targeted and set up to reflect contextual features, such as information about the setting, the participants and the purpose of communication” (Koester, 2010, p. 67). In our case, a specialised sample was necessary to describe what types of colour names are present in lipsticks and what the differences in denotativeness are subject to. Lee (2010, p. 114) adds how specialised corpora are smaller precisely due to that specificity and narrow focus:

Specialised corpora are usually smaller in scale than general language corpora precisely because of their narrower focus. This is not a problem, however, as the greater homogeneity among texts in a specialised area confers the advantage of fewer texts being required for the corpus to be representative of that language variety. (Lee 2010, p. 114)

Flowerdew (2004, p. 21) lists a variety of different parameters for a corpus to be specialized, namely:

- Specific purpose for compilation: to investigate a particular grammatical, lexical, lexico-grammatical, discorsal or rhetorical feature.
- Contextualisation:
 - o the particular setting, in our case, the marketing of colour names.
 - o communicative purpose: the promotion of those colours by means of eye-catching language.
- Size:
 - o Subcorpus or small-scale corpus.
- Type of text/discourse: colour naming
- Subject matter/topic: cosmetics.
- Variety of English: in our case, ESP.

We opted for a complete representation of the language by every brand selected, dealing with the coloured item (i.e. lipsticks) we are concerned with.

Linguistics is not a “pure” science because its touchstone is meaning, and meaning is partly determined by the perception of individuals, and accessed via their reports. The intuition, as it is somewhat misleadingly called, is a decision-making mental facility which is non-negotiable, differs from one person to another, and offers no reasons for its decisions; any reasons advanced by an informant are bogus. Intuition has a delphic status in appearing to be quite arbitrary, mysterious and impenetrable, leaving the scholar to sort out how to interpret its “proclamations” (Sinclair, 2008, p. 22)

Sinclair (2008, p. 25) comments on sample size and how it should not strive to be uniform in size or that all texts ought to be of the same size in order to facilitate comparisons. It is important to not fall into this misconception, as the sample depends on what one wants to analyse: “[b]ack in the days of Brown, the sample size had to be small in order to include sufficient variety in a general corpus. Since few published documents are only 2000 words in length, the corpus was made up of fragments.”

Regarding **homogeneity**, “[a] corpus should aim for homogeneity in its components while maintaining adequate coverage, and rogue texts should be avoided.” (Sinclair, 2005, criterion 10). The selection of different brands available and targeted at different population sectors so as to be as wide and general as possible, different price tiers (e.g. *luxury, high-end, low-end*) and different origins but sold in English. We selected these companies knowing that the mere selection of brands has its shortcomings. Nevertheless, from the variety of items available in said cosmetic companies (i.e. foundations, eye shadows, and others), the object of this study is only lip products.

Contemporariness is a key criterion mentioned by Soneira (2013, 2015). Our sample is contemporary, as these are recent permanent and limited-edition lipstick collections available for purchase at the moment of the initiation of the PhD studies. In fact, Tognini Bonelli (2010, p. 20) looks at most corpora as “‘snapshots’ in time, and as such they are samples of a given language at a given moment.”. In our case, the sample selected is an example—or snapshot in time—, of the state of affairs in the naming of coloured lip products in the cosmetic industry during 2017 and 2018.

Lastly, **accessibility**, also regarded as “availability” (Orna-Montesinos, 2012, p. 129) is a key criterion in the selection of our sample. The brands chosen are accessible online through their individual’ webpages (see Table 21) as well as over the counter, in

conglomerate brands that carry several beauty brands (e.g. *Sephora*, *Ulta*, *Marvimundo*, *Druni*, *El Corte Inglés*, and others). Thus, these are free to access computerized texts. Walter (2010, p. 430) comments that “[w]ritten data most usually comprises texts that are available electronically, such as newspapers and novels, though other text may be scanned or re-keyed if particular required genres are not available”. In our case, it is a manual sample of only colour terms and their corresponding definitions, when provided by said cosmetic companies.

2.2. Design process

Initially, all the coloured products in six cosmetic brands were selected (i.e. eye-shadow, foundations, bronzers, among others). This idea was quickly dismissed, as it would not be homogeneous and it would only give insight into a naming process of fewer brands and not all them create all types of products or the same amount. That is, some companies specialise in a particular article (i.e. lipstick) whereas others expand into many product categories (see Appendix II). Consequently, the number of products per brand was reduced to only lip products in any form (i.e. lipstick, lip-glosses and lip balms) and the number of brands selected was doubled ($n = 12$). As said above, our objective is to study the colour names given to lip products, not to focus on a specific company, although the particularities regarding the verbal image of each one will be tackled. To do so, the criteria set by Bowker and Pearson (2002, pp. 45-53) were followed, where the entirety of lipstick ranges were selected in order to test specific patterns per brand, instead of a comprehensive lipstick sample by many manufacturers where no connection in terms of in-brand naming strategies can be drawn. (

One of the drawbacks of small corpora is the inability to tackle “all the concepts, terms or linguistic patterns that are relevant to the LSP you are investigating” (Bowker & Pearson, 2002, p. 48). Hence, for the purpose of this study all the collections created by the twelve selected brands were compiled. As a result, the final design of the whole lipstick sample has undergone the aforementioned changes and resulted in the manual compilation of 2374 colour names from twelve cosmetic brands belonging to different tiers (i.e. luxury, high-end and drugstore) (see Table 22).

Table 22.*Final design of the lipstick sample*

Number of names compiled	2374 names
Number of collections per brand	Entire lipstick range
Number of collections	155
Medium	Written
Topic	Cosmetics
Text type	Lipstick colour names
Description of colours	Included when provided by the company
Authors	Marketing teams from diverse cosmetic brands
Language	English and French
Date	Collections retrieved and available during 2017

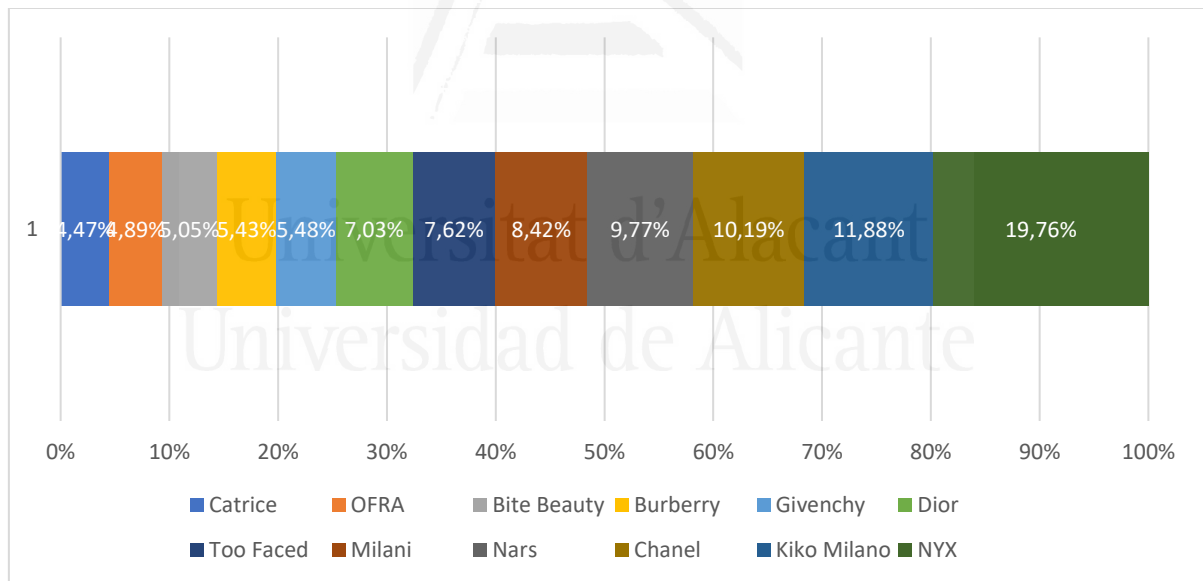
Table 23.*Collections and colour names in the sample*

	Brand name	No. collections	Total collections	Total of colour names per brand	Total names
Luxury	CHA	17 (38.64%)	44 (28.39%)	242 (36.23%)	668 (28.14%)
	GIV	8 (18.18%)		130 (19.46 %)	
	BUR	7 (15.91%)		129 (19.31%)	
	DIOR	12 (22.27%)		167 (25%)	
High-End	OFRA	3 (6.98%)	43 (27.74%)	116 (17.87%)	649 (27.34%)
	NARS	17 (39.53%)		232 (35.75 %)	
	TF	16 (37.21%)		181 (27.89 %)	
	BB	7 (16.28%)		120 (18.49%)	
Drugstore	NYX	27 (39.71%)	68 (43.87%)	469 (44.37%)	1057 (44.52%)
	MIL	10 (14.71 %)		200 (18.92%)	
	KIKO	17 (25%)		282 (26.68%)	
	CAT	14 (20.59%)		106 (10.03%)	
			155 (100%)		2374 (100%)

An overview of the different ranges and colours per range is shown in Table 23, where it can be noted that although the level of collections and colours per collection depends entirely on each brand, drugstore brands exhibit a greater amount of both (1) ranges and (2) colours per range—more than a third of the collections and almost 45% of the colours included in the sample— when compared to luxury and high-end cosmetic brands. This may happen due to the particularities of the companies, that is, having a smaller number of product lines but more shades in total, as can be seen in Figure 36: Ofra, with only three collections, have roughly a similar number of shades as other brands such as Catrice, Bite Beauty or Burberry (fourteen [14], seven [7] and seven [7] product lines, respectively, respectively). Nyx is the brand with the greater number of shades and collections within the sample, contributing almost the 20% of the names compiled (i.e. 469 colour names in 27 collections).

Figure 36.

Percentage of shades per brand in the sample



Appendix I contains three tables, one per tier, with all the collections per brand and the total of colour names per each range within brand. In this way, for instance, in the code [BUR_BK_X], BUR stands for Burberry, BK are the initials of the collection name (e.g. “Burberry Kisses”) and X corresponds to the number attributed to the colour name within the 28 colours in that range. In this way, [BUR_BK_X] refers to the entire collection as a whole and, for instance, [BUR_BK_2], refers to the second colour name in that particular collection.

2.3. Compilation process

In this section we cover how and why we selected and compiled the different products in the brands chosen for the sample, as well as the difficulties and challenges found in the process.

2.3.1. Brand identification

In order to have the most representative data from all different kinds of cosmetic brands available in the market, a selection of all them was done including from luxury, high-end to low-end (also called drugstore brands, as it is in drugstores where they can be found).

The cosmetic luxury brands selected are fashion and perfume houses that incorporated a make-up line afterwards, as an add-on to an already well-established brand focused on perfume, fashion and accessories, among others. Even though high-end and luxury may as well be considered to be at the same tier level and share similar traits (as both are similar in expenses, higher packaging quality, symbolism, and others), the categorisation presented in this study differentiates them: luxury brands are not originally created as cosmetic brands, that is, they were first and foremost high fashion designer brands that, later on, created a cosmetic line. On the contrary, high-end cosmetic brands were originally created as such and are not linked to any renowned fashion retailer, that may inevitably influence consumer's perspective. Luxury brands are characterised by their price-point, quality (e.g. *material and components, value, durability, usability*), aesthetics (e.g. *packaging*), rarity (e.g. *exclusiveness*), extraordinariness (e.g. *innovative attribute*) and symbolism (e.g. *prestige, values and lifestyle*) (Upmarkit, n.d.⁷⁹). This differentiation is felt as needed due to the possibility of the high fashion brand image influencing the colour denomination and overall brand image of the cosmetic line to fit in the already conceived brand image.

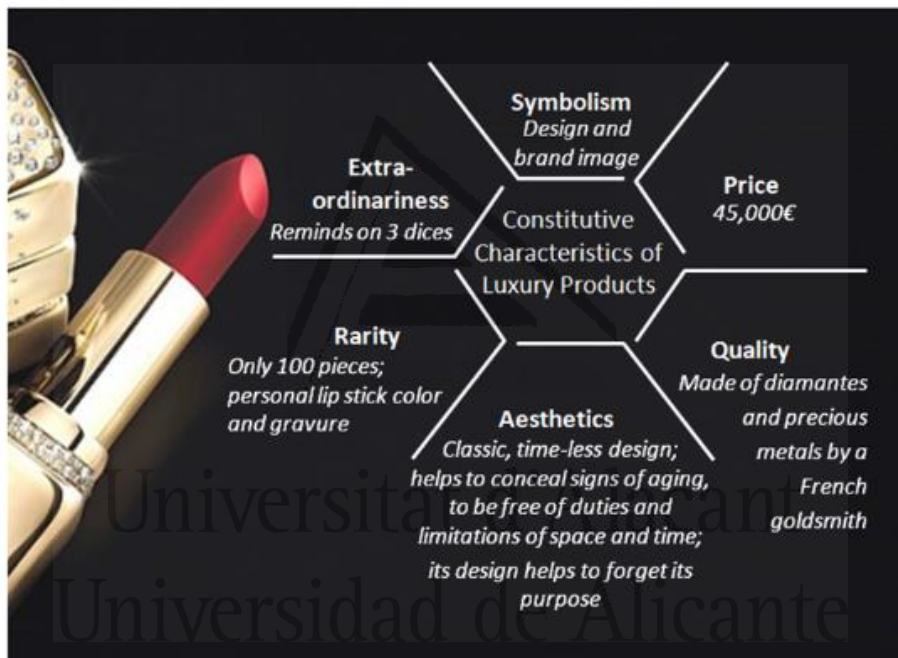
The main differences between drugstore and high-end make-up brands are (1) the price point, (2) purchase point, (3) ingredients and (4) packaging quality. Cosmetic prices vary due to the features both in the formula (i.e. pigments and ingredients, durability, comfortability), and in the packaging, such as packaging material (i.e. glass, plastic,

⁷⁹ Taken from <https://upmarkit.com/concept-of-luxury-brands/definition-of-luxury-brands> [Last accessed 03/08/2021].

metal.), characteristics (i.e. weight and size, colour scheme and typography; inclusion of mirrors in palettes) and component type (i.e. jar, squeezable tube, bottle, pump dispenser, compact, and others) (Lelwica Buttaccio, 2017; Ashraf, 2019). The purchase point differs as well, where high-end and luxury cosmetic brands can be acquired from department stores or high-end retailers, in other words, from chains of personal care and beauty store. Whereas low-end cosmetic brands are sold at drugstores, and *ergo* sometimes called ‘drugstore brands’.

Figure 37.

Characteristics associated to luxury lipsticks

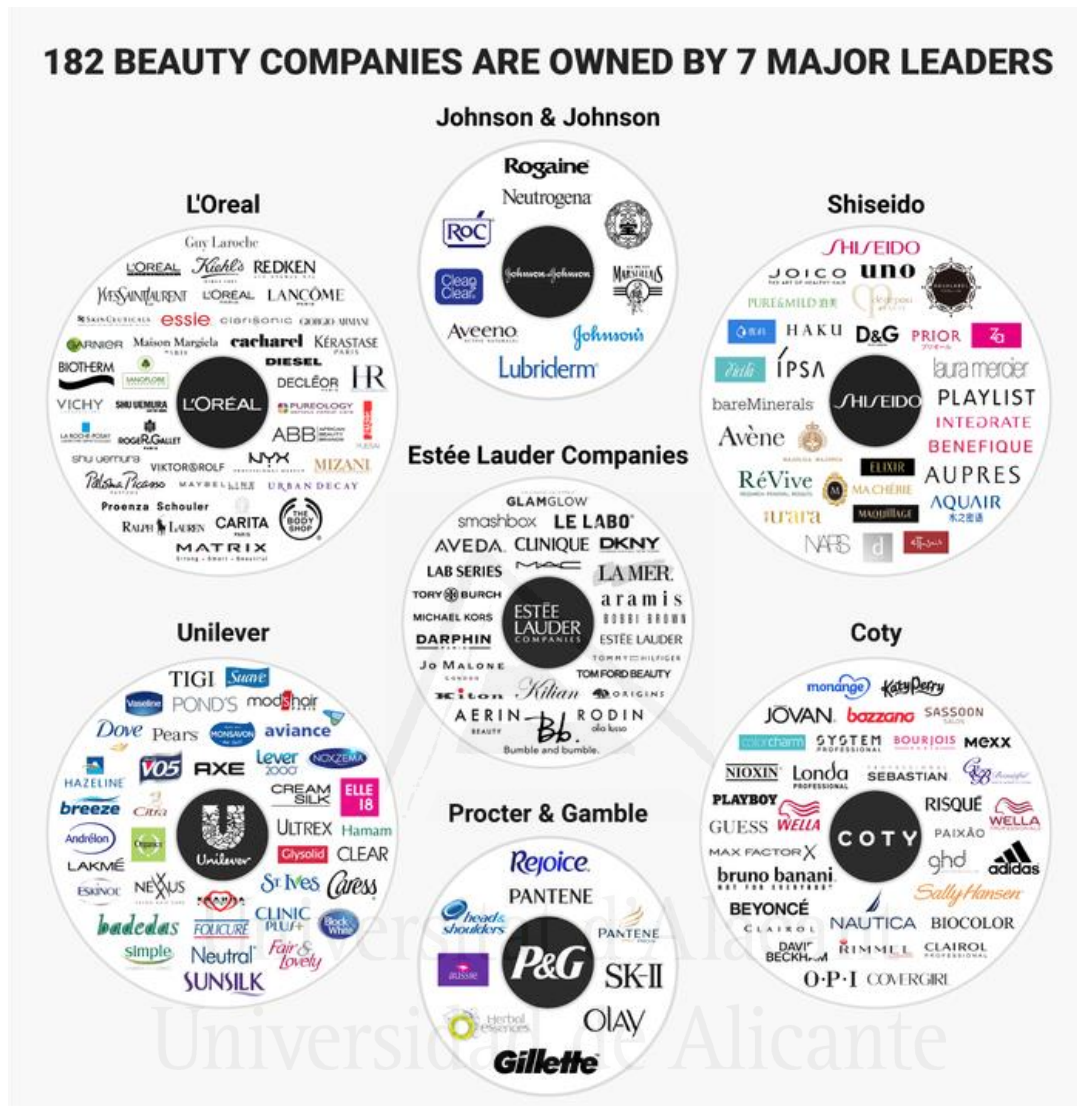


Note. Taken from Upmarkit (n.d.).

From each of the aforementioned three brand tiers, four brands were selected and the data was retrieved manually from each official website (see Table 24). Additionally, other criterion for the selection was taken into account: whether or not these were subsidiary of bigger corporations. According to Wilett and Gould (2017) only seven conglomerates own a total of 182 different beauty brands (including hair care, personal care, colour cosmetics, etcetera) (see Figure 38).

Figure 38.

Beauty conglomerates dominating the beauty industry



Note. Taken from Willet-Wei and Gould (2017).

In order to have a varied sample of brands, not pertaining to the same subsidiary brand, the brands chosen are a mixture of (1) brands subsidiary to these 7 macroconglomerates, (2) subsidiary to other smaller corporations and (3) individually owned. Brands subsidiary to the seven conglomerates indicated by Willett and Gould (2017) are Burberry (Coty), Nyx (L'Oreal), Too faced (Estée Lauder Companies) and Nars (Shisheido), Givenchy and Dior (LVMH). Thus, half of the brands selected are subsidiary to the biggest four conglomerates devoted to colour cosmetic out of the seven indicated by Willett-Wei and Gould (2017). The other three, namely, Johnson & Johnson, Unilever and Procter &

Gamble, focus on personal care, skin care and hair care (e.g. *Neutrogena*, *Clean & Clear* and *ROC*, from Johnson & Johnson; *Dove*, *Axe* and *VO5* from Unilever; *Pantene*, *Olay*, *Gillette* from Procter & Gamble). Then, the other half of the brands selected are Chanel and Ofra, with no subsidiary, and Bite Beauty, Kiko Milano, Milani and Catrice owned by Kendo, the Percassi Group, Jordana Cosmetics Corp and Cosnova Beauty, respectively. All the details on these brands can be found in Appendix II.

Table 24.

List of brands selected for the study

Brand name	Reference	Tier	URL
Chanel	CHA	luxury	https://www.chanel.com/us/makeup/
Givenchy	GIV	luxury	https://www.givenchybeauty.com/gb
Burberry	BUR	luxury	https://es.burberry.com/maquillaje/?language=en
Dior	DIOR	luxury	https://www.dior.com/en_gb/make-up
Ofra	OFRA	high-end	https://www.ofracosmetics.com/
Nars	NARS	high-end	https://www.narscosmetics.com/
Too Faced	TF	high-end	https://www.toofaced.com/
Bite Beauty	BB	high-end	https://www.bitebeauty.com/
Nyx	NYX	drugstore	https://www.nyxcosmetics.com/
Milani	MIL	drugstore	https://www.milanicosmetics.com/
Kiko Milano	KIKO	drugstore	https://www.kikocosmetics.com/en-gb/
Catrice	CAT	drugstore	https://catrice.eu/en/index.html

The nationality or origin of each brand might influence the language choices used to name colours. Three out of four luxury brands have a French CEO which might have influenced the English-French code-switching in some colour names. The French language is highly entwined with cosmetics, perfumes and, therefore, the use of French in cosmetics advertising helps convey a sense of elegance and exclusiveness (see Peiss, 2002; Morag, 2009; Dawdy, 2016). Apart from that, luxury brands take advantage of that foreignness to gain distinction and maintain their brand image and brand heritage. Hence, this sample showcases English as a lingua franca in a marketing context.

Table 25.

Tier level, nationality and language of brands in the sample

Brand Name	Tier	Nationality	Language
CHA	luxury	France	English and French
GIV	luxury	France	English and French
BUR	luxury	UK	English
DIOR	luxury	France	English and French
OFRA	high-end	USA	English
NARS	high-end	France	English
TF	high-end	USA	English
BB	high-end	Canada	English
NYX	drugstore	USA	English
MIL	drugstore	USA	English
KIKO	drugstore	Italy	English
CAT	drugstore	Germany	English

2.3.2. Data selection

Once the cosmetic brands were chosen, the type of product to analyse needed to be further narrowed down from all the different coloured products that cosmetics brands create (e.g. *eyeshadow, blush, eyebrow products, foundation, powder*). Eventually, only lip products were selected because they are produced in a wide range of colours and this entails a wider variety of colour name types available⁸⁰. Lip products come in a myriad of different forms such as lip pencils, crayons, lip oils, glosses, lip balms, liquid lipsticks, top coats, among others. These lip products vary in consistency (e.g. *creamy, moisturizing, glossy, liquid, stain, tint*), formula (e.g. *matte, cream, satin, balm*), and finish (e.g. *opaque, sheer, translucent, glittery, metallic, pearly, frosted*) (Types of Lipstick, n.d.)⁸¹

However, brands catalogue these lip products with different names to catch the consumer's attention and to differentiate themselves from other analogous brands (see Section 6.2). Terms such as *Lip Colour, Rouge, Colour Tattoo, Lip Lacquer, Lip Booster, Lip Cream, Lip Powder, Lip Glaze, Lip Marker, Lip Crayon*, among others, are utilised in the collections selected as hyponyms of lip product. To avoid the task of determining whether or not some ranges belonged truly to the category of lipstick (e.g. "A stick of

⁸⁰ As opposed to foundations that come in skin-like colours and therefore, could be more restricted in the name creation process.

⁸¹ Types of lipsticks, retrieved from Lipstick History <http://www.lipstickhistory.com/lipstick-facts/types-of-lipsticks/> [Last accessed 03/08/2021].

cosmetic for colouring the lips, usually a shade of pink or red; hence, cosmetic for the lips.” OED), as some of them are not in a stick form, all lip products from the brands chosen were selected. In this way, we can have an overview of the names given to the whole lip colour category, rather than only selecting ranges including the word *lipstick* in their collection name. We consider this would be a deficient way of selecting, as many lip products would be disregarded. A detailed table for each cosmetic company selected has been created (Appendix II). It contains basic information about the brands, as exemplified in Table 26:

Table 26.

Burberry's technical datasheet

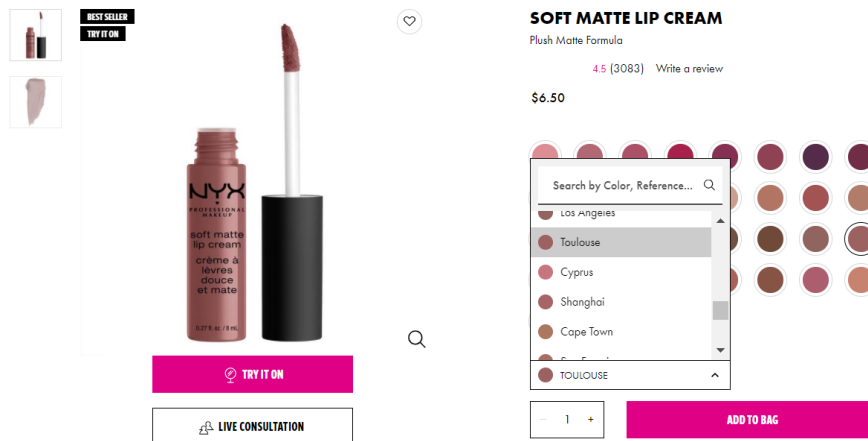
Company	Burberry Cosmetics		
Subsidiary of	Coty, Inc.		
Reference Code	BUR		
URL	https://es.burberry.com/maquillaje/?language=en		
Foundation	Founder	Place	Year
	Thomas Burberry	UK	1856 make-up line 2009
Tier	Luxury		
No. of collections	7		
Limited edition	-		
Discontinued	1. Lip Velvet [BUR_LV]		
Available for purchase	<ol style="list-style-type: none"> 1. Burberry Kisses [BUR_BK_X] 2. Liquid Lip Velvet [BUR_LLV_X] 3. Lip Velvet Crush [BUR_LVC_X] 4. Burberry Full Kisses [BUR_BFK_X] 5. Burberry Kisses Sheer [BUR_BKS_X] 6. Burberry Kisses Gloss [BUR_BKG_X] 		
No. of colour names	129		
Date of extraction	2017		
Types of products	<p>Make-up</p> <p>Face: foundation, concealer, highlighter, contour, blush, tools and brushes.</p> <p>Eyes: mascara, eyeliner, eyeshadow, eye pencils.</p> <p>Lips: lipstick, liquid lipstick, lip gloss.</p> <p>Nails: nail polish.</p> <p>Others: fashion.</p>		

Table 26 demonstrates how Burberry, a luxury brand, not only focuses on make-up but on other fashion items. All this information is available in Appendix II, to elucidate whether or not other brands are not associated with the fashion industry, if include skin care items in their ranges and others. Their tier level and target audience influence the number of collections and colours per collections, as it depends on their business model and what they wish to release in terms of products.

The data selection process consisted of manually compiling the names given to colours in every single webpage, for all the lip product collections in each brand. In this way, our sample focuses on the name with which the hue of lip products is marketed. For instance, Nyx's collection [NYX_SMLC_X] is marketed only by its name, as shown in Figure 39. The name is present in a dropdown menu and the colour is visibly available as a clickable circle, in a picture as a swatch and in the product itself. Nonetheless, in the physical product the colour name present in the label is preceded by an alphanumeric number (i.e. SMLC38, see Figure 40) which is highly convenient in a factory setting but considered unevocative from a marketing standpoint (see Allan 2009). Consequently, it is plausible that the entirety of the colours in cosmetics are alphanumeric (i.e. include a numeric reference), although not all of them are marketed in such a way. For our purposes, we only take into consideration the name with which the colour is marketed in the official website, due to the inability to access that information.

Figure 39.

Nyx's colour display for the Soft Matte Lip Cream collection



Note. Taken from https://www.nyxcosmetics.com/lip/lipstick/soft-matte-lip-cream/NYX_007.html [Last accessed 13/01/2022].

Figure 40.

Shade Toulouse in Nyx's Soft Matte Lip Cream Toulouse



Note. Example of alphanumeric code next to the colour name in the label (right picture).

We observe the number of collections varies, as not all companies focus as much in that particular item, in the same way as the number of colours per range differs from smaller colour palettes (only 3 shades, like [CHA_RCFTC_X]) to more complete collections (70 shades, like [OF_LLLL_X]). This is already mentioned in Table 26 and all the details can be found in Appendix I.

Table 27.

Tokens in the sample

Brands	No. colour names	%	No. collections	%
CHA	242	10.19%	17	10.97%
GIV	130	5.48%	8	5.16%
BUR	129	5.43%	7	4.52%
DIOR	167	7.03%	12	7.74%
OFRA	116	4.89%	3	1.94%
NARS	232	9.77%	17	10.97%
TF	181	7.62%	16	10.32%
BB	120	5.05%	7	4.52%
NYX	469	19.76%	27	17.42%
MIL	200	8.42%	10	6.45%
KIKO	282	11.88%	17	10.97%
CAT	106	4.47%	14	9.03%
Total	2374	100%	155	100%

De Clermont-Gallerande (2021, pp. 611-612) notes that seasonal Chanel products will last up to three months, whereas permanent ranges can withstand the test of time for decades. Therefore, the longevity of collections depends on their theme and how well they perform in the market. See Appendix II to ascertain the number of collections already discontinued and those still available for purchase.

The limited-edition products found in the sample are either full collections or shade additions to already existing collections. There are also cases of online exclusive items. The limited-edition products in the sample are distributed as follows:

- (1) Collections:** 8 collections out of 155 (5.16%) are limited edition. From those: (1) the whole collection copies the names found in a permanent line and the difference is found in the packaging of the product being seasonal (e.g. *wintery packaging*, *embroidered luxe packaging*, and others) (1, 12.50%): [DIOR_RDB_X] (jewelled collection); (2) The whole collection is new, with new names and unrelated to any previous collections, regardless of having (or not) any type of nomenclature. (7, 87.50%): [CHA_RCLBHLACSC] (quality + colour), [DIOR_DRLG_X] (food), [NARS_PLL_X] (violence), [NARS_FVLL_X] (mainly toponyms), [NARS_LC_X] (violence), [NARS_MUG_X] (nothing), [NARS_CTAL_X] (city).
- (2) Shade additions** to already existing collection (36 shades out of 2374, 1.52%): (1) said additions do not follow any structural pattern (nomenclature) found in the collection they belong to (13, 36.11%): [CHA_RALILC_X] (number), [GIV_LRICSM_X] (no colour indication), [GIV_LRPBLB_X] (no BCT), [OF_LLLL] (different collaborations by influencers, namely Kathleen Lights, Francesca Tolot, Manny MUA and Nikkie Tutorials which do not follow the location name partem); (2) The additions follow a preestablished pattern in the collection or other pattern (i.e. Halloween shades within a specific line which follows another nomenclature) (23, 63.89%): [CHA_RCFTC_X], [CHA_LRCDJLLC_X], [CHA_RALPLMLCPE_X], [CHA_RCSCCL_X], [NARS_PLP_X], [MIL_AMMLC_X], [MIL_KIFNLP_X].

2.3.3. Difficulties and challenges

The data selection and compilation were manually carried out, as colour names are normally presented in dropdown menus on the company's webpage which do not allow for copy paste. This laborious and time-consuming process poses a great difficulty to compile each colour name by hand. It must be pointed out that it could not have been done by saving the webpage in *PDF* through the Ctrl + P command, like in a normal corpus compilation, as the dropdown menu only shows a reduced number of names and not the entirety of the colour range (see Figure 41). Apart from that, the dropdown menu does not allow the option of copying the content through the Ctrl + C and Ctrl + V command either.

Figure 41.

Dropdown menu by the brand Too Faced



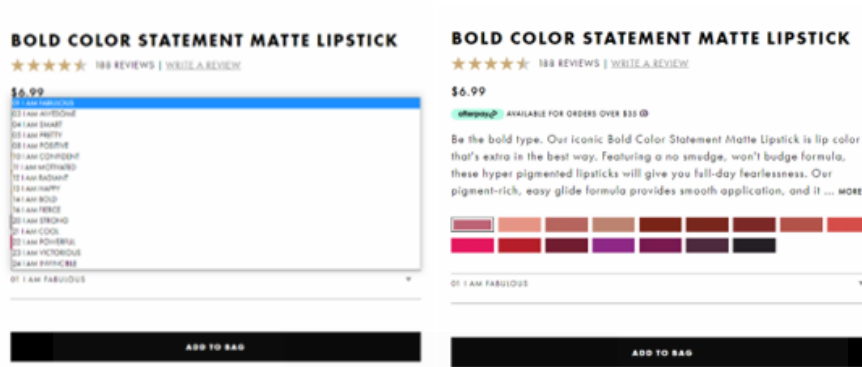
Note. Taken from <https://m.toofaced.eu/es/es/> [Last accessed 13/01/2022].

Likewise, the way companies showcase the colour in the website did not allow for the compilation of the actual hue in the Excel sheet in picture form, as the modes of showcasing the product vary considerably between brands and do not include technical colour information (i.e. hexadecimal numbers). By way of illustration, Milani's webpage has a dropdown menu but only when one clicks does the colour the name appear (see Figure 42), whereas Ofra's includes each colour individually in a specific webpage, even

when all the colours belong to the same collection (see Figure 43). Therefore, the compilation for each brand is different and adapted to the webpage's specificities.

Figure 42.

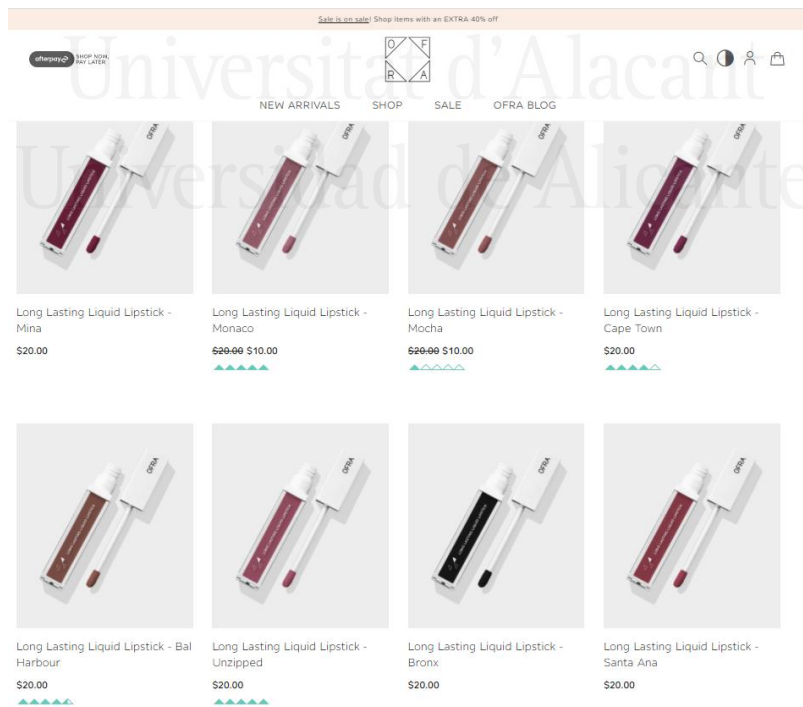
Example of Milani's colour selection presentation



Note. Taken from <https://www.milanicosmetics.com/> [Last accessed 13/01/2022/].

Figure 43.

Example of Ofra's lipstick colour range presentation

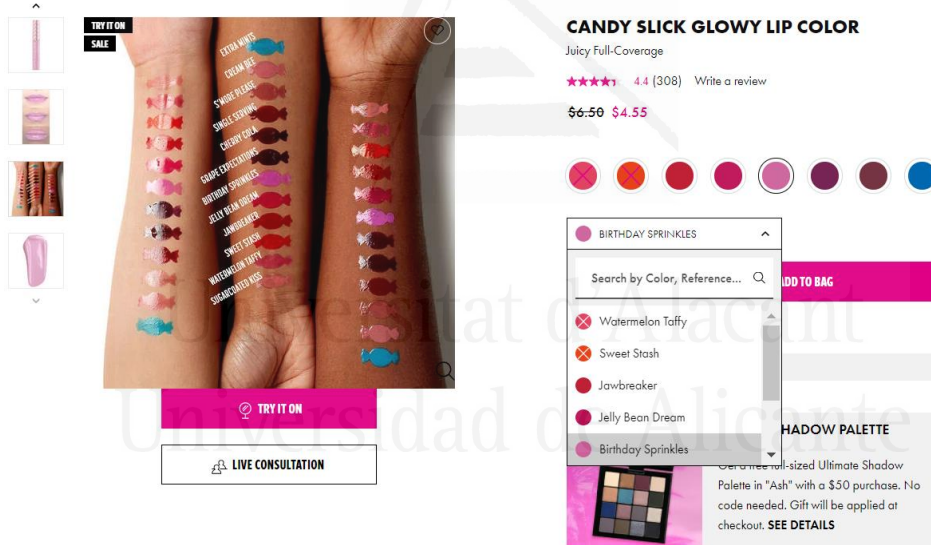


Note. Taken from <https://www.ofracosmetics.com/collections/lips> [Last accessed 13/01/2022/].

In fact, there is a high probability that what is shown on the webpage is only the shades currently in stock. While some companies decide to showcase all the colour range with the out-of-stock shades crossed or in an unclickable option (see Figure 44 for Nyx's out of stock shades in the "Candy Slick Glow Lip Color" collection), others decide to exclude those colours from the list. For that reason, the collections without an alphanumeric nomenclature (i.e. numbers that help you identify whether there are shades missing or not) were double checked online with pictures of the entire range, which normally are provided by the company but also created by beauty content creators. This allowed that those entire collections were gathered regardless of their availability on the webpage at the moment of the sample compilation.

Figure 44.

Nyx's CSGLC colour collection presentation



Note. Taken from <https://www.nyxcosmetics.com/> [Last accessed 13/01/2022].

During this double-checking process, it became apparent that certain brands, namely, Nyx, purposely market their hues without an alphanumeric number when they actually have it. It is only present in the product (i.e. bottom label), as it is the alphanumeric code for the manufacturing company. Nevertheless, the company actively does not include it. This can be seen in Figure 39 and 40 above, where Nyx's webpage showcases the shade *Toulouse* [NYX_SMLC_38] without a numeric reference, but the product's label includes a code (e.g. *SMLC38*). It must be pointed out that the limited space available for names

in labels forces for the maximisation of persuasiveness in the least amount of space (see Bruthiaux, 2000). The entirety of the companies' lipstick collections in the sample was gathered from January to March of 2017 (see Appendix II). New colour additions to already existing ranges, as well as new collections, are not accounted for from that period onwards. Lelwica Buttaccio's (2017, para. 23) article covers make-up artists' opinions and among them, it is mentioned the fact that high-end brands "tend to have a better range of classic colors for customers. While they may showcase a certain collection each season, they aren't solely focused on trends". That is, their permanent ranges are classic and timeless, with the occasional addition of a few seasonal collections, whereas drugstore cosmetic companies tend to add more ranges based on current trends (e.g. *unicorn trend*, *horoscope trend*, *metallic trend*, *glitter trend*) to appeal to the newness and are more open to discontinuing whole collections when these feel obsolete or overused.

Lastly, some of the name parts of these products —the product line name and product name to be exact— have changed over the years. The evidence of this name changing can be clearly seen in the case of Givenchy's "Le Rouge Lipstick" which was described as "Le Rouge. Intense Color, Sensuously Mat Lipstick" whereas currently it is called "Le Rouge Lipstick" and described as "Luminous Matte High Coverage". Therefore, the product line name is the same (e.g. *Le Rouge Lipstick*), but the information surrounding the generic name has varied. Notwithstanding that, the colour names from the hues remained the same.

3. DATA ANALYSIS AND DISCUSSION

Our objective is to describe lipstick colour names and their descriptions if any, in three ways: (1) in a general way, identifying the parts that constitute a lipstick colour name (Section 3.1), (2) as part of a collection, with or without nomenclatures (Section 3.2) and (3) individually, from a lexico-semantic perspective and paying attention to their transparency or lack thereof (Section 3.3).

3.1. The elements of cosmetic colour names

This section is devoted to the analysis of the different parts that constitute a colour name. Section 2.4 introduced the tripartite name by Tuna and Freitas (2015, p. 136), consisting of (1) brand name, (2) product line, also referred to as range or collection in this thesis, and (3) product name or function. However, our focus is on colour names and their description, if any. Thus, this dissertation adds (4) colour names and (5) descriptions to the constituent parts in cosmetic products already presented by Tunas and Freitas (2015).

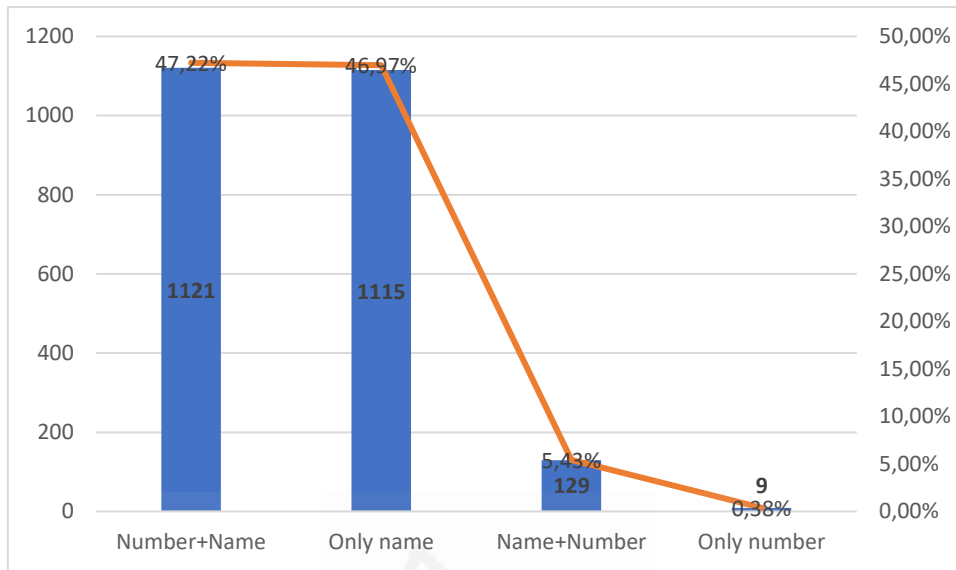
Consequently, this study covers three aspects dealing with the general presentation of lipstick names in the sample—as opposed to section 3.2 and 3.3 which focus on these names in groups (i.e. collections) and individually, respectively—.Namely, whether or not (1) a numeric notation is included in lipstick colour names, that is, their similitude to other standardised colour systems and whether or not this numeric notation follows a specific pattern; (2) if a description of the colour is provided; and (3) the degree of lipstick colour name repetitions within brand.

3.1.1. Names following standardised systems

The cosmetic colour names found in the sample have different parts that resemble the standardised colour systems explained in Section 5.2. The lipstick colour names are composed of only a number (9, 0.38%), only a name (1115, 46.97%) or a combination of both (1250, 52.63%), by means of a number and a name (1121, 47.22%) or with the number postponed to the name (129, 5.43%) (see Figure 45). The latter pattern only occurs in one of the companies (i.e. BUR), which may be regarded as a distinctive trait (see Table 28). It must be pointed out that the name can be any type of word (i.e. adjective, noun, adverb, or others), as we shall see in Section 3. In general, the tendency in lipstick colour names is to have only a name (1115, 46.97%) or a combination of a number and a name (1121, 47.22%).

Figure 45.

Lip product names following standardised systems



On the whole, the majority of colour names (1250, 52.63%) contain a numeric reference, either prior or postponed to the name, that works as a colour ID and further supports the identification of the product. As mentioned earlier, only one brand includes the number in a postponed position. By inverting the position of the number, a certain level of distinctiveness is achieved and, therefore, this could be considered a trait within the brand to distinguish themselves from the rest. Hence, the majority of colour names present similarities with standardized colour systems such as RAL and Pantone, although these are particular to each brand and not unified, universal nor general (and sometimes even contradictory within brand, with collections where there is a mixture of alphanumeric names and names without numeric notation).

Table 28.

Name elements in brands

Brands	Name + No.	No. + Name	Only name	Only no.	Total
CHA	-	237 (97.93%)	3 (1.24%)	2 (0.83%)	242
GIV	-	130 (100%)	-	-	130
BUR	129 (100%)	-	-	-	129
DIOR	-	162 (97.01%)	-	5 (2.99%)	167
OFRA	-	13 (11.21%)	103 (88.79%)	-	116
NARS	-	-	231 (99.57%)	1 (0.43%)	232
TF	-	-	180 (99.45%)	1 (0.55%)	181

BB	-	-	120 (100%)	-	120
NYX	-	-	469 (100%)	-	469
MIL	-	198 (99%)	2 (1%)	-	200
KIKO	-	282 (100%)	-	-	282
CAT	-	99 (93.40%)	7 (6.60%)	-	106
Total	129 (5.43%)	1121 (47.22%)	1115 (46.97%)	9 (0.38%)	2374 (100%)

As Table 28 demonstrates, brands are often consistent with the use one of the aforementioned types (e.g. “name + number”, “number + name”, *only name*)⁸². Nonetheless, some companies within the sample tend to mix types (e.g. *Chanel, Ofra, Nars, Too Faced, Milani, Catrice*), although in a very low percentage. Consequently, this indicates that these instances may be exceptions within ranges derived from not being homogeneous in the configuration of those collections, possibly in the addition of new shades.

Out of the total 2374 colour names in the sample, the most prominent type of denomination is “number + name” (1121, 47.20%) closely followed by only a name (1115, 46.97%) without any numeric reference, “name + number” (129, 5.43%) and a reduced and anecdotic percentage of names which are only numbers (9, 0.38%). Numbers functioning as hue names mainly belong to luxury brands like Chanel and Dior (e.g. *Nº 5, Nº 8; 673, 669, 211, 999, 999*) and also to high-end cosmetic brands, such as Nars and Too Faced (e.g. *Nº 54; 1998*). What in a low-end cosmetic brand could be considered or perceived as a careless marketing move, within luxury brands—especially Chanel that also identifies perfume in such a way—, this marketing strategy could be seen as elegant and sophisticated. Numbers are devoid from connotations, except in those cases, such as Chanel *Nº 5*, where the number itself has gathered importance and meanings of exquisiteness and sophistication over the years, from the homonymous perfume. Conversely, it must be pointed out that there are certain cosmetic brands outside those compiled in our sample that rely solely on numbers to name their colours (e.g. *3ina*)⁸³, although these instances seem anecdotal when compared to the vast majority that includes

⁸² The presentation in all the lipstick colour names including a number was kept as in the original webpage. Some numbers are introduced by the abbreviation *Nº*, others separate de number from the name with a hyphen, among others.

⁸³ The Spanish Brand *3ina* (pronounced “mina”) name their colour selection with numbers, not only in lip products but also in their coloured eye products (i.e. eyeshadows, eye pencils, and others).

names, with or without numeric references. The second most prominent type of colour name is only name⁸⁴ (1115, 46.97%). These results contradict Wyler's (2007, p. 120) morphological pattern of numeric notation plus the name in cosmetic colour terminology. We assume that this morphological pattern may be present within the company but not used in marketing contexts due to their lack in meaning. Therefore, we refer to these as "only name" when sold online without any numeric reference, although the product may include a number internally (i.e. manufacturers) or even in the product label (see Figure 40).

The alphanumeric terminology (i.e. combination of letters and numbers), present in the sample and in the cosmetic industry as a whole, is a particularly helpful denomination technique with a two-fold identificatory purpose: (1) internal identification (i.e. brand and factory), these names normally identify the myriad of colours available through numbers within the production process, as it is easier and quicker than a full name; (2) external identification (i.e. consumer), these numeric denominations assist in the search engine while looking in webpages and; (3) furthermore, in some ranges, this number means that colours are arranged in a gradient manner, from lightest to darkest (primarily, in foundations).

The colour names containing numeric references (1250, 52.65%) in our sample are organised in the following way:

- (1) **One by one** (403, 32.24%): that is, ordered one by one, like in, for example [KIKO_WMVLL_X], with colour names like *01 Silky Sand*, *02 Rose Dreams*, *03 Think Orchid*, *04 Touch Of Coral*, *05 Enjoy The Red* and *06 Sweet Paprika*.
- (2) **In twos** (99, 7.92%): Chanel is the only brand in the sample that numbers the lipstick colour names following this numeric pattern. Some examples are *410 - Corail Naturel*, *412 - Orange Explosif*, *414 - Tender Rose*, *416 - Teasing Pink*, *418 - Rouge Captivant* and *420 - Burning Berry* [CHA_RCLBHLACSC_X].
- (3) **In tens** (99, 7.92%): this numeric pattern, with examples *010 Salted Caramel*, *'20 Rosie's Peony*, *030 Breaking Red*, *040 My Pink's Poppin'*, *050 It's Wine O'clock*,

⁸⁴ Although the entirety of the elements (i.e. number and name) comprise the lipstick colour name, with "name" we refer to the linguistic elements besides the number. These are mainly nouns and adjectives, but there are instances of other word classes.

060 Deep Sea Navy, 070 Purple Reign and 080 Lavender Pop [CAT_PPLL_X] is only carried out by Catrice.

(4) **Scattered** (649, 51.92%): the majority of numbers seem to be assigned to a lipstick colour name with no apparent rhyme or reason. This happens in luxury brands in particular, especially in Dior and Chanel. For instance, 762 - *Heart Beat*, 738 - *Amuse-Bouuche*, 806 - *Rose Tentation*, 794 - *Poppea*, 172 - *Tendresse*, among others belong to the same collection [CHA_RCGMG_X]. Additionally, some exceptions by Ofra are also gathered here. Although Ofra’s lipsticks usually follow an “only name” pattern, thirteen (2%) are preceded by a number with a hashtag (e.g. #07 *Petal*, #08 *Beached*, #101 *Sonoma*, #102 *Champagne Ice*, #103 *Tango*, #108 *Lucky*, #109 *Toffee*, #201 *Say*, #202 *Park Ave*, #204 *Paradise*, #205 *Party*, #206 *Haze*, #207 *Shh* [OF_LSK_X]). The reasons for this switch to alphanumeric terminology are unknown. These shades are not collaborations and belong to a main permanent collection named following the “only name” pattern. In the same vein, there are two occurrences where the alphanumeric number is composed of “number + name + number” (e.g. 000 *Ultra Light 47* [DIOR_RDUR_1], 111 *Ultra Night 47* [DIOR_RDUR_26]). In our view, this denomination might be confusing due to the double numeric reference.

Therefore, more than half of alphanumeric names follow no pattern and this random number scheme is of little help when considering the shade both as part of a collection and individually.

Table 29.

Alphanumeric terminology found in the sample

Brands	One by one	In twos	In tens	Scattered	Total
CHA	-	99 (41.47%)	-	138 (58.23%)	237
GIV	41 (31.54%)	-	-	89 (68.46%)	130
DIOR	-	-	-	162 (100%)	162
BUR				130 (100%)	130
OFRA	-	-	-	13 (100%)	13
MIL	80 (40.40%)	-	-	118 (59.60%)	198
KIKO	282 (100%)	-	-	-	282
CAT	-	-	99(100%)	-	99
Total	403 (32.24%)	99 (7.92%)	99 (7.92%)	649 (51.92%)	1250

It must be borne in mind that the majority of the brands that decide to have a scattered numeric notation are luxury brands (see Table 29). The entire colour selection of Dior and the majority of Givenchy and Chanel present this random numeric notation. Ofra, the only high-end brand with numeric names, has only a reduced number of shades with a hashtag and a number (13, 12.26%). This could be considered an exception as it is not the pattern normally followed within this company in the rest of names (93, 87.74%). Finally, in reference to drugstore brands, over a quarter of Milani's colours follow a scattered numeration. The tendency in that particular brand is to number colours one by one (80, 40.40%) or in no order whatsoever (118, 59.60%).

Burberry, the only brand in the sample that follows a “name plus numeric notation” pattern, does not follow any particular order in that numeric notation and the numbers seem randomly assigned, as shown in Table 30:

Table 30.

Scattered numeric notation in Burberry

Collection	Numeric notation
Burberry Kisses	1, 5, 9, 17, 21, 25, 29, 33, 37, 41, 45, 49, 53, 57, 61, 65, 69, 73, 77, 81, 85, 89, 93, 101, 105, 109, 113, 120
Liquid Lip Velvet	1, 5, 9, 17, 21, 25, 29, 33, 37, 41, 45, 49, 53, 57
Lip Velvet	401, 402, 403, 405, 406, 407, 408, 409, 411, 412, 413, 417, 418, 419, 421, 424, 425, 426, 428, 429, 433, 434, 437, 439
Lip Velvet Crush	10, 16, 25, 40, 49, 52, 58, 65, 70, 77, 85, 94
Burberry Full Kisses	500, 501, 505, 509, 513, 517, 521, 525, 529, 533, 537, 541, 545, 549, 553
Burberry Kisses Sheer	205, 209, 213, 221, 225, 229, 233, 237, 214, 245, 249, 253, 257, 265, 269, 277, 289, 293, 301, 305, 309
Burberry Kisses Gloss	37, 41, 53, 61, 65, 69, 77, 81, 85, 59, 93, 97, 101, 109, 113

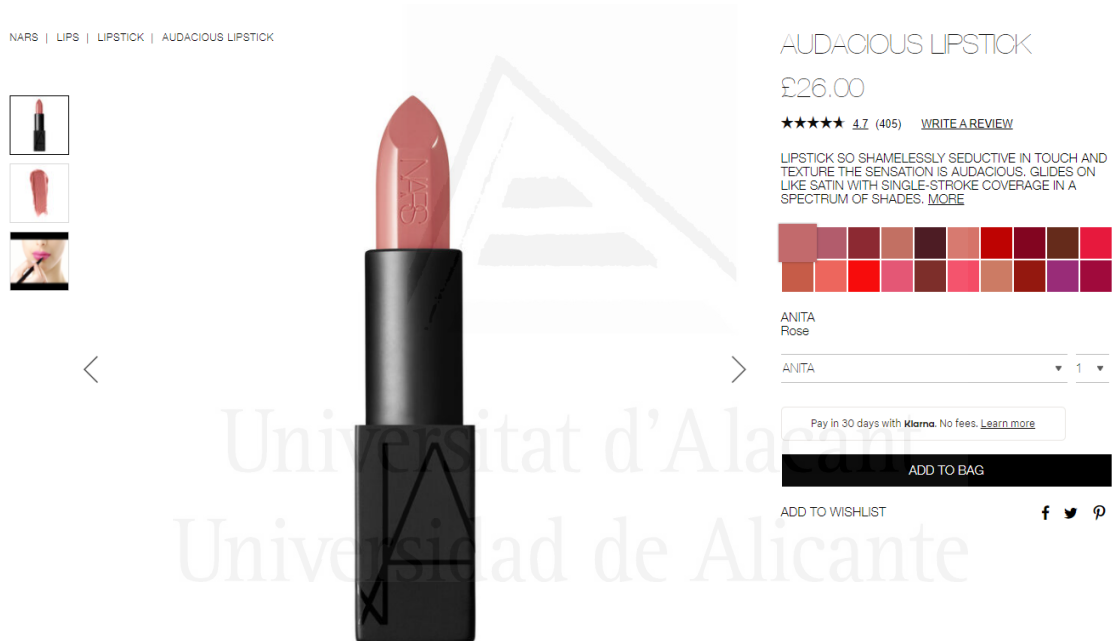
These results evidence the importance of denominations as colour references in coloured cosmetic products. Numbers as colour names are a minority in this sample, possibly because these are both devoid from connotations and colour denotation.

3.1.2. Colour name descriptions in the cosmetic industry

In this analysis, a description is understood as an additional explanation to the colour name given (see *Cruella* in Figure 6, described as *passionate scarlet red*, or *Anita* in Figure 46 with *rose* as description). Therefore, although a colour name like *Copper* [OF_LGS_6] is descriptive enough in terms of hue (i.e. transparent), sometimes an additional description is provided (e.g. in this case, *sheer shimmering rosy copper*), further describing the particularities of that coloured product, such as finish or formula, amongst others.

Figure 46.

Colour descriptions in Nars



Note. Taken from <https://www.narscosmetics.com/> [Last accessed 13/01/2022].

Out of a total 2374 colour expressions in the sample, 1341 colour terms (56.49%) do not provide a description of the actual colour of the lip product, whereas less than half (1033, 43.51%) does include it (see Table 31). This would not be a problem if the names were semantically transparent, that is, either BCTs or MCTs where the “entity stands for the entity’s colour” (Casson, 1994). Nevertheless, 1241 (52.27%) of the sample is not colour-wise semantically intelligible (see Section 3.3.2).

Table 31.*Transparency and descriptions in colour names*

	With descriptions			Without descriptions			Total
	Transparent	Non-transparent	Total	Transparent	Non-transparent	Total	
CHA	-	-	-	71	171	242	242
GIV	-	-	-	127	3	130	130
BUR	-	-	-	128	1	129	129
DIOR	33	57	90	10	67	77	167
OFRA	36	80	116	-	-	-	116
NARS	27	191	218	2	12	14	232
TF	-	0	0	71	110	181	181
BB	94	26	120	0	0	0	120
NYX	104	317	421	0	48	48	469
MIL	35	33	68	28	104	132	200
KIKO	-	-	-	282	-	282	282
CAT	-	-	-	85	21	106	106
Total	329, 31.85%	704, 68.15%	1033, 43.51%	804, 59.96%	537, 40.04%	1341, 56.49%	2374 100 %

On the one hand, most of the names which include a description (1033, 43.51%) are not transparent (704, 68.15%). This only makes sense, as names such as *Kate*, *Milan* or *Brave*, which belong to obscure semantic fields (see Section 3.3.2), do not help form an idea of the colour in the consumer's head. The rest of colours including descriptions (329, 31.85%) are semantically transparent as concerns colour denotation, but the company decides to further inform the consumer of colour specificities (i.e. finish, undertone, and others). For instance, *Caramel* [OF_LSK_30] and *Berry* [NYX_FML_4] are further described as *coppery shimmer* or *berry red with white & gold pearl*, respectively (see Table 32).

On the other hand, 1341 colour names (56.49%) do not include a description from which 537 (40.04%) colour names are non-transparent. For instance, *Pluto*, *Apollo*, *Heredes*, *Rea*, *Calisto* or *Metis*, are just a few of the names in the "Extra Creamy Rounds Lipstick" collection [NYX_ECRL_X] where the name is obscure as regards colour and no colour information (i.e. description) is provided by the company. The remaining undescribed

colours (804, 59.96%), although transparent semantically (e.g. *Burgundy*) do not specify beyond that denomination.

Table 32.

Transparency examples

Colour name	Transparency	Description		Code
<i>Berry</i>	Yes	Yes	berry red with white & gold pearl	NYX_FML_4
<i>Brilliant</i>	No	Yes	rosy nude	NYX_LOLLL_5
<i>107 Magenta</i>	Yes	No	-	KIKO_CL_7
<i>Bridezilla</i>	No	No	-	TF_PK_5

Six brands out of the twelve in the sample (i.e. *Chanel, Givenchy, Burberry, Too Faced, Kiko* and *Catrice*) do not describe their colours, whereas two out of twelve (16.67%) (i.e. *Ofra* and *Bite Beauty*) describe all their colours. Apart from that, *Dior, Nars, Milani*, and *Nyx* (4, 33.33%) display a mixture of described and undescribed collections as well as collections with some shades described and undescribed. That is the case of the collection in [DIOR_DAUG_X] shown in Table 33.

Table 33.

Mixture of described and undescribed shades

Colour name	Description	Code
<i>004 Tiara</i>	-	DIOR_DAUG_1
<i>013 Mise En Dior</i>	-	DIOR_DAUG_2
<i>211</i>	-	DIOR_DAUG_3
<i>267 So Real</i>	-	DIOR_DAUG_4
<i>363 Nude</i>	yellow-pink cream	DIOR_DAUG_5
<i>453 Sideral</i>	-	DIOR_DAUG_6
<i>465 Shock</i>	blue-pink sparkle	DIOR_DAUG_7
<i>553 Princess</i>	light pink with purple undertones	DIOR_DAUG_8
<i>629 Mirrored</i>	nude-tan sparkle	DIOR_DAUG_9
<i>643 Everdior</i>	coral with golden sparkle	DIOR_DAUG_10
<i>649 Nova</i>	-	DIOR_DAUG_11
<i>653 Sequins</i>	-	DIOR_DAUG_12
<i>656 Cosmic</i>	coral with blue iridescent shimmer	DIOR_DAUG_13
<i>669</i>	-	DIOR_DAUG_14
<i>673</i>	-	DIOR_DAUG_15

676 <i>Cruise</i>	fuchsia translucent pure shine	DIOR_DAUG_16
686 <i>Fancy</i>	magenta sparkle	DIOR_DAUG_17
765 <i>Ultradior</i>	hot pink with red undertones	DIOR_DAUG_18
785 <i>Diorama</i>	mauve sparkle	DIOR_DAUG_19

As mentioned elsewhere, the products' colour is present in the webpage via picture(s) that may help to solve the problems that obscure colour terminology usually pose. Regardless of the ubiquity of the product's colour, a description of the shade seems convenient to further explain certain colour details and specificities (e.g. *lightness*, *saturation* and others). This is especially useful in a market where online sales are incrementing exponentially, especially after the Covid crisis (see Sedlmayr, n.d.). It must be borne in mind that these descriptions are only available on webpages and not in the actual packaging of the product which only displays the name given to the colour. Hence the importance of choosing colour names having into account the brand image to project and considering the advantages and disadvantages of selecting transparent names or highly evocative terminology that lacks colour semanticity.

3.1.2.1. Colour names without description

As already mentioned, more than half of the colour names are left undescribed (1341, 56.49%). It is essential to know whether or not those undescribed colour terms are semantically transparent to ascertain if this description these colour names are lacking is actually necessary.

From the 1341 (56.46%) colour names without a description, more than half (804, 59.66%) are semantically transparent (e.g. *07 Magenta*, *07 Pink Magnolia*, *07 Watermelon*) and could function on their own, whereas around 40% of lipstick colour names (537, 40.04%) are non-transparent and, therefore, would take advantage of some sort of disambiguation (e.g. *Clueless*, *Bridezilla*) in case the product colour is not visible. All the lipstick colour names without description are indicated with a hyphen in the following tables.

Table 34.*Transparency of the colour names without description*

Brands	Without description				Total
	Transparent		Non-transparent		
	No.	%	No.	%	No.
CHA	71	29.34%	171	70.66%	242
GIV	127	97.69%	3	2.31%	130
BUR	128	99.22%	1	0.78%	129
DIOR	10	12.99%	67	87.01%	77
OFRA	-	-	-	-	-
NARS	2	14.29%	12	85.71%	14
TF	71	39.23%	110	60.77%	181
BB	-	-	-	-	-
NYX	-	-	48	-	48
MIL	28	21.21%	104	78.79%	132
KIKO	282	100 %	-	-	282
CAT	85	80.19%	21	19.81%	106
Total	804	59.96%	537	40.04%	1341

Thus, examples like the entire collection by [NYX_ECRL_X] with forty-eight colour names devoted to names of gods and goddesses (e.g. *Gala, Heredes, Poseidon, Calisto, Rea, Eros, Alecto, Pluto, Athena, Hestia, Thalia, Protus, Clio*, and many more) are not provided with any descriptive assistance beyond the colour recreation online. It must be pointed out that this representation might be insufficient in some cases due to the differences in colour modes of appearance or mode of presentation (see Section 4). A similar collection [CHA_RCUHLC_X] dedicated to the friends of Coco Chanel has honorary shades like *442 Dimitri, 440 Arthur, 438 Suzanne, 436 Maggy*, among others, with no description of the lipstick colour.

In sum, roughly 40% of the shades (537, 40.04%) which are not described are considered non-transparent. Given the context of this industry, we feel these specifications might be useful for the consumer for several reasons: (1) sometimes colour ranges in collections are very similar (i.e. collections made of only peach shades or red shades) making it difficult to discern the differences among them; (2) there is not always the chance to swatch the product in-store to see the real shade; and, therefore, (3) in a pandemic context where online shopping is becoming the norm, we consider some colour assistance (i.e.

description) would be convenient. In addition, colour representation might not be completely accurate (Section 4 and modes of representation), therefore, non-transparent terminology would take advantage of some sort of disambiguation beyond the picture representation online.

3.1.2.2. Colour names with description

In the sample, 1033 out of 2374 colour names (43.51%) are accompanied by an online description. The majority are non-transparent denominations (704, 68.15%) which require a description to disambiguate the hue (e.g. *Anna, dusty mauve* [NARS_AL_2]; *Belize, pink mauve with flecks of gold* [NARS_LG_2]⁸⁵). The rest of described lipstick colour names (329, 31.85%) are semantically transparent but include a description to further specify colour features like undertone (e.g. *Gazpacho, true blue-red*), lightness (e.g. *Truffle, deep brown*), temperature (e.g. *01 Champagne, shimmering warm nude*) and saturation (e.g. *Persimmon, intense red-orange*).

Table 35.

Transparency of described colour terms

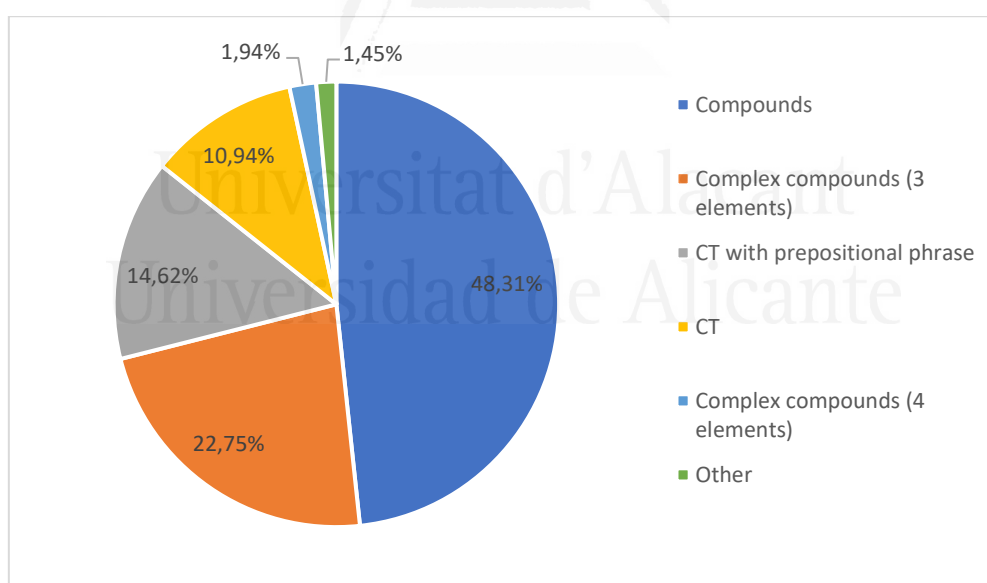
Brand	With description				Total No.
	Transparent		Non-transparent		
	No.	%	No.	%	
CHA	-	-	-	-	-
GIV	-	-	-	-	-
BUR	-	-	-	-	-
DIOR	33	36.67%	57	63.33%	90
OFRA	36	31.03%	80	68.97%	116
NARS	27	12.39%	191	87.61%	218
TF	-	-	-	-	-
BB	94	78.33%	26	21.67%	120
NYX	104	24.70%	317	75.30%	421
MIL	35	51.47%	33	48.53%	68
KIKO	-	-	-	-	-
CAT	-	-	-	-	-
Total	329	31.85%	704	68.15%	1033

⁸⁵ Colour names are always in italics and capitalised, whereas descriptions are always in italics and lower case.

Overall, the types of descriptions offered vary in terms of specificity, going from a mere BCTs to more descriptive complex compounds followed by prepositional phrases. The most prevalent type of description is a compound with two elements (499, 48.31%), this means that almost half of the descriptions are compounds like *deep aubergine*, *crimson red* or *pink lilac*. Complex compounds of three elements (235, 22.75%) (e.g. *bright coral pink*, *pale warm nude*, *bright orange red*) are the second most common type of description, followed by colour terms (either monolexemic or compounds) accompanied by a prepositional phrase (151, 14.62%) (e.g. *dark cherry with brown*, *red with pink undertone*, *cool pale pink with a hint of sheen*) and basic and secondary colour terms (113, 10.94 %). Lastly, there are a few cases of complex compounds with four elements (20, 1.94%) (e.g. *deep metallic forest green*, *light neutral nude-pink*) and other cases (15, 1.45%) (see Figure 47). These are further explained below in order, from most to less frequent.

Figure 47.

Types of colour descriptions



3.1.2.2.1. Compound adjectives as descriptions

As mentioned above, the majority of descriptions for lipstick colour names are colour compounds of two elements (499, 48.31%). It must be stressed that these names could have perfectly been the name of the lipstick product, especially if non-transparent. However, the brands selected for our sample, or rather their marketing teams, decided for

a more connotative name while describing its characteristics somewhere else (i.e. webpage).

Table 36.

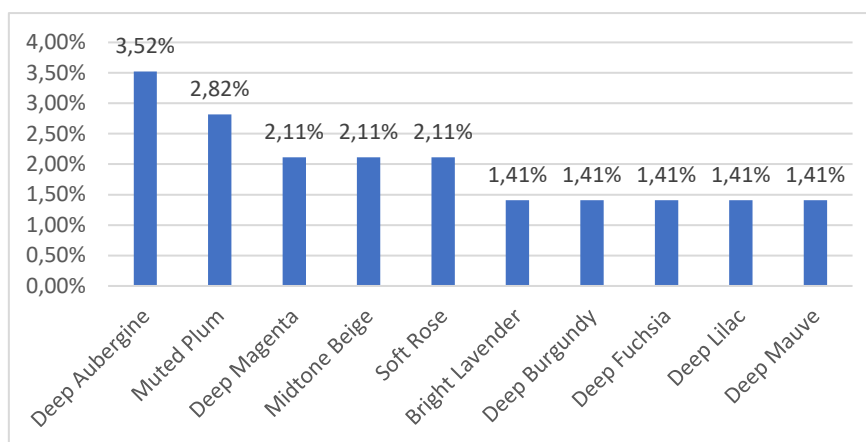
Main compound patterns in lipstick colour descriptions

Pattern	No.	%	Example
MOD+MCT	142	28.46%	<i>deep aubergine</i>
MCT+BCT	101	20.24%	<i>crimson red</i>
MOD+BCT	88	17.64%	<i>soft pink</i>
MCT+MCT	56	11.22%	<i>beige nude</i>
BCT+MCT	43	8.62%	<i>pink lilac</i>
DMCT+BCT	30	6.01%	<i>peachy nude</i>
DBCT+MCT	10	2 %	<i>pinky coral</i>
BCT+BCT	10	2%	<i>orange red</i>
DMCT+BCT	9	1.80%	<i>rosy red</i>
DBCT+BCT	8	1.60%	<i>reddish brown</i>
MCT+FN	2	0.40%	<i>magenta sparkle</i>
Total	499	100%	

The most prevalent description is a compound made of a **modified MCT** (142, 28.46%), especially by adjectives referring to saturation and lightness like *deep* and *rich*, which reinforce the fact that the product is pigmented when opposed to *light* or *sheer*. The most common description is *deep aubergine*, with 5 occurrences, *muted plum* with 4, *deep magenta*, *midtone beige* and *soft rose* with 3 occurrences. Other cases occur twice in our sample, such as in the case of *deep mauve*, *bright lavender*, *deep burgundy*, *deep fuchsia*, *deep lilac*, amongst others (see Figure 48).

Figure 48.

Most prevalent modified MCTs in descriptions



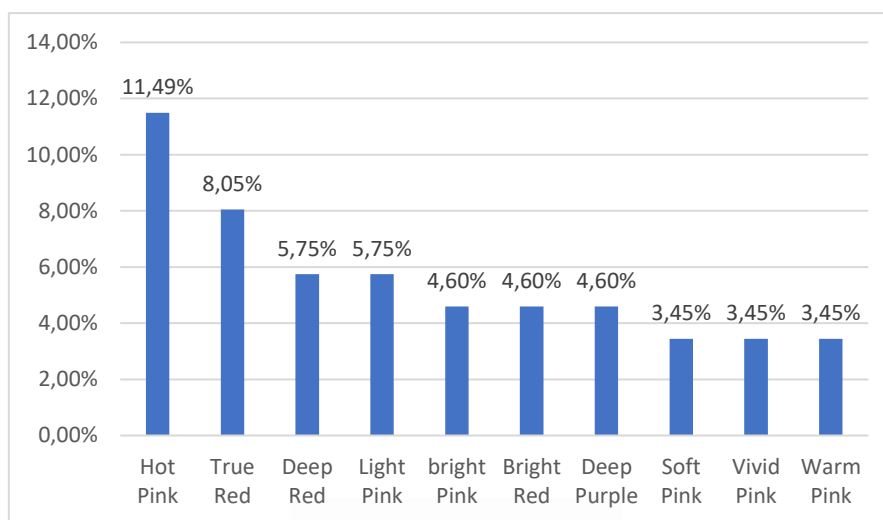
Apart from the most prevalent modifiers featured in Figure 48, other adjectives like *neutral, metallic, holographic fresh, shimmering, neon, medium, electric, intense, hot, cool, radiant* or *matte* are used, among others. The entire selection can be found in Appendix III.

The following most common lipstick description within the sample is the **MCT+BCT** compound (101, 20.24%). In these particular cases, the majority are specifications of macro-category hues (e.g. *brick red, poppy red, chocolate brown, crimson red, strawberry red, cardinal red, eggplant purple*) referencing a focal point within the BCT (i.e a type of red within the macro-category *red*). The rest could be considered mixed hues, that is, if we were to reduce the modifying MCT to a BCT, those would not match: *rose brown* (pink brown), *cinnamon pink* (brown pink) or *navy black* (blue black). Thus, instances of mixed hues like *beige pink* or *rose brown*, indicate that the pink is mixed yellow and the brown is mixed with pink, correspondingly. The case of *nude brown* is interesting as nude is generally considered a light tone in the fashion industry (see Gurrieri & Drenten, 2021) and not any skin colour.

Modified BCTs are the next most used descriptions in the sample (88, 17.64%). The modifiers included in this section are adjectives referring to saturation, lightness, prototypicality and temperature. The most widespread example is *hot pink* (11, 11.63%), followed by *true red* (7, 8.05%), *deep red, light pink* and *deep purple* (4, 4.60%), *soft pink, vivid pink* and *warm pink* (3, 3.45%) (see Figure 49).

Figure 49.

BCTs modified by colour-related adjectives in descriptions



A surprising modification in the sample is *clean*, which is similar to other modifications in regard to prototypicality, like *pure* or *true*. Thus, *clean* is used to refer to the unmixed pigment, as opposed to *pastel* (mixed with white), *cool* (blue undertone) or *warm* (red undertone). Other adjectives modifying BCTs in descriptions are *classic*, *cool*, *electric*, *holographic*, *muted*, *neutral pure*, *rich* and *shocking* (see Appendix III).

- MCT+MCT

In this case, there are 56 occurrences (11.22%) of combinations of “denominal words where the noun-stem implies characteristic colour of an object” (Anishchanka, 2007, pp. 383-384). Some are similar in hue and reinforce the evocative power and focal point when offering not one but two MCTs, like in the case of *wine berry*, *nude sand*, *lavender mauve* or *oxblood burgundy*. Other compounds are mixed hues where two different shades are combined (e.g. *rose gold*, *chocolate mauve*, *berry rose*, *chestnut rose*, *coral nude*, *lilac beige*).

- BCT+MCT

There are 43 instances (8.62%) of the compound “BCT+MCT” type, and the most frequent is *pink coral* (5, 11.63%), closely followed by *red plum* (4, 9.30%), *pink beige* (3, 6.98%), *black cherry*, *black violet*, *pink lilac*, *pink mauve*, *pink nude* and *red currant* (2, 4.65%) and *brown terracotta*, *red terracotta*, *blue violet*, *red raspberry*, *red crimson*,

red chestnut, purple orchid, purple mauve, pink taupe, pink sherbet, pink rose, pink guava, pink flamingo, pink cantaloupe, orange bronze, orange beige, gray taupe and brown mauve and black raspberry (1, 2.33%).

- **DMCT+MCT**

Thirty occurrences (6.01%) are compounds where the modifier is a derived MCT and the Head is an MCT. The first element in the compound is mainly created by means of the suffix *-y*: *dusty mauve* (x8), *dusty rose* (x5), *peachy nude* (x3), and one occurrence of *coppery shimmer, creamy butterscotch, dusty lavender, dusty navy, peachy coral, rosy coral, rosy nude, smokey plum, spicy peach, vampy berry, vampy burgundy and blushed beige* (see Table 37). To avoid atomising this analysis any further, this section includes a compound adjective (e.g. *peach-toned*) as a modifier in the description *peach-toned nude*, as there is only specification of two colours (e.g. *peach* and *nude*) as opposed to other 3-element compounds, that will be explained later on, where the three elements imply a colour specification, either of hue (e.g. *nude mauve cream*) or any other colour characteristic as saturation (e.g. “sheer” in *sheer dusty rose*).

Table 37.

Colour descriptions made of derived MCT+MCT

Colour name	Description	Code
<i>Whip</i>	blushed beige	BB_ABL_18
<i>Caramel</i>	coppery shimmer	OF_LSK_30
<i>Caramelized</i>	creamy butterscotch	BB_ABL_4
<i>Fearless</i>	dusty lavender	NYX_LOLL_1
<i>Sake</i>	dusty mauve	BB_TAB_27
<i>Xenon</i>	dusty mauve	NARS_VLG_22
<i>Bustier</i>	dusty mauve	NYX_LL_15
<i>Almost Famous</i>	dusty mauve	NYX_PUPL_6
<i>Anna</i>	dusty mauve	NARS_AL_2
<i>Save The Queen</i>	dusty mauve	NARS_PLP_15
<i>Pastille</i>	dusty mauve	BB_MCLC_16
<i>Glacé</i>	dusty mauve	BB_MCLC_12
<i>Wild Spirit</i>	dusty navy	NYX_PUPL_18
<i>Pepper</i>	dusty rose	BB_TAB_22
<i>Cream Bee</i>	dusty rose	NYX_CSGLC_11
<i>Cabaret Show</i>	dusty rose	NYX_LL_24
<i>Lavender & Lace</i>	dusty rose	NYX_SML_14
<i>Dolce Vita</i>	dusty rose	NARS_VMLP_9

<i>Forbidden</i>	peach toned nude	NYX_MLI_23
<i>Munchies</i>	peachy coral	NYX_SCGL_10
<i>Meringue</i>	peachy nude	BB_TAB_19
<i>Amaretto</i>	peachy nude	BB_MCLC_2
<i>Sugarcoated Kissed</i>	peachy nude	NYX_CSGLC_1
<i>555 Ultra Kiss</i>	rosy coral	DIOR_RDUR_4
<i>Brilliant</i>	rosy nude	NYX_LOLLL_5
<i>Eggplant</i>	smokey plum	BB_TAB_8
<i>Praline</i>	spicy peach	BB_TM_18
<i>Catherine</i>	sunny guava	NARS_AL_10
<i>Mina</i>	vampy berry	OF_LLLL_34
<i>Harlem</i>	vampy burgundy	OF_LLLL_7

- DBCT+MCT

Similarly, there are a few cases (10, 2%) of derived BCT+MCT, including *orangey brick*, *reddish brick*, *blackened plum*, *brownish taupe*, *pinky coral*, *pinky vermilion* and *bluish fuchsia*. It must be pointed out that, as in the previous point, only in descriptions of colours (and not in the names of colours in the sample) do we find compounds of the structure “adjective + adjective” where the first element is another “adjective + adjective” compound of the type “BCT + toned” or “BCT + based” (e.g. *blue-toned violet*, *grey toned beige*, *pink based coral*). These compounds descriptions, although made up of three elements (e.g. [*blue-toned*] *violet*) are included in this section as the specification made involves two hues. We made this conscious decision because our interest lies in meaning rather than compound formants, as they could be synonyms of *bluish/bluey*, *greyish* and *pinky/pinkish*.

<i>Cotton Candy</i>	blue-toned violet	[BB_TAB_6]
<i>679 Ultra Loud</i>	bluish fuchsia	[DIOR_RDUR_20]
<i>436 Ultra Trouble</i>	orangey brick	[DIOR_RDUR_12]
<i>641 Ultra Spice</i>	reddish brick	[DIOR_RDUR_14]
<i>Brave</i>	blackened plum	[NYX_LOLLL_4]
<i>Scandalous</i>	brownish taupe	[NYX_LL_13]
<i>Honeymoon</i>	grey toned beige	[NYX_LL_1]
<i>Niagara</i>	pink based coral	[NARS_SL_7]
<i>162 Miss Satin</i>	pinky coral	[DIOR_RDL_1]
<i>442 Impetuous Satin</i>	pinky vermilion	[DIOR_RDL_7]

- **BCT+BCT**

A few coordinate compounds following the pattern “BCT + BCT” (10, 2%) are found as descriptions in the sample: *black purple*, *blue gray*⁸⁶, *brown pink*, *gray purple*, *orange red*, *pink brown*, *pink red*, *red pink*, *orange brown* and *red brown*.

<i>Dahlia</i>	black purple	[NYX_TUL_9]
<i>Ultra Dare</i>	blue gray	[NYX_MLI_40]
<i>Sandy Kiss</i>	brown pink	[NYX_BL_28]
<i>Up The Bass</i>	gray purple	[NYX_MLI_41]
<i>Sweet Stash</i>	orange red	[NYX_CSGLC_3]
<i>Bahama</i>	pink brown	[NARS_VMLP_1]
<i>Karma Kiss</i>	pink red	[NYX_PGL_7]
<i>Rock Star</i>	red pink	[NYX_TUL_22]
<i>Teachers Pet</i>	orange brown	[NYX_PPLLC_10]
<i>11 Elegant</i>	red brown	[MIL_ASMLC_11]

- **DMCT+BCT**

The pattern “derived MCT+MCT” is illustrated below (9, 1.80%): *dusty pink* (x2), *rusty red*, *rosy red*, *plummy-pink*, *peachy pink*, *peachy pink*, *mauvy pink*, *mauvey pink*. As can be seen, there are two different spellings of *mauve* being derived with -y: *mauvey* and *mauvy*.

<i>Montreal</i>	mauvey pink	[NYX_SMLC_43]
<i>04 Plush</i>	mauvy pink	[MIL_ASMLC_4]
<i>West Coast</i>	peachy pink	[NYX_BL_27]
<i>Irish Coffee</i>	peachy pink	[NYX_JLP_2]
<i>Sao Paulo</i>	plummy-pink	[NYX_SMLC_8]
<i>763 Ultra Hype</i>	Rosy red	[DIOR_RDUR_10]
<i>751 Rock'n'metal</i>	rusty red	[DIOR_RDL_16]
<i>587 Ultra Appeal</i>	dusty pink	[DIOR_RDUR_17]
<i>574 Lively Matte</i>	dusty pink	[DIOR_RDL_11]

⁸⁶ Although we used British spelling in this dissertation, the names and descriptions are kept in their original spelling. This happens with *gray* in several occasions.

- **DBCT+BCT**

There are eight instances (1.60%) of “derived BCT+BCT”, as can be seen in below: *blackened purple, brownish pink, reddish brown, reddish black, pinky purple*. It can be noted that both *-ish* and *-y* are the typical suffixes used with BCTs and also *-ed* in the case of *blackened*. Examples such as *yellow toned red, yellow-toned pink* and *red toned pink* are included in this section as the compound adjective “BCT + toned” equals an BCT derived adjective using *-ish* or *-y*, to mention only a few.

<i>Snarky</i>	yellow toned red	[NYX_SCML_7]
<i>Hippie Chic</i>	yellow-toned pink	[NYX_MLI_3]
<i>True Vixen</i>	blackened purple	[NYX_PUPL_17]
<i>625 Mysterious Matte</i>	brownish pink	[DIOR_RDL_13]
<i>Bedtime Flirt</i>	red toned pink	[NYX_LL_8]
<i>Cold Brew</i>	reddish brown	[NYX_SCGL_5]
<i>895 Fob Satin</i>	reddish black	[DIOR_RDL_20]
<i>755 Ultra Daring</i>	pinky purple	[DIOR_RDUR_19]

- **MCT+FN**

There are two cases (0.40%) —namely, *magenta sparkle* (686 *Fancy*, [DIOR_DAUG_17]) and *mauve sparkle* (785 *Diorama*, [DIOR_DAUG_19])— where companies decided to use a noun specifying brightness in a postponed position rather than an adjective modifying the MCT, as in *sparkling magenta* or *sparkling mauve*.

3.1.2.2.2. Complex compound adjectives of three elements as descriptions

From the described colour names, 235 (22.75%) are complex colour compounds with three elements (see Table 38). The six most prominent patterns are explained below and the whole sample can be found in Appendix III.

Table 38.

Complex compound adjectives as descriptions

Pattern	No.	%	Example
MOD+MCT+BCT	58	24.68%	<i>bright coral pink</i>
MOD+MOD+MCT	35	14.89%	<i>pale warm nude</i>
MOD+MOD+BCT	30	12.77%	<i>sheer pale pink</i>

MOD+BCT+BCT	25	10.64%	<i>bright orange red</i>
MOD +BCT+MCT	23	9.79%	<i>bright pink coral</i>
MOD+DMCT+MCT	9	3.83%	<i>neutral peachy nude</i>
MOD+DMCT+BCT	5	2.13%	<i>bright peachy orange</i>
MOD+MCT+FN	5	2.13%	<i>natural berry tint</i>
MOD+MCT+MCT	5	2.13%	<i>muted peach coral</i>
MCT+MCT+BCT	5	2.13%	<i>mocha nude brown</i>
MOD+DBCT+BCT	5	2.13%	<i>bright blue-toned red</i>
MOD+DBCT+MCT	4	1.70%	<i>deep reddish copper</i>
DMCT+MOD+BCT	3	1.28%	<i>mauvy light brown</i>
MCT+BCT+MCT	3	1.28%	<i>mauve pink-nude</i>
BCT+BCT+MCT	2	0.85%	<i>pink brown nude</i>
MOD+MCT+MOD	2	0.85%	<i>warm bronze metallic</i>
DMCT+BCT+MCT	2	0.85%	<i>peachy brown nude</i>
DBCT+BCT+MCT	2	0.85%	<i>reddish brown nude</i>
BCT+BCT+FN	1	0.43%	<i>blue-pink sparkle</i>
BCT+MCT+BCT	1	0.43%	<i>brown spice pink</i>
MOD+BCT+FN	1	0.43%	<i>natural pink tint</i>
DBCT+MOD+BCT	1	0.43%	<i>blue-toned hot pink</i>
DMCT+DBCT+MCT	1	0.43%	<i>dusty brownish plum</i>
MCT+MCT+ FN	1	0.43%	<i>nude-tan sparkle</i>
MCT+MCT+MOD	1	0.43%	<i>rose-gold metallic</i>
MCT+MCT+MCT	1	0.43%	<i>nude mauve cream</i>
MCT+BCT+BCT	1	0.43%	<i>mauve pink-brown</i>
DBCT+MCT+BCT	1	0.43%	<i>blue-toned cranberry red</i>
DMCT+MOD+MCT	1	0.43%	<i>rusty warm nude</i>
MCT+MOD+BCT	1	0.43%	<i>pearl dark brown</i>
Total	235	100%	

The following patterns are the most common in this section. These account for 76.60% of the occurrences:

- (1) The pattern “**MOD+MCT+BCT**” is the most prevalent complex compound description (58, 24.68%). Examples of these are *bright coral pink*, *deep brick red* or *dark nude brown*, amongst others. The left element, which mainly refers to lightness, saturation, prototypicality or temperature aspects, modifies an MCT+BCT compound: like *soft watermelon pink*, *deep sangria purple*, *warm mahogany red*, *deep brick red*, *mid-tone beige pink*, *iridescent seashell pink* or *true ruby red*, to name a few. The suggested bracketing of this type of compound is [MOD [MCT+BCT]].

<i>450 Ultra Lively</i>	bright coral pink	[DIOR_RDUR_2]
<i>Sandman</i>	deep brick red	[NYX_FTL_5]
<i>Never Listen</i>	dark nude brown	[NYX_L&LAIOL_2]
<i>#07 Petal</i>	soft watermelon pink	[OF_LSK_13]
<i>Exotic</i>	warm mahogany red	[NYX_LL_12]
<i>Stockholm</i>	mid-tone beige pink	[NYX_SMLC_2]
<i>Frivolous</i>	iridescent seashell pink	[NARS_VGLP_5]

- (2) Double modifications in MCTs, that is, the pattern “**MOD+MOD+MCT**”, (35, 14.89%) is the second most widespread three-element description in our sample. Some examples of this pattern are *pale warm nude*, *sheer metallic raspberry*, *muted deep plum*, among others. In this case, the suggested bracketing of this type of compound is [MOD [MOD+MCT]].

<i>Cheekies</i>	pale warm nude	[NYX_LL_16]
<i>Shrinagar</i>	sheer metallic raspberry	[NARS_SL_10]
<i>Bang Bang</i>	muted deep plum	[NYX_STFCLO_4]

- (3) Similarly, a double modification in BCT (31, 13.19%), that is, the pattern **MOD+MOD+BCT**, intensifies the informativeness of the finishes and undertones of the BCT. For instance, *sheer pale pink*, *shimmering true red*, *deep neon purple* or *medium warm brown* follow this structure. The suggested bracketing for these compounds is [MOD [MOD+BCT]].

<i>Pink Panther</i>	sheer pale pink	[OF_LGS_13]
<i>Pop Life</i>	shimmering true red	[NARS_VMLP_20]
<i>Amethyst</i>	deep neon purple	[NYX_LSCL_10]
<i>Berlin</i>	medium warm brown	[NYX_SMLC_23]

- (4) Modified coordinate BCT+BCT compounds (pattern “**MOD+BCT+BCT**”) account for almost 11% of the descriptions (25, 10.64%). Examples such as *Bright Orange Red*, *Vibrant Orange-Red*, *True Blue-Red* and *Bright Blue Red* evidence the presence BCT+BCT compounds with and without hyphen. The suggested bracketing for this pattern is [MOD [BCT+BCT]].

<i>Red Square</i>	bright orange red	[NARS_VMLP_22]
<i>Venice</i>	vibrant orange-red	[OF_LLLL_20]
<i>Gazpacho</i>	true blue-red	[BB_TAB_10]
<i>#202 Park Ave</i>	bright blue red	[OF_LSK_5]

- (5) In the case of compounds following the structure “**MOD+BCT+MCT**” (23, 9.79%), whose suggested bracketing is the following [MOD [BCT+MCT]], include a colour-related adjective referring to the different dimensions of colour (saturation, lightness and others) modifying a BCT+MCT compound.

<i>Valencia</i>	bright pink coral	[NARS_FVLL_10]
<i>Flutter Kisses</i>	soft pink mauve	[NYX_TUL_5]
<i>11 Tropical Shine</i>	shimmering pink nude	[MIL_KIFNLP_11]
<i>863 Ultra feminine</i>	intense red raspberry	[DIOR_RDUR_13]

- (6) Compounds following the structure “**MOD+DMCT+MCT**” (9, 3.83%), whose suggested bracketing is [MOD [DMCT+MCT]], include a colour-related adjective referring to the different dimensions of colour (saturation, lightness and others) modifying a DMCTY+MCT compound.

<i>Dolce Vita</i>	sheer dusty rose	[NARS_SL_5]
<i>Macaroon</i>	deep dusty rose	[BB_TM_14]
<i>Sao Paulo</i>	neutral peachy nude	[OF_LLLL_17]

As mentioned, the previous patterns are the most common, but the remaining 23.40% of occurrences explained below show the wide variety of construction we may find as lipstick colour descriptions.

- (1) **MOD+DMCT+BCT** (5, 2.13%): the suggested bracketing is [MOD [DMCT+BCT]].

<i>San Juan</i>	bright peachy orange	[NYX_SMLC_28]
<i>Foiled Again</i>	bright peachy orange	[NYX_LSCL_14]
<i>Natalie</i>	bright peachy pink	[NARS_AL_32]
<i>Low Rider</i>	bright peachy pink	[NARS_PLP_12]

09 *Idol* cool rosy pink [MIL_ASLLC_9]

- (2) **MOD+MCT+ FN** (5, 2.55%): these shades belong to the lip tint collection called “Dior Addict Lip Tattoo”, and the names of the colours are the exact same ones as the descriptions, except for the preceding number and the word “tint” which are not included. Thus, the inclusion of “tint” reinforces the type of product it is.

761 <i>Natural Cherry</i>	natural cherry tint	[DIOR_LALT_1]
421 <i>Natural Beige</i>	natural beige tint	[DIOR_LALT_2]
451 <i>Natural Coral</i>	natural coral tint	[DIOR_LALT_3]
491 <i>Natural Rosewood</i>	natural rosewood tint	[DIOR_LALT_4]
771 <i>Natural Berry</i>	natural berry tint	[DIOR_LALT_5]

- (3) **MOD+MCT+MCT** (5, 2.13%): this subsection includes descriptions like *metallic rose gold*, *muted peach coral* or *matte nude mauve*, where a compound made of two metonymic colour terms is modified by a colour-related adjective indicating their reflective properties.

<i>Abruzzo</i>	metallic rose gold	[NARS_FVLL_1]
<i>Peach Glow</i>	muted peach coral	[OF_LSK_22]
<i>Catfight</i>	matte nude mauve	[NARS_SML_3]
<i>Mirage</i>	soft peach nude	[NYX_TUL_21]
<i>02 Nude Shimmer</i>	shimmering nude tan	[MIL_KIFNLP_2]

- (4) **MCT+MCT+BCT** (5, 2.13%): As mentioned in Section 5.1, when there are more elements in a compound, we may face the trouble of deciphering the relevance of the elements, that is, the inner bracketing and not the binarity. Thus, in the following cases the bracketing could be [*nude [beige pink]*] or [[*nude beige*] pink].

<i>Buenos Aires</i>	nude beige pink	[NARS_VGLP_2]
<i>Las Olas</i>	amber nude brown	[OF_LLLL_52]
<i>Verona</i>	mocha nude brown	[OF_LLLL_56]
<i>Bal Harbour</i>	mauve nude brown	[OF_LLLL_54]
<i>Laguna Beach</i>	nude strawberry pink	[OF_LLLL_26]

(5) **MOD+DBCT+BCT** (5, 2.13%): the suggested bracketing is [MOD [DBCT+BCT]].

<i>Antwerp</i>	mid-tone yellow-toned pink	[NYX_SMLC_5]
<i>Milan</i>	mid-tone blue-toned pink	[NYX_SMLC_11]
<i>Summer Breeze</i>	clean blue-toned pink	[NYX_MLI_6]
<i>Perfect Red</i>	bright blue-toned red	[NYX_MLI_10]
<i>Pale Pink</i>	light blue-toned pink	[NYX_MLI_4]

(6) **MOD+DBCT+MCT** (4, 1.70%): the suggested bracketing is [MOD [DBCT+MCT]].

<i>Bella</i>	deep reddish copper	[NYX_LSMM_2]
<i>You're No Good</i>	dark reddish fuchsia	[NARS_PLP_25]
<i>Chill Pink</i>	sheer pinky peach	[OF_LGS_2]
<i>04 Luminoso</i>	shimmering pinky coral	[MIL_KIFNLP_4]

(7) **DMCT+MOD+BCT** (3, 1.28%): the suggested bracketing is [DMCT [MOD+BCT]].

<i>Breakup</i>	mauvy light brown	[NYX_PGL_3]
<i>Flat White</i>	creamy pale pink	[BB_FPLG_5]
<i>Léché</i>	dusty pale pink	[BB_MCLC_13]

(8) **MCT+BCT+MCT** (3, 1.25%): the suggested bracketing is [MCT [BCT+MCT]].

<i>Charmed</i>	mauve pink-nude	[OF_LLLL_64]
<i>Lace Detail</i>	nude pink beige	[NYX_LL_3]
<i>Madrid</i>	wine red pearl	[NYX_SMMLC_11]

(9) **BCT+BCT+MCT** (2, 0.85%): the suggested bracketing is [BCT+BCT [MCT]] or [BCT [BCT+MCT] in the case of *pink brown nude*.

<i>02 Luxe</i>	pink brow nude	[MIL_ASMLC_2]
<i>363 Nude</i>	yellow-pink cream	[DIOR_DAUG_5]

(10) **MOD+MCT+MOD** (2, 0.85%): the suggested bracketing is [[MOD+MCT]MOD].

<i>Sophisticated</i>	warm nude medium	[NYX_PUPL_20]
<i>Solano</i>	warm bronze metallic	[OF_LLLL_18]

(11) **DMCT+BCT+MCT** (2, 0.85%): the suggested bracketing is [DMCT [BCT+MCT]].

<i>Aries</i>	peachy pink nude	[OF_LLLL_65]
<i>San Francisco</i>	peachy brown nude	[NYX_SMLC_40]

(12) **DBCT+BCT+MCT** (2, 0.85%): the suggested bracketing is [DBCT [BCT+MCT]].

<i>Seduction</i>	reddish brown nude	[NYX_LL_17]
<i>Havana</i>	blue toned purple pearl	[NYX_SMMLC_5]

The remaining patterns with only one occurrence each can be found in the summary table (Table 38).

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3.1.2.2.3. *Colour terms with prepositional phrase as descriptions*

There are cases in the descriptions found in the sample where, instead of creating compounds with lots of elements, some of the information is delivered through prepositional phrases using *with*, avoiding recursion and making it easier for the reader to comprehend (151, 14.62%). Thus, all the occurrences including a prepositional phrase are gathered here (see Table 39). Some examples are *deep pink with yellow undertone*, *bright purple with purple shimmer* or *hot pink with blue undertone*, among many others. See Appendix II to check all the examples within the different types presented in Table 39.

Table 39.

Prepositional phrases in descriptions introduced by “with”

Pattern	No.	%	Examples
MOD+MCT with	32	21.19%	<i>dark cherry with brown</i>
MOD+BCT with	31	20.53%	<i>metallic white with pink shimmer</i>
BCT with	16	10.60%	<i>red with pink undertone,</i>
MCT with	15	9.93%	<i>nude with yellow undertone</i>
MCT+BCT with	11	7.28%	<i>sapphire blue with a metallic finish</i>
MOD+MOD+BCT with	7	4.64%	<i>cool pale pink with a hint of sheen</i>
MOD+MCT+BCT with	6	3.97%	<i>neon coral pink with a hint of sheen</i>
MCT+MCT with	5	3.31%	<i>fuchsia rose with gold shimmer</i>
DMCT+MCT with	4	2.65%	<i>corally copper with sheen</i>
DMCT+BCT with	4	2.65%	<i>peachy pink with golden shimmer</i>
MOD+MOD+MCT with	3	1.99%	<i>deep metallic rose with silver shimmer</i>
BCT+MCT with	3	1.99%	<i>pink peach with blue undertone</i>
MOD+DMCT+BCT with	2	1.32%	<i>sheer peachy pink with golden shimmer</i>
MOD+MCT+MCT with	2	1.32%	<i>true mauve-nude with cool undertones</i>
DBCT+MCT with	1	0.66%	<i>deep reddish plum with blue undertone</i>
MOD+DMCT+MCT with	1	0.66%	<i>warm rosy-peach with a metallic finish</i>
MOD+BCT+BCT+MOD with	1	0.66%	<i>vibrant pink-purple duo-chrome with a blue undertone and metallic finish</i>
BCT+MOD with	1	0.66%	<i>white holographic with iridescent pink reflect</i>
MOD with	1	0.66%	<i>clear with gold pearl</i>
DMCT+MOD+BCT with	1	0.66%	<i>icy cool pink with a metallic finish</i>
MOD+BCT+MCT with	1	0.66%	<i>soft pink pearl with blue undertone</i>
MCT+BCT+BCT with	1	0.66%	<i>mauve-pink brown with shimmer</i>
MOD+BCT+BCT with	1	0.66%	<i>deep pink red with blue undertone</i>
MCT+MOD+MOD+MCT+BCT	1	0.66%	<i>oxblood rich medium-dark burgundy red</i>
Total	151	100%	

3.1.2.2.4. Basic and metonymic terms as descriptions

In a much less prolific way, both BCTs and MCTs also occur as descriptions (113, 10.94%). The reason behind this might be that both BCTs, and specially, MCTs are typically used as lipstick colour names. Thus, the descriptions ought to be more informative of the particularities of the colour, either combining with colour-related adjectives or with other colour terms, as explained in the previous pages. MCTs are the majority (81, 71.68 %), while only thirty descriptions are BCTs (26.55%) (see Table 40).

Concerning BCTs as descriptions, in some cases, this information is felt as necessary because the lipstick name is an adjective describing the finish of the shade, but not the hue. For instance, *999 Matte* and *10 Satin* are both described as *red* or *000 Ultra Light 47* and *Scandalous Metal* as *white* and *brown*, respectively. Other more evocative lipstick colour names with the objective of selling a story rather than hinting colour, like *Ride Orr Die*, *Biker Babe* or *Boys Tears*, are described as *brown* and *red*, respectively. These connotation-filled lipstick colour names benefit the most from this description.

Table 40.

BCTs as descriptions

Colour name	Description	Code
<i>Alien</i>	black	NYX_LSCL_24
<i>Orange County</i>	orange	NYX_LSCL_5
<i>111 Ultra Night 47</i>	black	DIOR_RDUR_26
<i>908 Black Matte</i>	black	DIOR_RDL_22
<i>Paint It Black</i>	black	NARS_PLP_13
<i>Chambord</i>	black	NYX_MLII_12
<i>515 Scandalous Metal</i>	brown	DIOR_RDL_8
<i>Ride Or Die</i>	brown	NYX_L&LAIOL_3
<i>Haze</i>	gray	NYX_MLI_34
<i>545 Ultra Mad</i>	orange	DIOR_RDUR_5
<i>01 Sweet Nectar</i>	orange	MIL_CSL_1
<i>Crushing Hard</i>	orange	NYX_PPLLC_14
<i>Foxy Love</i>	orange	NYX_PGL_5
<i>658 Extreme Matte</i>	orange	DIOR_RDL_14
<i>Bonfire</i>	orange	NYX_BL_24
<i>Orange Blossom</i>	orange	NYX_MLII_2
<i>375 Spicy Metal</i>	pink	DIOR_RDL_5
<i>03 Fancy</i>	pink	MIL_ASMLC_3
<i>Cyberpop</i>	purple	NYX_SML_16
<i>34 Violet Volt</i>	purple	MIL_CSL_25
<i>999 Matte</i>	red	DIOR_RDL_23
<i>10 Satin</i>	red	MIL_ASMLC_10
<i>Biker Babe</i>	red	NYX_L&LAIOL_4
<i>999 Ultra Dior</i>	red	DIOR_RDUR_11
<i>Boys Tears</i>	red	NYX_PPLLC_13
<i>Jawbreaker</i>	red	NYX_CSGLC_4
<i>Blanc</i>	white	BB_MCLC_5
<i>000 Ultra Light 47</i>	white	DIOR_RDUR_1
<i>Coconut</i>	white	NYX_MLII_11
<i>Citron</i>	yellow	NYX_MLII_7

From the 81 occurrences (71.68%) of MCTs as descriptions, *fuchsia* is the most frequent one (8, 9.88%), closely followed by *berry* and *burgundy* (6, 7.41%), *mauve* (5, 6.17%) and *magenta* and *plum* (4, 4.94%). A list of the lipstick colour names that are described by some of these MCTs is provided below as an example. In addition, we may also find other MCTs as descriptions, like *beige*, *coral*, *garnet bordeaux*, *chestnut*, *geranium*, *lavender*, *oxblood*, *peach* and *raspberry*, to name a few. Appendix III includes all the occurrences of MCTs as descriptions.

(1) Fuchsia (8, 9.88%):

<i>Fizzy Berries</i>	[NYX_PGL_9]
<i>BBY</i>	[NYX_PPLLC_15]
<i>Serpent</i>	[NYX_SCML_5]
<i>Give It Up</i>	[NARS_PLP_7]
<i>Danceteria</i>	[NARS_VLG_4]
<i>Addis Ababa</i>	[NYX_SMLC_7]
<i>Baecation</i>	[NYX_STFCLO_5]
<i>Sweet Tooth</i>	[NYX_SML_11]

(2) Berry (6, 7.41%):

<i>Pop Quiz</i>	[NYX_PPLLC_6]
<i>206 Berry</i>	[DIOR_DALGTTM_3]
<i>006 Berry</i>	[DIOR_DALM_3]
<i>Girl, Bye</i>	[NYX_SML_10]
<i>You Got Issues</i>	[NYX_L&LAIOL_7]
<i>21 Sangria</i>	[MIL_CSL_17]

(3) Burgundy (6, 7.41%):

<i>Biker Babe</i>	[NYX_LSMM_7]
<i>Cherry Cola</i>	[NYX_CSGLC_8]
<i>Under My Thumb</i>	[NARS_PLP_20]
<i>Dangerous</i>	[NYX_SCML_12]
<i>Prank Call</i>	[NYX_PPLLC_9]
<i>Palais Royal</i>	[NARS_SLP_10]

As can be gathered from the examples, these descriptions could have been the actual name of the lipstick colour name in those obscure denominations, like *Prank Call* or *Baecation*, which do not elicit any colour.

Additionally, there are also two instances of a modifier working alone (e.g. *clear*, for the shade names *Clean Cut* [NARS_ALB_2] and *royal* for the shade *Violet* [NYX_MLII_5]) as only description (1.77%) for the product.

3.1.2.2.5. Complex compound adjectives of four elements as description

There are only 20 occurrences (7, 35%) of highly descriptive compounds with four elements that specify colour (e.g. [*matte [warm [brick red]]*]). The most prevalent pattern is a double modifier prior an MCT+BCT compound (MOD+MOD+MCT+BCT), as seen in Table 41.

Table 41.

Highly descriptive colour descriptions

Colour name	Description	Code
<i>Shanghai Express</i>	matte warm brick red	NARS_SML_13
<i>Golden Rose</i>	sheer shimmering baby pink	OF_LGS_10
<i>Spicy</i>	sheer shimmering brick red	OF_LGS_14
<i>Truffle</i>	sheer shimmering nude brown	OF_LGS_15
<i>Risque</i>	deep metallic forest green	NYX_WL_9
<i>Nude Potion</i>	light neutral nude-pink	OF_LLLL_61
<i>Tanganyika</i>	sheer neutral plum brown	NARS_SL_11
<i>Ibiza</i>	matte deep rose pink	NYX_SMLC_17

The rest of combinations involving the description of colour with 4 descriptors are varied and distributed as follows:

- (1) **MOD+MOD+MCT+MCT** (4, 20%): the suggested bracketing in this case would be [MOD [MOD [MCT+MCT]].

<i>02 Flashing Light</i>	holographic deep rose gold	[MIL_HLLT_2]
<i>Trans Siberian</i>	matte rich ruby rose	[NARS_SML_14]
<i>Natural</i>	sheer shimmering peach nude	[OF_LGS_8]
<i>Orchid</i>	sheer shimmering violet lavender	[OF_LGS_12]

- (2) **MOD+MOD+BCT+BCT** (3, 15%): the suggested bracketing in this case is [MOD [MOD [BCT+BCT]]:

<i>Scarlet Empress</i>	matte rich blue red	[NARS_SML_11]
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<i>Jungle Red</i>	satin vivid blue red	[NARS_SML_7]
<i>Heatwave</i>	matte bright orange-red	[NARS_SML_6]

(3) **MOD+MOD+MOD+MCT** (1, 5%): the suggested bracketing in this case is [MOD [MOD [MOD+MCT]:

<i>Bordeaux</i>	opaque shimmering deep plum	[OF_LGS_4]
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(4) **MOD+MOD+MOD+BCT** (1, 5%): the suggested bracketing in this case is [MOD [MOD [MCT+BCT]:

<i>Golden Rose</i>	sheer shimmering baby pink	[OF_LGS_10]
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(5) **MOD+MOD+DMCT+MCT** (1, 5%): the suggested bracketing in this case is [MOD [MOD [DMCT+MCT]:

<i>Copper</i>	sheer shimmering rosy copper	[OF_LGS_6]
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(6) **MCT+MOD+MOD+FN** (1, 5%): the suggested bracketing in this case is [MOD [MOD [MOD+FN]:

<i>676 Cruise</i>	fuchsia translucent pure shine	[DIOR_DAUG_16]
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(7) **MCT+MCT+MOD+MCT** (1, 5%): the suggested bracketing in this case is [MCT+MCT] [MOD+MCT]:

<i>Cava</i>	lilac beige warm mauve	[BB_MCLC_8]
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(8) **MOD+MOD+BCT+MCT** (1, 5%): the suggested bracketing in this case is [MOD [MOD [BCT+MCT]:

<i>Pigalle</i>	matte neutral pink chocolate	[NARS_SML_9]
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As final remarks, these descriptions (with the exceptions of the longer more descriptive constructions, which would not fit in the label of the product) could have been the actual name of the colour. Nevertheless, these colours are named after suggestive concepts that, more often than not, require disambiguation. This underpins Lindstedt and Nilsson (2014)

remarks on creative names for product variants being important in respect to purchase intention.

3.1.2.2.6. Other

A reduced number of descriptions (15, 1.45%) do not fit the previous types and, as a consequence, are subsumed here. Among them there are lengthy sentences (e.g. *triple-chrome that reflects green, gold and red pigments with a metallic finish* [OF_LLLL_29]) and other constructions that can be found in Appendix III.

3.1.3. In-brand colour name repetitions

The nature lipstick colour name repetition within brands is varied and resorted to due to different reasons⁸⁷. On the one hand, a well-known and iconic colour name is repeated in different ranges (e.g. *Orgasm* in Nars or *Pirate* in Chanel) due to the fact that the hue is identificatory of the brand and, therefore, it is replicated in other finishes, so the colour name is maintained. Thus, the range name provides with the necessary differentiation: *Orgasm* may be found in the “Satin Lipstick” collection [NARS_SL_8] and the “Afterglow Lip Balm” collection [NARS_ALB_1]. In this way, the *Orgasm* hue, a peachy pink shade, is created in different finishes, yet the hue remains the same. This iconic and eye-catching shade name identifies the brand, as it is a recreation of the postcoital flush in the cheeks. This hue was initially created as a blush, and then extended to many different products (see Lin, 2019; Gould, 2021). In fact, François Nars, the company founder, declares that he first created the name and then the colour (Lin, 2019, para 1), therefore, hinting towards the shocking value of the name being the most important facet of the product.

On the other hand, some brands repeat colour names whose definitions change dramatically. This is the case of Nyx, where the same colour name indicates completely different hues in different collections. This happens because the names selected are opaque semantically, as will be further developed in Section 3.3.2. Consequently, the

⁸⁷ The analysis was carried out without taking into account the numeric references and only the repetitions of names for the colour names.

examples below showcase how shade names like *Rome*, *Confident* or *Free Spirit* are different colours even though they share the same lipstick name (See Appendix IV).

(1) *Rome*

- medium nude with red undertone [NYX_SMLC_32]
- rosy brown with gold pearl [NYX_SMMLC_9]

(2) *Confident*

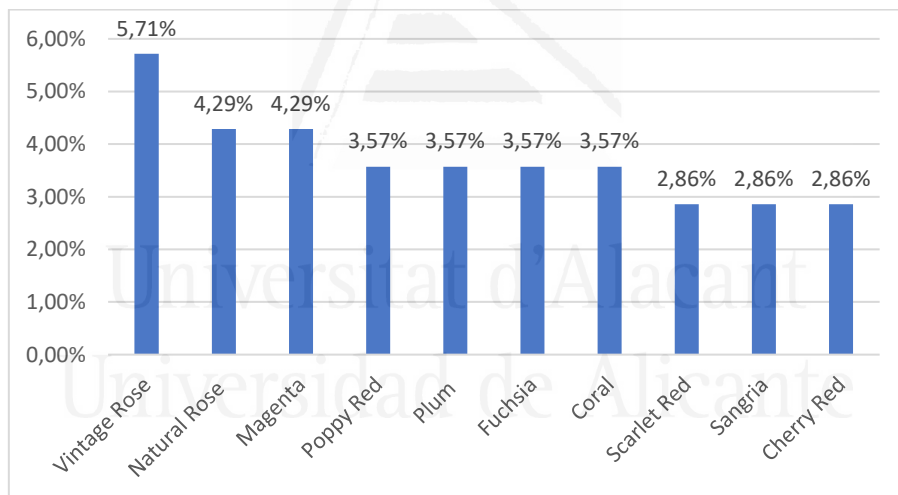
- muted plum [NYX_LL_14]
- pale nude [NYX_LOLLL_6]

(3) *Free Spirit*

- medium nude with pink [NYX_SML_4]
- clean orange [NYX_TUL_18]

Figure 50.

Ten most repeated names in Kiko Milano



In the same vein, some undescribed lipstick names are repeated in the same brand (See Appendix V). This can be seen clearly in the case of Kiko Milano, whose colour range is highly repeated (see Table 42). For instance, lipstick colour names like *Vintage Rose* (8, 5.71%), *Natural Rose* (6, 4.29%), *Magenta* (6, 4.29%), *Poppy Red* (5, 3.57%), *Plum* (5, 3.57%), *Fuchsia* (5, 3.57%), *Coral* (4, 2.86%), *Scarlet Red* (4, 2.86%), *Sangria* (4, 2.86%) and *Cherry Red* (4, 2.86%) are just few of them (See Figure 50). Images of the eight cases of repetition of *Vintage Rose* can be seen in Appendix IV which evidence some variations in hue. Given the extremely competitive cosmetic market and the

differences found in hue, some alternative colour names could have been selected in order to increase the verbal image distinctiveness of the company.

Table 42.

Degree of in-brand colour name repetition

Brands	Name+No.	No.+Name	Only name	Only No.	Total	In-brand rep.	Total
CHA	-	4	-	-	4	1.65%	242
GIV	-	4	-	-	4	3.08%	130
BUR	50	-	-	-	50	38.76%	129
DIOR	-	19	-	-	19	11.38%	167
OFRA	-	-	6	-	6	5.17%	116
NARS	-	-	6	-	6	2.59%	232
TF	-	-	11	-	11	6.08%	181
BB	-	-	13	-	13	10.83%	120
NYX	-	-	40	-	40	8.53%	469
MIL	-	2	-	-	2	1.00%	200
KIKO	-	140	-	-	140	49.65%	282
CAT	-	-	-	-	-	-	106
Total	50 (38.76%)	169 (15.08%)	76 (6.82%)	-	295	12.43%	2374

In sum, although a 12.43% of the sample is repeated, stark differences can be observed between the brands' degree of reoccurrence in lipstick colour names. Some companies repeat almost half of their selection available, like Kiko Milano (140, 49.65%) or Burberry (50, 38.76%), whereas others do not repeat (e.g. Catrice) or only in a very small percentage (particularly Milani, Nars, Chanel, Givenchy and Ofra). Name reiteration can be justified namely, to reinforce the brand's uniqueness through the reiteration of an identity-boosting colour name. Nevertheless, there are also reasons to deter companies from doing it, such as to appeal to the consumer by means of newness through lipstick colour names. The full table with all the name repetitions present in each brand can be found in Appendix III.

3.1.4. Partial conclusions

In conclusion, the majority of lipstick colour names in the sample are composed of either a number and a name (1121, 47.22%) or only a name (1115, 46.97%), which contradicts

Wyler's (2007) assertion that each colour name in cosmetics is accompanied by a numeric notation. Nevertheless, we only consider the names with which these colours are marketed online. In this way, a numeric referent might be present internally but is not used in marketing contexts due to their lack in meaning. We could draw similarities with standardised colour organisations (see Section 4.1) in the sense that the majority of lipstick colour names (1250, 52.63%) include a numeric referent necessary to identify the colour within brand (e.g. *007 Raspberry* [DIOR_DALM_4]). However, these numbers are not descriptive of colorimetric characteristics (like in NCS, Pantone or Munsell) but are given to help from a manufacturing perspective (i.e. shade organisation). Additionally, these numeric references do not normally follow an apparent rhyme or season in the majority of cases (649, 51.92%) and, if organised in collections, they are mainly ordered one by one (403, 32.24%), in twos (99, 7.92%) or in tens (99, 7.92%). It must be pointed out that Burberry exudes distinctiveness in their way of inverting the position of the number, as explained above. Finally, numbers as names (e.g. *669* [DIOR_DAUG_14]) are scarce in the brands selected due to their lack of denotative and connotative meaning in colour names.

With respect to the descriptions consumers might find in these brand's webpages, these depend on how descriptive the company wants to be. While almost half of the sample is described (1033, 43.51%), the majority of colours names (1341, 56.49%) are not aided by a description in their webpage. Given the online context where these descriptions are found, we believe these are convenient to further specify the particularities of the product, especially in obscure lipstick colour names. Even when colour names are transparent some descriptions are provided (329, 31.85%) to further describe the characteristics of the colour or simply to provide a synonym or alternative to the name. Nonetheless, more than half of the sample is not aided by descriptions (1341, 56.49%), from which over 40% of shades are obscure (537, 40.04%) and would definitely profit from this colour disambiguating approach.

After a close analysis of the of types descriptions provided for the colours, the degree of specificity varies from BCTs and MCTs being the only specification (112, 10.84%) to highly descriptive compounds (e.g. *sheer neutral plum brown* for *Tanganyka* [NARS_SL_11]). In some cases that colour disambiguation is needed, as in the case of obscure names like *Ride Or Die* [NYX_L&LAIOL_3] or *Baecation* [NYX_STFCLO_5],

described as being a brown and a fuchsia shade, respectively. There are other cases where this description is a mere specification, as *Consuming Red* [NARS_VMLP_4] being further enclosed as “Bordeaux”, and others where it is unnecessary as it is a mere repetition of the colour name (e.g. *206 Berry* [DIOR_DALGTTM_3] and *006 Berry* [DIOR_DALM_3], both defined as “Berry” and *013 Beige* [DIOR_DALM_8] being described as “Beige”).

The most frequent type of description is by means of compounds (499, 48.31%), being the most typical structures a modified MCT (142, 28.51%) (e.g. *Resort* [NYX_SCGL_4], specified as *deep magenta*); MCT+BCT (101, 20.24%) (e.g. *Alabama* [NYX_MLI_7], defined as *brick red*); modified BCTs (88, 17.64%) (e.g. *07 Desire* [MIL_ASLLC_7] depicted as *deep red*); and MCT+MCT (56, 11.22%) (e.g. *Suck* [NARS_VLG_17] described as *coral rose*), among other constructions.

Descriptions including colour-defining compounds composed of three elements (235, 22.75%) include plenty of patterns (see Table 38), but the most used is modified MCT+BCT (58, 24.68%), with examples such as the shade *06 Passion* [MIL_ASLLC_6] defined as *true ruby red*. Similarly, highly descriptive complex compounds with four elements are even less common (20, 1.94%). A notable example is *Shanghai Express* [NARS_SML_13], specified as *matte warm brick red*. Descriptions including prepositional phrases introduced by *with* account for 151 of the occurrences (14.62%) and other cases (15, 1.45%) do not fit in the previous ones. The fact that the descriptions provided for semantically unintelligible colour names (e.g. *Confident*) follow the pattern of transparent terminology—include BCTs, MCTs and adjectives modifying the different dimension of colours (e.g. *Muted Plum*)—evidences the intentionality behind such oblique denominations. In other words, these descriptions—with the exception of the longer more descriptive constructions, which would not fit in the label of the product—could have been the actual name of the lipstick colour, if they wished it be transparent. Nevertheless, marketers choose suggestive denominations that, more often than not, require disambiguation. This underpins Lindstedt and Nilsson (2014) remarks on creative names for product variants being important in respect to purchase intention.

Roughly 40% of the shades which are not described (537, 40.04%) are considered non-transparent. Given the context of this industry, we feel these specifications might be useful for the consumer for several reasons: (1) sometimes colour ranges in collections

are very similar (i.e. collections made of only peach shades or red shades) making it difficult to discern the differences among them; (2) consumers are not always able to swatch the product in-store to see the real shade; and (3) in a pandemic context where online shopping is becoming the norm, we consider some colour assistance (i.e. description) would be convenient. In fact, colour representation might not be completely accurate (see Section 4 and modes of representation), therefore, non-transparent terminology would take advantage of some sort of disambiguation beyond the picture representation online.

Concerning in-brand colour name repetitions (295, 12.43%), although not very frequent as a whole, certain companies display high levels of in-brand name reiteration (e.g. *Kiko* and *Burberry*), whereas others do not repeat colour names (e.g. *Catrice*). Spare name reoccurrence is expected in acclaimed brands, especially after a particular colour gains recognition, so it is (re)created in different formulas and finishes (e.g. *Orgasm* by *Nars*). Nevertheless, there are other brands where name reiteration exudes, like in *Burberry*, where 38.76% of the colour range is repeated (50 colours) or *Kiko Milano* with 49.65% of the range repeated (140 shades). In-brand repetition may occur for two reasons: they are (1) either iconic shades that consumers love are being replicated in different finishes or (2) the same name is given to different shades, which could lead to internal ambiguity and it is derived from the high unpredictability of some shades, when these could be named in some other way to gain more distinctiveness.

In sum, this is a mere description of the data found in this sample. Other cosmetic companies may use other labelling strategies, hence the need to follow the different trends in as much brands as possible to have an even broader general overlook of the cosmetic industry naming techniques.

3.2. Nominal structure in lip product collections

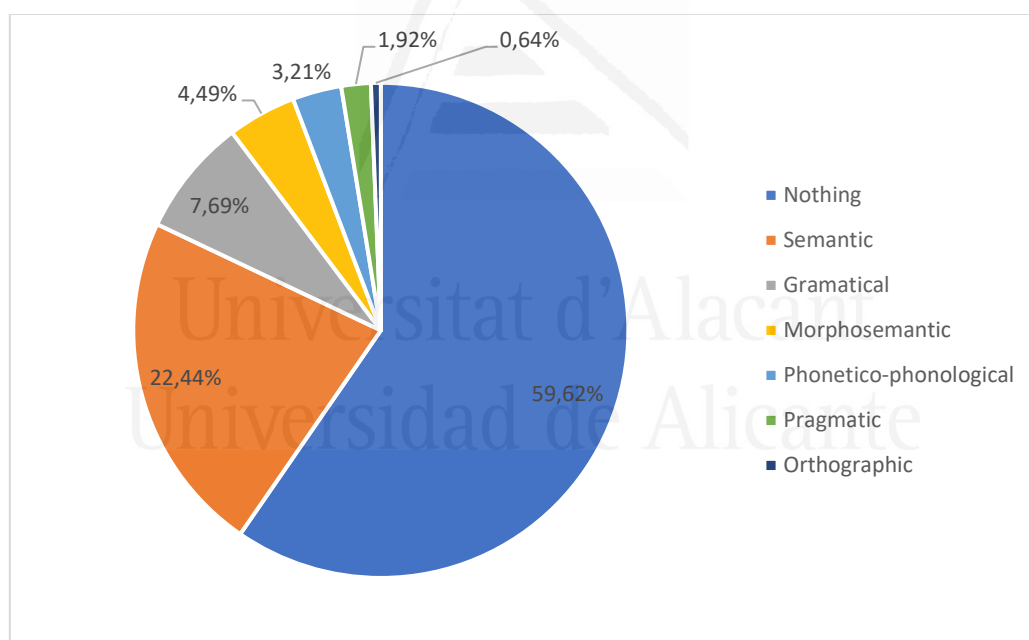
The different nominal architectures presented by Martín (2009) were developed in Section 4.5. A company's nominal architecture (or structure), that is, the relation between all the subproducts of a brand, may be done in different ways. Martín (2009) put forward four (e.g. *syntactic*, *semantic*, *grammatical* and *orthographic*) to be consistently applied. In our case, two new ones are introduced after analysing the sample: morphosyntactic

nomenclature and pragmatic nomenclature. Additionally, due to fuzzy boundaries in Martín's (2007) syntactic and grammatical nomenclatures, they are subsumed and reduced to grammatical nomenclatures to refer to the structure of these names and how they are created.

After the analysis, the different types of nominal structures applied as a cohesive and homogeneous strategy in the collections found within the sample are as follows: the semantic nomenclature is the most used (35, 22.44%), followed by the grammatical (12, 7.69%), the morphosemantic (7, 4.49%), the phonetico-phonological (5, 3.21%), pragmatic nomenclature (5, 1.92%) and the orthographic nomenclature (1, 0.64%). The rest of collections (93, 59.62%) do not use a consistent structure in all their collections.

Figure 51.

Collection structures found in the lipstick sample



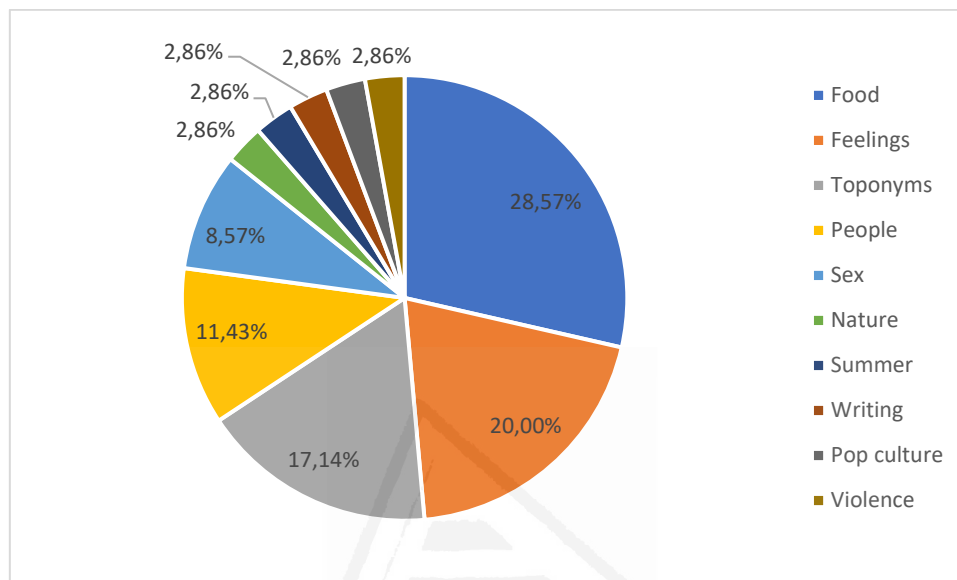
3.2.1. Semantic nomenclature

The vast majority of ranges within our sample follow a semantic nomenclature (35, 22.44%), where all the elements belong to an identifiable associative field with different types of words. The most frequent associative field is food and beverages (10, 28.57%), followed by feelings and characteristics (7, 20%), toponyms (6, 17.14%), people and their

names (4, 11.43%), sex and romance (3, 8.57%), and nature, writing, pop culture, summer and violence with one collection each (1, 2.86%), as shown in Figure 52:

Figure 52.

Themes in semantic nomenclatures in the sample



3.2.1.1. Food and beverages

Food and drinks are very much used as secondary colour terms, as explained in Section 5.2. For that reason, it is only normal that this category is the most prevalent within the semantic nomenclature section (10, 28.57%), especially when considering the reasons behind the election of this topic by advertisers, as mentioned by Merskin (2007, p. 597): “advertisers optimize women’s emotional connections with food, particularly desserts and rich beverages, through lipstick in two ways: (1) by symbolically consuming the forbidden fruit and (2) by transforming oneself into the consumable”. Fruits, vegetables, ingredients, soft drinks and alcoholic beverages tend to lend their names for colours which bear that hue on their outer skin or flesh, among others. Apart from the eminent foodstuffs that have developed a colour sense (e.g. *Maple*, the colour of maple; *Almond*, the delicate pink colour of the almond blossom or a light shade of yellow or yellowish brown; *Persimmon*, the colour of persimmon fruit, yellow to red-orange (OED)), there are unusual ones selected due to their novelty in an intent to surprise the consumer. For instance, alcoholic drinks as names, *Sangria*, *Cava*, *Amaretto*, *Blanc*, *Cognac*, *Sake*,

Brandy, Spritzer, Sorbet, Whiskey, to name a few, and others or exotic foods like, *Kimchi, Mochi* or *Gazpacho*, typical from Japan and Spain, correspondingly, to refer to red shades.

There are several cases where the collection name acts as hypernym and the different hues are hyponyms, like in the “Macaron Lippies” collection [NYX_MLII_X], where *Rose, Orange Blossom, Key Lime, Blue Velvet, Violet, Pistachio, Citron, Earl Grey, Lavender, Black Sesame, Coconut* and *Chambord* are the macaroon flavours selected as names for the colours. In the same vein, the “French Press Lip Gloss” line [BB_FPLG_X] features colours where each name corresponds to a different type of coffee (e.g. *Dirty Chai, Vanilla Latte, Salted Caramel, French Press, Flat White, Black Coffee*). These are clearly themed collections put together following a hyponymous relation with the colour names.

Additionally, apart from vegetables (e.g. *Eggplant*), spices (e.g. *Cayenne*), nuts (e.g. *Almond, Cashew*), fruits (e.g. *fig, Dragonfruit, Watermelon, Cranberry, Litchi, Orange, Papaya*) and sweets (e.g. *Bubble Gum, Candy Cane, Popsicle, Watermelon Taffy*), appealing and mouth-watering dessert names are used as shade names (e.g. *Red Velvet, Tatin, Pink Lady, Soufflé, Biscoti, Blondie, Brioche, Macaroon, Mochi, Praline*), as well as particularly detailed ingredients from desserts (e.g. *Sugar Flower, Cherry On Top, Violet Icing*, among others).

It is worth noting the presence of French (e.g. *Sucre, Framboise, Soufflé, Brioche, Blanc Léch , P che*), Spanish (e.g. *Cava, Gazpacho, Sangria*) Japanese (e.g. *Sake*) and Italian (e.g. *Biscotti, Amaretto*) loanwords due to the origin of these foods and drinks. Thus, the foreignness of the language is taken as an asset to exploit the exquisiteness of the French cuisine and the eye-catching exoticness of the rest of foreign imported terms.

Finally, as part of this semantic nomenclature centred around Food and Beverages, there are instances of cutting techniques (e.g. *Chiffonade*, a cutting technique to cut thin stripes) or cooking processes and methods (e.g. *Whip, Stir, Mix, Infuse, Flamb , Braised, Candied*) as shade names. These are some of the instances where this category is non-transparent. This is dealt with in Section 3.3.2.8 of the analysis.

3.2.1.2. Feelings and characteristics

This nominal domain (7, 20%) is mainly composed of adjectives referring to characteristics attributed to the hues which, in turn, can be transferred to the wearer (e.g.

Stone Cold, Sinful, Fearless, Passionate, Extraordinary, Brave, Brilliant, Confident, Elegant, Classic, Fancy, Revel, Luxe, Lavish, Modern, Impressive, Scandalous, Mischievous, Immortal) or nouns alluding to diverse feelings and emotions (e.g. *Wrath, Excitation, Impulsion, Subversion, Provocation*) that may be transmitted via lipstick application. Additionally, there is a collection devoted to adjectives referring to colour characteristics, to lightness in particular (*Light, Medium, Deep*). More examples and detailed commentary are provided in Section 3.3.2.1 for this semantic category.

3.2.1.3. Toponyms

Place names are often found as colour names in the cosmetic industry. In this case, 6 collections (17.14%) use this topic as binding element to connect semantically all the product variants. From recognisable countries (e.g. *Morocco, Luxembourg*), capital cities (e.g. *London, Madrid, Paris, Amsterdam, Tokyo, Budapest, Buenos Aires, Berlin*), cities (e.g. *Milan*), provinces (e.g. *Valencia*), parks (e.g. *Hyde Park, Biscayne Park*), to generic places like *Rendezvous*. Although the number of collections which focus on geographic denominations is not high, it is a prevalent way of naming shade names (see Section 3.3.2.3).

3.2.1.4. People and their names

There are four collections (11.43%) whose common thread is proper names for people. In particular, the “Rouge Coco Ultra Hydrating Lip Colour” collection [CHA_RCUHLC_X] gathers the names from Coco Chanel’s friends (e.g. *Edith, Marie, Marlene, Carmen, Elise, Marthe*)⁸⁸ and the “Extra Creamy Round Lipstick” [NYX_ECRL_X] names the hues after the names of Greek gods and goddesses (e.g. *Apollo, Hermes, Heredes, Atlas, Helio, Eros, Ulysses, Medusa, Pandora, Hera, Athena*, among others). Finally, both the “Audacious Lipstick” [NARS_AL_X] and the “Wicked Audacious Lipstick” lines [NARS_SAL_X] follow this semantic nomenclature (e.g. *Nancy, Anita, Anna, Audrey*). To see all the examples from this section, check Appendix VI.

⁸⁸ <https://www.chanel.com/si/makeup/p/172442/rouge-coco-ultra-hydrating-lip-colour/> [Last accessed 15/01/2022].

3.2.1.5. Sex and romance

As mentioned previously (Section 6.2.3.3), within the section of feelings and characteristics another more specific one can be identified in the cosmetic industry: a semantic nomenclature concerned with romantic feelings. Three themed collections focus around this topic (3, 8.57%). For instance, the “Lip Lingerie” collection [NYX_LL_X] exudes the idea of romance with nouns (e.g. *Seduction*, *Honeymoon*), some of them referring to lingerie paraphernalia (e.g. *Corset*, *Satin Ribbon*, *Lace Detail*, *Ruffle Trim*, *Bustier*, *Cheekies*) and other general adjectives (e.g. *Confident*, *Exotic*). Additionally, both the “Amore Shine Liquid Lip Color” [MIL_ASLLC_X] and “Amore Matte Lip Crème” [MIL_AMLC_X] lines could belong to the category of feelings and characteristics. Notwithstanding that, these collections are focused on love, as the collection name suggests, with both adjectives (e.g. *Loved*, *Adorable*, *Gorgeous*, *Pretty*, *Spicy*, *Fabulous*, among others), verbs (e.g. *Covet*, *Cherish*) and nouns like terms of endearment (e.g. *Sweetie*, *Babe*, *Sweetheart*, *Amore*, *Sugar*, *Honey*, *Dearest*) or feelings that enamoured lovers might experience (e.g. *Allure*, *Attraction*, *Addiction*, *Seduction*). Thus, these collections have been inspired and created in relation to romance, thing that has determined the types of names the colours have received.

3.2.1.6. Summer

Only one collection (2.86%), “The Butter Lipstick” collection [NYX_BL_X], showcases a broad and varied terminology connected with the idea of summer, with terms which individually might belong to various of the already mentioned categories, but all conjoined in a collection give the idea of a perfect summer. For instance, different food items (e.g. *Ripe Berry*, *Summer Fruits*, *Snowcone*, *Fruit Punch*, *Root Beer Float*, *Smoremellow*), diverse events and festivities (e.g. *Bonfire*, *Staycation*, *Beach BBQ*, *Midnight Swim*, *Block Party*), very specific times of the day (e.g. *Hot Nights*, *Moonlit Night*), weather related terms (e.g. *Thunderstorm*, *Afternoon Heat*, *Heat Wave*, *Scorching Sun*), clothing (e.g. *Pink Bikini*), geographic locations (e.g. *West Coast*) and even some random objects which, in this particular array, make sense as belonging to the semantic category of summer (e.g. *Boardwalk*, *Lifeguard*).

3.2.1.7. Pop culture

The semantic category devoted to pop culture is broad, with the potential to allude to different cultural creations, like films, tv series, music videos, paintings and songs, amongst others, as shall be seen in Section 3.3.2.5. In this particular collection (1, 2.86%), the names for colours are related to classic rock songs from the 60s up to the 90s and early 2000s, whose titles and lyrics serve as hue names. For example, Nars utilise song names (e.g. *American Woman*, *Get Up Sand Up*), lyrics (e.g. *Spin Me*) and also take advantage of colour terms within these names: *Like My Fire* [NARS_PLP_13] for a fire-colour or *Paint It Black* [NARS_PLP_16] for a black shade (see Figure 53). Table 43 includes all the examples pertaining to this specific collection whose colour names are inspired by rock music.

Figure 53.

Example of semantic nomenclature after song titles



Note. Taken from <https://www.narscosmetics.com/> [Last accessed 13/01/2022].

Table 43.

Nars' colour names inspired by song names

Song name/Colour name	Artist(s)	Code
<i>American Woman</i>	Lenny Kravitz (1999)	NARS_PLP_4
<i>Call Me</i>	Blondie (1980)	NARS_PLP_5
<i>Don't Stop</i>	Fleetwood Mac (1981)	NARS_PLP_6
<i>Done It Again</i>	Grace Jones (1981)	NARS_PLP_7
<i>Get It On</i>	T. Rex (1971)	NARS_PLP_8
<i>Get Up Stand Up</i>	Bob Marley (1975)	NARS_PLP_9
<i>Give It Up</i>	KC and the Sunshine Band (1982)	NARS_PLP_10
<i>Just Push Play</i>	Aerosmith (2001)	NARS_PLP_11
<i>Just What I Needed</i>	The Cars (1978)	NARS_PLP_12
<i>Light My Fire</i>	The Doors (1967)	NARS_PLP_13

<i>London Calling</i>	The Clash (1979)	NARS_PLP_14
<i>Low Rider</i>	War (1975)	NARS_PLP_15
<i>Paint It Black</i>	The Rolling Stones (1966)	NARS_PLP_16
<i>Rock With You</i>	Michael Jackson (1979)	NARS_PLP_17
<i>Save The Queen</i>	Queen (1975)	NARS_PLP_18
<i>Slow Ride</i>	Foghat (1975)	NARS_PLP_19
<i>Somebody To Love</i>	Queen (1976)	NARS_PLP_20
<i>Spin Me</i>	“You Spin Me Round (Like a Record)” Dead or Alive (1985)	NARS_PLP_21
<i>Starwoman</i>	Twist on David Bowie’s “Starman” (1972) (1972)	NARS_PLP_22
<i>Under My Thumb</i>	The Rolling Stones (1966)	NARS_PLP_23
<i>Vain</i>	“You’re so vain” Carly Simon (1972)	NARS_PLP_24
<i>Walk This Way</i>	RUN-DMC. Artist: Aerosmith (1975)	NARS_PLP_25
<i>Warm Leatherette</i>	Grace Jones (1980)	NARS_PLP_26
<i>Wild Night</i>	Van Morrison (1981)	NARS_PLP_27
<i>You’re No Good</i>	Linda Ronstadt (1974)	NARS_PLP_28

3.2.1.8. Others

The rest of categories are not particularly extensive (1, 2.86% each), but follow some semantic fields like **nature**, flowers in particular (e.g. *Lilac*, *Primrose*, *Periwinkle*, *Berry*); **violence**, with verbs like *Pierce*, *Shatter*, adjectives like *Shredded* and *Hardcore* and nouns like *Combat* and *Black Heart*, playing on the double meaning of being a dark coloured sweet cherry and the meaning of the adjective *Black-Hearted*; **writing**, with an entire collection devoted to writing by means of French terms that are understandable for an average English speaker (e.g. *202 Conte*, *206 Histoire*, *208 Roman*, *212 Récit*, *216 Lettre*)⁸⁹, and some of them whose spelling coincides in English (e.g. *204 Article*, *214 Message*, *218 Script*). These associative fields are further developed in Section 3.3.2, with all the terms belonging to these categories but included in mixed collections (i.e. collections which are not themed around one particular topic but that mix themes).

3.3.2. Grammatical nomenclature

Out of the 155 lipstick collections in the 12 brands selected, twelve (7.69%) present grammatical nomenclatures. Martín (2009, p. 285) this nomenclature as names of products and subproducts being connected and related by means of repetition of letters,

⁸⁹ *Tale*, *story*, *novel*, *story* and *letter*, correspondingly.

syllables, morphemes and lexemes, which may coincide with the trademark. In our case, these grammatical architectures, following Martín's (2009, p. 285) terminology, present the repetition of particular words, especially the finish of the product which is already mentioned in the collection name (e.g. *Matte, Satin, Natural, Glossy*). Thus, from a linguistic point of view, these are based on the repetition of one of the elements in the compound name or the syntactic structure in some cases.

In the Too Faced's "Melted Liquified Long Wear Lipstick", the range exploits the repetition of *melted* prior to the colour term to further ensure the reference to its liquid consistency. For that reason, the colour terms in this collection, which are secondary colour terms, are preceded by the adjective *melted* (e.g. *Melted Sugar, Melted Nude, Melted Peony, Melted Coral, Melted Fuchsia, Melted Ruby, Melted Berry, Melted Velvet, Melted Fig* and *Melted Violet*). Additionally, there is an extension line, the "Melted Chocolate Liquified Long Wear Lipstick", where not only the structure is maintained with the repetition of the adjective alluding to the consistency of the product as first element (e.g. *melted*), but also the repetition of *chocolate*. This is a reinforcement of the collection name to form compound nouns, which yield rather complex colour names. Some examples are shown below, but the full list can be found in Appendix X.

(1) <i>Melted Chocolate Honey</i>	[TF_MCLLWL_1]
<i>Melted Chocolate Cherries</i>	[TF_MCLLWL_4]
<i>Metallic Chocolate Diamonds</i>	[TF_MCLLWL_5]
(2) <i>Melted Metallic Frozen Hot Chocolate</i>	[TF_MCLLWL_3]
<i>Melted Metallic Candy Bark</i>	[TF_MCLLWL_2]
<i>Melted Metallic Chocolate Milkshake</i>	[TF_MCLLWL_6]

Similarly, Milani's "Color Statement Matte Lipstick" collection names are bound together by the parallelistic repetition of the adjective *matte* as modifier in the compounds with adjectives or nouns as right element. The Head of the compound belongs to different semantic categories like sex and romance by creating compound nouns with romance related nouns (e.g. *66 Matte Passion, 79 Matte Romance, 72 Matte Kiss, 82 Matte Drama, 69 Matte Beauty, 83 Matte Tease, 71 Matte Flirty* and others) and compound adjectives describing positive characteristics in general (e.g. *68 Matte Iconic, 67 Matte Confident, 70 Matte Fearless, 80 Matte Dreamy, 78 Matte Delicate, 62 Matte Blissful, 60 Matte Innocence* among others).

(1) Feelings and characteristics:

- a. adj. + adj.: 61 *Matte Naked*, 62 *Matte Blissful*, 65 *Matte Glam*, 67 *Matte Confident*, 68 *Matte Iconic*, 70 *Matte Fearless*, 75 *Matte Luxe*, 77 *Matte Tender*, 78 *Matte Delicate*, 80 *Matte Dreamy*
- b. adj. + n.: 60 *Matte Innocence*, 69 *Matte Beauty*, 76 *Matte Style*, 81 *Matte Elegance*, 82 *Matte Drama*

(2) Sex and romance

- a. adj. + adj.: 71 *Matte Flirty*
- b. adj. + n.: 66 *Matte Passion*, 72 *Matte Kiss*, 73 *Matte Love*, 74 *Matte Darling*, 79 *Matte Romance*, 83 *Matte Tease*

(3) Nature

- a. Adj. + n.: 64 *Matte Orchid*

In the case of Dior's "Rouge Dior Ultra Rouge", the prefix *ultra-* is used as an adjective, without being bound, as way to create a uniform and cohesive look in the range. According to Marchand (1969, pp. 200-201), this prefix *ultra-* is used both in scientific and general use and its most productive type is the adjectival one with the meaning "to the extreme", and provides examples like *ultra-ambitious*, *ultra-confident* or *ultra-modern*. As shown in Table 18, *ultra* is typically used in the naming of products in the cosmetic industry. In our case, this prefix makes reference to the intensity of the pigment in the product and, at the same time, is mixed with several of the most prevalent categories within cosmetic colour names (see Merskin, 2007), but without committing to any of them and binding the range by means of this word formation. Therefore, *ultra* works as adjective in compound nouns with its Head related to romance (e.g. 770 *Ultra Love*, 485 *Ultra Lust*, 555 *Ultra Kiss*, 587 *Ultra Appeal*, 651 *Ultra Fire*), mysticism (e.g. 883 *Ultra Poison*, 971 *Ultra Cult*), nature (e.g. 111 *Ultra Night* 47), food and beverages (e.g. 641 *Ultra spice*) and even the trademark (e.g. 999 *Ultra Dior*). Also, there is an occurrence of compound verb (e.g. 843 *Ultra Crave*) and several compound adjectives alluding to feelings (e.g. 763 *Ultra hype*, 851 *Ultra Shock*) and characteristics attributed to the hue or the person wearing it (e.g. 450 *Ultra Lively*, 325 *Ultra Tender* 777 *Ultra Star*, 986 *Ultra Radical*, 679 *Ultra Loud*, 660 *Ultra Atomic*, 000 *Ultra Light* 47, 545 *Ultra Mad*, 600 *Ultra Tough*, 755 *Ultra Daring*).

Lip tints are not as pigmented as other lip products, that is the reason behind the marketing choice in Dior's "Dior Addict Lip Tattoo" line. They utilise *natural*, referring to the natural finish of this tint, before both BCTs and MCTs (e.g. 761 *Natural Cherry*, 721 *Natural Beige*, 451 *Natural Coral*, 491 *Natural Rosewood*, 771 *Natural Berry* and 881 *Natural Pink*).

So far, the repetitions in the previous compounds were found in modifiers. Nonetheless, Milani's "Hypnotic Lights Lip Topper" line resorts to the repetition of a noun found in the range name (i.e. *light*) to create compound nouns as colour names where the left element is an adjective referring to a characteristic of light, to further convey the idea of the product being a reflecting lip topper (e.g. 02 *Flashing Light*, 03 *Beaming Light*, 04 *Luminous Light*, 05 *Beaming Light* and 06 *Electro Light*). There is one case where instead of following the "adjective + noun" pattern, the left element is not an adjective but a noun (e.g. 01 *Luster Light*). Lip toppers are intended to add shine on top of other products, consequently, their hue is not as important, even though the array of products within the collection have different shades. However, the marketers decide to exploit their reflective nature instead of the hue with these names. In the same vein, Catrice, in their "Million Styles Lip Topcoat" collection, create compound nouns where the Head is *lips* and the modifier is an adjective denoting a colour characteristic provided by the lip product (e.g. 10 *Highlight Lips*, 20 *Metallic Lips*, 30 *Smoky Lips*, 40 *Golden Lips*). Other collections which repeat the right element in a compound are "La I Mystical Lipstick" and "Magic Crystal Lip Topper", which include compound nouns as colour names which make reference to the tears of mystical creatures (e.g. *Unicorn Tears*, *Mermaid Tears*, *Angel Tears*, *Fairy Tears*). Therefore, the Head (e.g. *tears*) is modified by different mythological creatures whose tears represent the product. In addition, *pearl* is reiterated in the "Prismatic Pearl Multistick" line by Bite Beauty following the pattern "colour term + finish" (e.g. *Blush Pearl*, *Pink Pearl*, *Peacock Pearl*, *Oyster Pearl*, *Rose Pearl*, *Blush Pearl*).

Distinctiveness is achieved in Catrice's "Volumizing Lip Balm" line, with orthographic corruptions in adjectives ending with the suffix *-ful*, which are transformed into the adjective *full* and followed by *lips* (e.g. 010 *Beauty-Full Lips*, 020 *Delight-Full Lips*, 03 *Wonder-Full Lips*). This repetition (i.e. full lips) refers back to the collection name (*volumizing*) by making reference to how full the lips will be after the application of the

lip balm. In this way, both meanings are maintained: not only is it a volumizing lip product but also provides another positive quality, such as it being beautiful, delightful, wonderful, graceful, blissful, sinful and dreamful. The reanalysis is carried out to guarantee that the consumer has enough clues in order to access the pun.

Finally, another way of constructing a grammatical nomenclature is by repeating a sentence structure. This is done in Milani's "Bold Color Statement Matte Lipstick". This range, which could also be considered a semantic nomenclature with a theme devoted to characteristics and feelings, includes *I am* prior to all the adjectives. In this way, a positive mantra is created with each application of the product, reinforcing the positive intellectual traits of the wearer (e.g. *04 I Am Smart, 10 I Am Confident, 11 I Am Motivated, 07 I Am Worthy, 08 I Am Positive, 13 I Am Happy, 20 I Am Strong, 22 I Am Powerful, 23 I Am Victorious, 24 I Am Invincible*) and physical results (e.g. *01 I Am Fabulous, 03 I Am Awesome, 05 I Am Pretty, 12 I Am Radiant, 14 I Am Bold, 16 I Am Fierce, 21 I Am Cool*) after the application of the product.

As in previous nomenclatures, there are collections which attempt at homogeneity. Some colours (14 out of 41, 34.15%) within the Dior's "Rouge Dior" collection follow the pattern "adjective related to characteristics + finish". In this particular case, it is the adjective matte (e.g. *Ambitious Matte, Hypnotic Matte, Classic Matte, Radiant Matte, Euphoric Matte, Exuberant Matte, Mysterious Matte, Superstitious Matte*, to mention a few). Nevertheless, they are mixed with other names which follow no pattern whatsoever (e.g. *644 Sydney [DIOR_RD_20], 643 Stand Out [DIOR_RD_10]*). Owing to the fact that only over a third of this collection is formed following a syntactic structure and the rest does not, this collection is not taken into consideration in this section.

3.2.3. Morphosemantic nomenclature

Some examples of nominal architecture showcase no repetition of a particular word, but a repetition of the structure in compounds and meaning of those elements (7, 4.49%). The collection "Stellar Lights Holographic Lip Gloss" [MIL_SLHLG_X] follows the pattern "adjective alluding to the reflective characteristics of the product + a colour term" (e.g. in *02 Iridescent Blue, 03 Luminous Peach, 04 Prismatic Pink, 05 Fluorescent Fuchsia* and *06 Kaleidoscopic Purple*). As hue number one is transparent (i.e. no hue), only the reflective property is mentioned (e.g. *01 Opalescent*).

The following examples belong to Givenchy, which take a different approach to several of their collections and include code switching in French and English, but repeat previous patterns already exemplified: (1) “characteristic + colour term” and (2) “colour term + fashion related element” (3) or both in the same collection. The constant mention of clothing pieces is a unique and identifiable trait from this brand. Givenchy’s collections that follow the pattern (1) are the “Rouge Interdit Vinyl. Extreme Shine Lipstick” [GIV_LIVESL_X] which follows pattern “colour + characteristic and/or amplifying functions” by mixing English and French (Table 44).

Table 44.

Patterns in Givenchy’s collections (I)

Rouge Interdit Vinyl. Extreme Shine Lipstick		Le Rouge Liquide. Velvet Finish, Blurring, Hydrating	
Original	Translation	Original	Translation
<i>1 Nude Ravageur</i>	1 Ravaging Nude	<i>N° 100 Nude Tweed</i>	Nude Tweed
<i>2 Beige Indécent</i>	2 Indecent Beige	<i>101 Nude Cachemire</i>	Nude Cashmere
<i>3 Rose Mutin</i>	3 Mischievous Rose	<i>106 Nude Taffetas</i>	Nude Taffeta
<i>4 Rose Tentateur</i>	4 Tempting Rose	<i>107 Nude Velours</i>	Nude Velvet
<i>5 Rose Transgressif</i>	5 Transgressive Rose	<i>202 Rose Flanelle</i>	Pink Flannel
<i>6 Rose Sulfureux</i>	6 Sulphurous Rose	<i>203 Rose Jersey</i>	Pink Jersey
<i>7 Fuchsia Illicite</i>	7 Illicit Fuchsia	<i>204 Fuchsia Angora</i>	Fuchsia Angora
<i>8 Orange Magnétique</i>	8 Magnetic Orange	<i>205 Corail Popeline</i>	Coral Poplin
<i>9 Corail Redoutable</i>	9 Redoubtable Coral	<i>306 Orange Plumetis</i>	Orange Plumetis
<i>10 Rouge Provocant</i>	10 Provocative Red	<i>308 Rouge Mohair</i>	Red Mohair
<i>11 Rouge Rebelle</i>	11 Rebel Red	<i>410 Rouge Suédine</i>	Red Suede
<i>12 Grenat Envoûtant</i>	12 Bewitching Garnet	<i>411 Framboise Charmeuse</i>	Raspberry Charmeuse
<i>13 Rose Désirable</i>	13 Desirable Rose	<i>412 Grenat Alpaga</i>	Garnet Alpaca
<i>14 Violine Troublant</i>	14 Troubling Dark Purple		
<i>15 Moka Renversant</i>	15 Stunning Mocha		
<i>16 Noir Révélateur</i>	16 Revealing Black		

The second pattern in Table 45, (2) “colour term + clothing fabric”, can be found in “Le Rouge Liquide. Velvet Finish, Blurring, Hydrating” collection [GIV_LRLVFBH_X]. The pieces of clothing are always French terms, but the left element is either English (e.g.

Nude), French (e.g. *Corail, Rouge, Framboise, Grenat*) or coincidental in both languages (e.g. *Fuchsia, Rose, Orange*).

A combination of both, pattern (3), is present in various collections. Namely, the “Le Rouge Intense Color, Sensuously Mat” [GIV_LRICSM_X], which showcases two types of patterns within the products available in the collection: (1) “colour term + fashion-related noun” and (2) “characteristic + colour term”. The reference to fashion and clothing pieces and fabrics does not add to the meaning of the colour, but supports the identifiable verbal image that links them to this notorious designer brand.

Table 45.

Patterns in Givenchy's collections (II)

Colour term + fashion related noun		Characteristic +colour term	
Original	Translation	Original	Translation
<i>101 Beige Mousseline</i>	101 Beige Chiffon	<i>103 Brun Créateur</i>	103 Designer Brown
<i>102 Beige Plume</i>	102 Beige Feather	<i>105 Brun Vintage</i>	105 Vintage Brown
<i>106 Nude Guipure</i>	106 Nude Guipure	<i>109 Brun Casual</i>	09 Casual brown
<i>201 Rose Taffetas</i>	201 Rose Taffeta	<i>205 Fuchsia Irresistible</i>	205 Irresistible Fuchsia
<i>202 Rose Dressing</i>	202 Rose Dressing Room	<i>209 Rose Perfecto</i>	209 Perfect Rose
<i>204 Rose Boudoir</i>	204 Rose Boudoir	<i>302 Hibiscus Exclusif</i>	302 Exclusive Hibiscus
<i>214 Rose Broderie</i>	214 Rose Embroidery	<i>317 Corail Signature</i>	317 Signature Coral
<i>301 Magnolia Organza</i>	301 Magnolia Organza	<i>307 Grenat Initié</i>	307 Insider garnet
<i>303 Corail Décolleté</i>	303 Coral Neckline	<i>325 Rouge Fétiche</i>	325 Fetish Red
<i>304 Mandarine Boléro</i>	304 Mandarin Bolero	<i>326 Pourpre Edgy</i>	326 Edgy Purple
<i>306 Carmin Escarpin</i>	306 Carmin Pump	<i>327 Prune Trendy</i>	327 Trendy plum
<i>315 Framboise Velours</i>	315 Raspberry Velvet		
<i>323 Framboise Couture</i>	323 Raspberry Couture		
<i>324 Corail Backstage</i>	324 Coral Backstage		
<i>210 Rose Dahlia</i>	210 Rose Dahlia		
<i>305 Rouge Egérie</i>	305 Red Muse		

In the same way, “Le Rouge À Porter. Whipped Lipstick, Flush for Lips” [GIV_LRAPWLFFL_X] follows the third pattern as well.

Table 46.

Patterns in Givenchy's collections (III)

Colour term + fashion related noun		Characteristic + colour term	
Original	Translation	Original	Translation
<i>102 Beige Mousseline</i>	102 Beige Chiffon	<i>101 Nude Ultime</i>	101 Ultimate Nude
<i>103 Beige Plumetis</i>	103 beige Plumetis	<i>105 Brun Vintage</i>	105 Vintage Brown
<i>104 Beige Floral</i>	104 Beige Floral	<i>202 Rose Fantaisie</i>	202 Fancy Rose
<i>106 Parme Silhouette</i>	106 Violet Silhouette	<i>203 Rose Avant - Garde</i>	203 Avant - Garde Rose
<i>N° 206 Corail Décolleté</i>	N ° 206 Coral Neckline	<i>204 Rose Perfecto</i>	204 Perfect Rose
<i>301 Vermillion Création</i>	301 Vermillion Creation		
<i>302 Rouge Atelier</i>	302 Atelier Red		
<i>304 Moka Imprimé</i>	304 Mocha Print		
<i>201 Rose Aristocrate</i>	201 Aristocrat Rose		
<i>205 Violine Inspiration</i>	205 Dark Purple Inspiration		
<i>303 Framboise Griffée</i>	303 Designer Raspberry		

The only other company that resorts to code switching is Chanel, which mixes English and French names in the collection [CHA_RCLBHLACS_X]: *410 - Corail Naturel*, *412 - Orange Explosif*, *414 - Tender Rose*, *416 - Teasing Pink*, *18 - Rouge Captivant*, and *420 - Burning Berry*.

Finally, the collection “Le Rouge Duo Ultra Tenue Ultra Wear Lip Colour” [CHA_LRDUTUWLC_X] is created through compounding in three different ways: (1) with MCTs as left element and (2) with colour-related adjectives referring to saturation, lightness, brightness and temperature (3) with amplifying functions.

- (1) MCTs, mainly fruits (e.g. *54 Strawberry Red*)
- (2) Achromatic adjectives (e.g. *112 Soft Coral*, *40 Light Rose*, *1242 Soft Candy*, *48 Soft Rose*, *126 Radiant Pink*, *59 Shocking Pink*, *104 Bright Raspberry*)

- (3) Amplifying functions (e.g. *397 Merry Rose*, *69 Tender Beige*, *47 Daring Red*, *43 Sensual Rose*, *112 Chic Rosewood*, *142 Sweet Berry*)

As in every other nomenclature, there are collections where a traceable nomenclature is present, but not all the elements follow it. It is the case of the shades available in the “Rouge Dior Liquid” line [DIOR_RDL_X], which follows the pattern “characteristic + lipstick finish” to create compound names. This collection carries different finishes, namely satin, metallic and matte, thus, this naming pattern provides more information about the product due to the inclusion of the product’s finish. Nevertheless, there is no indication of hue in the actual name of the colour, and only in the description is where one can find colour terms (e.g. BCT and MCTs modified by lightness adjectives, and others), as shown below. This is another example of how these colours could have been named after names found in the descriptions, but the marketers opted for highlighting the finish of the product and the characteristics this offers.

(1) <i>427 Delicate Satin</i>	light brown	[DIOR_RDL_6]
<i>442 Impetuous Satin</i>	pinky vermilion	[DIOR_RDL_7]
<i>565 Versatile Satin</i>	strawberry red	[DIOR_RDL_10]
<i>788 Frenetic Satin</i>	raspberry pink	[DIOR_RDL_17]
(2) <i>221 Chic Matte</i>	beige	[DIOR_RDL_2]
<i>527 Reckless Matte</i>	orange beige	[DIOR_RDL_9]
<i>574 Lively Matte</i>	dusty pink	[DIOR_RDL_11]
<i>625 Mysterious Matte</i>	brownish pink	[DIOR_RDL_13]
<i>658 Extreme Matte</i>	orange	[DIOR_RDL_14]
<i>862 Hectic Matte</i>	dark purple	[DIOR_RDL_19]
<i>265 Fury Matte</i>	fresh rosewood	[DIOR_RDL_3]
<i>797 Savage Matte</i>	dark raspberry pink	[DIOR_RDL_18]
(3) <i>334 Vibrant Metal</i>	rose gold	[DIOR_RDL_4]
<i>375 Spicy Metal</i>	pink	[DIOR_RDL_5]
<i>515 Scandalous Metal</i>	brown	[DIOR_RDL_8]

However, there are some exceptions within this collection where the modifier is not an adjective but a noun that does not specify colour (e.g. *895 Fob Satin*, *265 Fury Matte*, *979 Poison Metal*, *162 Miss Satin*); other cases like *751 R'ck'n'Metal* and the blend *601*

Hologlam (“holographic” and “glamorous”); a reference to the finish (e.g. *999 Matte*); or compound nouns with a colour term as left element (e.g. *901 Oxblood Matte* and *908 Black Matte*). Even though the overall nomenclature is mainly based on the pattern “characteristic + lipstick finish”, it is not considered a nomenclature.

Similarly, the “Le Rose Perfecto Beautifying Lip Balm” [GIV_LRPBLB_X] collection follows the “adjective + colour term” pattern. Some of the compounds specify colour characteristics such as prototypicality (e.g. *N° 1 Perfect Pink*), saturation (e.g. *N° 2 Intense Pink*) and brightness (e.g. *N° 3 Sparkling Pink*) whereas others refer to other “amplifying functions” (Kömürcü, 2016; Bergh, 2007) such as, *N°201 Timeless Pink*, *N° N°202 Fearless Pink*, *N°301 Soothing Red* or *N°304 Cosmic Plum*. Nevertheless, there are two exceptions: a copulative compound (e.g. *N° 4 Blue Pink*) and a compound noun where the modifier is a BCT (e.g. *N° 000 White Shield*). These exceptions prevent the collection from being homogeneous.

3.2.4. *Phonetic-Phonological nomenclature*

As seen before, the conception of appealing and evocative colour terminology can be considered as influential for a company’s brand image as other key advertising elements. Alliteration and assonance, linguistic devices which very much resemble many facets of poetic language (see Vasiloaia, 2009), are also typically featured in advertising language. The mnemonic effects these rhetorical devices exude help with brand memorability, both in terms retention power and recall (see Skorupa & Dubovičienė, 2015).

By resorting to a rhetoric figure based on repetition of sounds in adjacent words (i.e. alliteration), this poetic naming strategy combines intentional word addition with language play. These deliberate creations ultimately contribute to the allure and memorability of the colour in a search for brand salience and emotional effects. While it is understandable that alliteration cannot be the core strategy in colour terminology creation in collections due to the tight constrictions on naming this would entail, this analysis proves the efforts made by marketers towards the formation of fancy sounding alliterative compounds to please and seduce not only our sight but also our hearing. This means that, although it is not frequent as a core collection naming technique, alliteration is still present scattered throughout different collections.

There are five (3.21%) collections in the sample showcasing a phonetico-phonological nomenclature: one following initial alliteration (e.g. *Firecracker*, *Firework*, *Flame* [NARS_PLP_X]), where every single shade begins with the /f/ phoneme; and three displaying internal alliteration, as can be seen below.

(1) CAT. “Ombre Two Tone Lipstick”:

<i>010 Rockabilly Rosewood</i>	[CAT_OTTL_1]	/r/
<i>020 Nude York City Style</i>	[CAT_OTTL_2]	/t/
<i>030 Grapedation Nude</i>	[CAT_OTTL_3]	/n/
<i>040 Not Expired Yet</i>	[CAT_OTTL_4]	/t/
<i>050 Please Tell Rosy</i>	[CAT_OTTL_5]	/z/
<i>060 Bloody Vampire Kiss</i>	[CAT_OTTL_6]	/ɪ/

(2) CAT. “Ultra Matt Liquid Lip Powder”:

<i>070 Café Americano, Please</i>	[CAT_UMLLP_1]	/k/
<i>080 Pretty Little Roses</i>	[CAT_UMLLP_2]	/t/, /z/
<i>090 Spotted On Pink-Erest</i>	[CAT_UMLLP_3]	/p/, /t/
<i>100 Violet Potion</i>	[CAT_UMLLP_4]	/t/
<i>110 Reddy For The Night</i>	[CAT_UMLLP_5]	/r/
<i>120 Will You Berry Me?</i>	[CAT_UMLLP_6]	/i/

(3) BB. “Prismatic Pearl Multistick”:

<i>Blush Pearl</i>	[BB_PPM_1]	/l/
<i>Pink Pearl</i>	[BB_PPM_2]	/p/
<i>Peacock Pearl</i>	[BB_PPM_3]	/p/
<i>Oyster Pearl</i>	[BB_PPM_4]	/r/
<i>Rose Pearl</i>	[BB_PPM_5]	/r/

(4) DIOR. “Double Rouge Lolli’glow – Limited Edition”:

<i>546 Bubble gum</i>	[DIOR_DRLG_1]	/ʌ/
<i>322 Candy Cane</i>	[DIOR_DRLG_2]	/k/
<i>353 Popsicle</i>	[DIOR_DRLG_3]	/p/
<i>656 Tutti Frutti</i>	[DIOR_DRLG_4]	/t/, /u:/, /ɪ/

Scattered among the different collections but not as the core reason behind the creation of the line, and therefore, not a nomenclature per se, there are plenty of isophonic names, where either consonantal alliteration or vowel alliteration is present. More than a quarter of the compiled names (662, 27.84%) showcase a type of internal alliteration. Only the occurrences showcasing beginning and end and final alliteration will be developed in this section, as a way of exemplification.

(1) Beginning and end: repetition of the same sound at the beginning and end of the name.

<i>Midnight Swim</i>	[NYX_BL_11]	/m/
<i>Never Listen</i>	[NYX_L&LAIOL_2]	/n/
<i>Lace Detail</i>	[NYX_LL_3]	/l/
<i>Summer Fruits</i>	[NYX_BL_1]	/s/
<i>Senior Class</i>	[NYX_PPLLC_11]	/s/
<i>Sandy Kiss</i>	[NYX_BL_28]	/s/
<i>Squad Goals</i>	[NYX_PPLLC_4]	/s/
<i>Teachers Pet</i>	[NYX_PPLLC_10]	/t/
<i>Turkish Delight</i>	[NARS_LG_26]	/t/
<i>Coral Pink 65</i>	[BUR_BK_16]	/k/
<i>Cognac</i>	[BB_MCLC_9]	/k/
<i>656 Cosmic</i>	[DIOR_DAUG_13]	/k/
<i>Candy Pink No. 403</i>	[BUR_LV_3]	/k/
<i>Rock Star</i>	[NYX_TUL_22]	/r/
<i>Risktaker</i>	[NYX_SCML_9]	/r/
<i>410 Rocking Like A Pink-Star</i>	[CAT_UCL_13]	/r/
<i>Who's Zoomin Who</i>	[TF_MMLMLWL_21]	/hu:/

(2) Final alliteration: repetition of sounds at final position of the word.

<i>Boys Tears</i>	[NYX_PPLLC_13]	/z/
<i>Fizzy Berries</i>	[NYX_PGL_9]	/i/
<i>Strawberry Daiquiri</i>	[NYX_MLI_22]	/i/
<i>Moonlit Night</i>	[NYX_BL_13]	/t/
<i>Brilliant Violet No. 45</i>	[BUR_LLV_11]	/t/
<i>Beetroot</i>	[BB_TAB_1]	/t/
<i>Catfight</i>	[NARS_SML_3]	/t/
<i>West Coast</i>	[NYX_BL_27]	/t/
<i>762 - Heart Beat</i>	CHA_RCGMG_29]	/t/

<i>643 Everdior</i>	[DIOR_DAUG_10]	/r/
<i>100 Fairy Berry</i>	[CAT_UML_10]	/ri/
<i>040 Dramatic Lilatic!</i>	[CAT_UML_4]	/tk/
<i>451 Natural Coral</i>	[DIOR_LALT_3]	/əl/
<i>Razzle Dazzle Rose</i>	[TF_LC_6]	/æzə/
<i>Double Bubble</i>	[TF_LC_7]	/ʌb əl/
<i>Sunday Funday</i>	[TF_PK_2]	/ʌndei/
<i>Breakup, Makeup</i>	[TF_MMT_13]	/eɪkʌp/

The creation of rhyme motivated compounds (Bauer, 1983, p. 212) can be divided into consonantal alliteration and assonance: the former consists on the repetition of the initial consonant sound in both elements of the compound or phrase; the latter is focused on vowel reiteration. Consonantal alliteration is present in an array of different compounds in the sample. For instance, the repetition of plosives is very prevalent: see, as a way of example, the repetition of the voiced plosive stop /b/ sound in *Bahama Beige*, *Berry Bradshaw*, *Biker Babe*, *Blushing Beauty*, *Brandy Berry*, *Bronze Beauty*, *Brunch & Bubbles* or *Burning Berry*; the voiced bilabial nasal /m/ in *Magic Matte*, *Making Me Matte*, *Matte Metal*, *Mauve Marzipan*, *Mauve Mist*, *Midnight Muse*, *Modern Maven*, *Mysterious Matte*; or the repetition of the voiceless plosive stops /p/ (e.g. *Peach, Please!*, *Perfect Peach*, *Perfect Pink*, *Pink Pleasure*, *Plum Pink*, *Poison Purple*, *Pomegranate Pink*, *Poppin' Peach*, *Pretty Penny*, *Pretty Problematic*, *Princess Peach*, *Prismatic Peach* or *Pure Peach*), /t/ (e.g. *Tempting Tangerine*, *Tiki Time*, *Tuscan Toast*) and /k/ (e.g. *Candy Cane*, *Clean Cut*, *Cotton Candy*, *Cream Cashmere*, *Crème Caramel*, *Crystal Crush*) to name a few. There is even one instance of both consonantal and vowel sound can be appreciated in *Caffeine Queen* [TF_MMT_12]. Consequently, it can be observed how these alliterations are sprinkled throughout in the sample, although not uniformly present in collections.

3.2.5. Pragmatic nomenclature

In this nomenclature, the binding element giving structuring the collections is wordplay to yield double meanings. This wordplay is present in three collections (1.92%), as can be seen in (a), (b) and (c), these lines do not make use of the same type of wordplay, that is, within a collection one may find wordplay based on homophony, imperfect homophony and polysemy.

- (1) CAT. “Vitamin Lip Treatment”
- | | |
|---------------------------------|-------------|
| <i>010 Innocent Rose</i> | [CAT_VLT_1] |
| <i>020 Hibis-Cupid’s Hearts</i> | [CAT_VLT_2] |
| <i>030 Bohemian Raspberry</i> | [CAT_VLT_3] |
- (2) CAT. “Volumizing Lip Booster”
- | | |
|--------------------------------------|--------------|
| <i>010 Somebare Over The Rainbow</i> | [CAT_VLBR_1] |
| <i>020 Stay Apri-Cosy</i> | [CAT_VLBR_2] |
| <i>030 Pink Up The Volume</i> | [CAT_VLBR_3] |
| <i>040 Nuts About Mary</i> | [CAT_VLBR_4] |
- (3) CAT. “Cream Lip Artist”
- | | |
|--------------------------------------|-------------|
| <i>010 Dare To Go Bare</i> | [CAT_CLA_1] |
| <i>020 Fashion Nudeitor</i> | [CAT_CLA_2] |
| <i>030 Free Brownload</i> | [CAT_CLA_3] |
| <i>040 Hot Flameingo</i> | [CAT_CLA_4] |
| <i>050 Click The Hyperpink</i> | [CAT_CLA_5] |
| <i>060 I Think I Wanna Berry You</i> | [CAT_CLA_6] |
| <i>070 The Dark Orchid Rises</i> | [CAT_CLA_7] |

Paronymy (or imperfect homophony), as defined in Section 2.5, is a type of wordplay based on almost identical strings with varying degrees of difference depending on the number of phonemes that change. This is the most prevalent pun present in these collections, especially by tweaking common and known phrases to yield new ones containing a colour term, either by (1) switching some sounds (i.e. sound substitution), (2) introducing new ones (i.e. sound addition) and sometimes through (3) reanalysis:

- (1) *030 Bohemian Raspberry* (/ˈrɑːzbəri/) – Bohemian Rhapsody (/ˈræpsədi/)
010 Somebare Over The Rainbow (/ˈsʌmbɛəˈrɔʊ/) – Somewhere Over the Rainbow (/ˈsʌm^h ɛəˈrɔʊ/)
040 Hot Flameingo (/ˈhɒt ˈfleɪmɪŋgəʊ/) – Hot flamingo (/ˈhɒt fləˈmɪŋgəʊ/)
060 I Think I Wanna Berry You (/ˈbɛri/) – I Think I Wanna Marry You (/ˈmæri/)
050 Click The Hyperpink (/ˈhʌɪpəˈpɪŋk/) – Click the Hyperlink (/ˈhʌɪpəˈlɪŋk/)
030 Free Brownload (/ˈfriː ˈbraʊnləʊd/) – Free Download (/ˈfriː ˈdaʊnləʊd/)
- (2) *030 Pink Up The Volume* (/ˈpɪŋk ˈʌp/) – Pick Up the Volume (/ˈpɪk ˈʌp/)
020 Fashion Nudeitor (/ˈfæʃən ˈnjuːdɪtər/) – Fashion Editor (/ˈfæʃn ˈɛdɪtər/)

- (3) *020 Hibis-Cupid's Hearts* (/hɪ' bɪskju:pɪds/) – Hibiscus (/hɪ' bɪsəs/)
020 Stay Apri-Cosy (/ 'eɪprɪk-ʊzɪ/) – Apricot (/ 'eɪprɪkɒt/)

Some of them only retain one meaning, that is, only one of the meanings is completely meaningful and the other is just the vessel for the pun (e.g. *030 Free Brownload* = brown), whereas others retain both meanings (e.g. *040 Hot Flameingo*, hot flame, flamingo; *060 I Think I Wanna Berry You*, I really like this berry colour, I think I wanna marry this berry).

The case of *070 The Dark Orchid Rises* is an interesting one, as the transposition between *knight* from Christopher Nolan's 2012 film "The Dark Knight Rises" to the colour term *orchid* is not based on paronymy nor homophony, but on extreme imperfect homophony which is yet identifiable to the avid filmgoer.

- (4) *070 The Dark Orchid Rises* (/ɔ:'kɪd/) - Knight (/ 'nart/)

Polysemy is exploited in *040 Nuts About Mary*, with meaning of the idiomatic expression "being nuts about someone" yielded as well as "a nut-coloured product", or with *010 Innocent Rose*, where it may refer to the colour or a person. After the analysis, it can be seen that beyond the humour with colour terms there is no thematic link between the names. There are plenty other collections that include some humorous hue names isolated within the collection. Those will be analysed in Section 3.3.1.1.2 for humorous names with BCTs and Section 3.3.1.2.2 for humorous names including MC

3.2.6. Orthographic nomenclature

Following Martín (2009), the orthographic nomenclature bases its strategy on linguistic symbols (e.g. ;, ^, `) to reference back to the company, as those symbols are part of the brand name, but they add no actual meaning beyond referencing the company back (Section 2.3.4).

This type of nomenclature is infrequent in the sample, in fact, one collection applies it consistently ([MIL_AMMLC_X], and other [DIOR_DALP_X] attempts at configuring this nomenclature but inconsistently. Therefore, the latter is not considered a

nomenclature, as it does not occur in the entire range of colours, but it is worth mentioning it for the sake of acknowledging their attempt.

The only collection (0.64%) following consistently an orthographic structure is Milani’s “Amore Matte Metallic Lip Crème” line [MIL_AMMLC_X] where the reduplication of *t* has a double intention: (1) reinforces the idea of the lip product being matte —finish of the product— with a constant allusion to an element of the collection name instead of the brand name (e.g. *Dramattic Dive*, *Charismattic The Ultimatte*, *Overdramattic*, *Prismattic Touch*, *Cinematic Kiss*, *My Soulmatte*, *Pretty Problemattic*); (2) creates orthographic corruptions that yield another meaning, that is, the product being *matte*.

The gemination of the letter *t* does not affect the pronunciation of certain words (e.g. *07 Automattic Touch*, *13 Overdramattic*, *05 Dramattic Diva*, *02 Matterialistic*, *12 Prismattic touch*, *21 Charismattic*, etc.), but it does yield the second meaning of the product being matte when read in the label of the lipstick or on the website. The reduplication of the letter does not change the phoneme, and hence, if read, the person hearing would not identify the wordplay present in some of the occurrences.

Additionally, in this range there are other techniques such as playing with imperfect homophony between *mad* and *matte*, where only one phoneme is changed (from voiced plosive bilabial /' mæd/ to voiceless plosive bilabial /mæt/) in *Matte About You*, *Matterly in Love*, *Making Me Matte* or *Pure Mattness*. There are some instances where *matte* is present as first and second element in a compound (e.g. *Matte Craze*, *Matte Rush*, *Raving Matte*). These last examples do not follow the wordplay previously mentioned, which prevent the collection from following a homogeneous humorous nominal architecture. This emphasis on reinforcing the finish of the product, when it is already present in the range name, leads to colour non-transparency. Even though it is more playful, and it is done consistently throughout all the names in the range, this technique works in favour of distinctiveness and originality but against semantic colour transparency.

Table 47.

Orthographic nomenclature in Milani

Colour name	Code	Colour name	Code
<i>01 Chromattic Addict</i>	MIL_AMMLC_1	<i>10 Pretty Problemattic</i>	MIL_AMMLC_10
<i>02 Matterialistic</i>	MIL_AMMLC_3	<i>11 Making Me Matte</i>	MIL_AMMLC_11

<i>03 Matte About You</i>	MIL_AMMLC_4	<i>12 Prismattic Touch</i>	MIL_AMMLC_12
<i>04 Cinemattic Kiss</i>	MIL_AMMLC_5	<i>13 Overdramattic</i>	MIL_AMMLC_13
<i>05 Dramattic Diva</i>	MIL_AMMLC_7	<i>14 My Soulmatte</i>	MIL_AMMLC_14
<i>06 Matteredly In Love</i>	MIL_AMMLC_8	<i>15 The Ultimatte</i>	MIL_AMMLC_15
<i>07 Automattic Touch</i>	MIL_AMMLC_11	<i>20 Matte Rush</i>	MIL_AMMLC_16
<i>08 Raving Matte</i>	MIL_AMMLC_14	<i>21 Charismattic</i>	MIL_AMMLC_17
<i>09 Pure Mattness</i>	MIL_AMMLC_15	<i>22 Matte Craze</i>	MIL_AMMLC_18

The other collection worth mentioning is Dior’s “Dior Addict Lacquer Plump” line. From the 18 shades present in the collection, only 10 include a reference to the trademark, either by including it as left element in a compound (e.g. *456 Dior Pretty*, *676 Dior Fever*, *677 Disco Dior*) and other interesting constructions (e.g. *516 Dio(r)eve*, *777 Diorly*, *868 J’adior*) and with the repetition of the letter D from Dior, which becomes an identificatory trait, like Mc for McDonalds, as seen previously in Section 2.3.4: *426 Lovely-D*, *758 D-Measure*, *926 D-Fancy*. Nevertheless, and as already stated, this is not considered a nomenclature, as it is not consistently applied throughout the collection.

3.2.7. *Partial conclusions*

Overall, more than 40% of the make-up collections compiled (63, 40.38%) follow an architectural nomenclature, either semantic (35, 22.44%), grammatical (12, 7.69%), morphosemantic (7, 4.49%), phonetico-phonological (5, 3.21%), pragmatic (5, 1.92%), or orthographic (1, 0.64%). Concerning the semantic structure or nomenclature, the most frequent associative field is food and beverages (10, 28.57%), followed by feelings and characteristics (7, 20%), toponyms (6, 17.14%), people and their names (4, 11.43%), sex and romance (3, 8.57%), and nature, writing, pop culture, summer and violence with one collection each (1, 2.86%). Appendix VI contains all the aforementioned collections following these structures or nomenclatures. The rest of collections (93, 59.62%) do not follow consistently any of the aforementioned nomenclatures. It is important to mention that, in most cases, they do seem to adhere to one of them, but there are some occurrences within the collection that break its consistency and, therefore, prevents the creation of a uniform architecture. The reason behind this lack of consistency may be the failure to apply the pattern in new additions of shades to the collections. The structures presented in Section 3.2 may also be considered mechanisms implemented in order to maximise the distinctiveness and memorability (Hypothesis 3) of cosmetic companies with the objective of maintaining a coherent verbal image through entire collection.

3.3 Transparent and non-transparent lipstick colour names

This section deals with the different types of colour names found in the sample. Basic colour terms (see Berlin & Kay, 1969) are a rarity in cosmetic colour terminology (see Wyler, 2006, p. 141; 2007, pp. 116-117) as they frequently are accompanied by diverse linguistic information (e.g. *light*, *dark*, *deep*) that yield compositional non-basic colour terminology (see Anishchanka et al., 2014). Secondary colour terms (Casson, 1994), “non-compositional non-basic names” (Anishchanka et al., 2014) or “logical” terms (Biggam, 2012), where “entity stands for entity’s colors” (Casson, 1994, p. 7), are also very common (e.g. *peach*) but sometimes insufficient to stand out in a myriad of product alternatives. Thus, linguistic information is added to create evocative terms (Biggam, 2012, p. 50), not only to create a coherent in-brand colour range organization but also to boost its appeal and to stand out from other competitors. “Obscure colour terms” (Biggam, 2012, p. 50), defined as “non-specific or downright meaningless as regards colour”, are also highly prevalent. In our case, the sample is almost equal in terms of transparency (i.e. colour terminology like BCTs, qualified BCTs, MCTs, among others). Almost half of the colour denominations (1133, 47.73%) are transparent (see Section 3.3.1) whereas the rest (1241, 52.27%) are considered obscure names. These can be grouped in different categories, as they exploit different imagery (see Section 3.3).

3.3.1. Transparent colour terminology

The transparent terminology in this sample is composed of BCTs (283, 24.98%), MCTs (737, 65.05%) and other colour terms in French (112, 9.89%) (see Table 48). As already mentioned, BCTs are infrequent in advertising, to such an extent that only eight occurrences in the sample are BCTs (2.83%), which are monolexemic, and the rest of compounds (252, 89.05%) and other constructions including a BCT (23, 8.13%), which are considered non-basic colour terms (see Anishchanka et al., 2014). Thus, only 24.98% of the transparent terminology includes a BCT, either as a monolexemic, in compounds or other constructions. Therefore, confirming our second hypothesis: BCTs are avoided in a marketing context in favour of other colour terminology that is more connotative.

Within transparent terminology we also include MCTs (320, 28.27%), MCT compounds (303, 26.77%) and other constructions that include them (117, 10.34%). Within MCTs we can find monolexemic colour terms like *coffee* and also compound colour terms like

watermelon or *dragonfruit*. When we refer to compounds with MCTs we mean constructions with nouns and adjectives as amplifying functions as well as colour-related adjectives (see Section 4.2) or other MCTs. Finally, other colour terms we found in French account for a reduced percentage of the transparent sample (112, 9.89%) and one instance (0.09%) of an adjective (*Clear* [KIKO_3DHL_1]) being transparent for a transparent shade. Consequently, only over 40% of the sample is transparent (1133, 47.73%).

Table 48.

Transparent colour terminology in the sample

	BCT		MCT		Other	
	no	%	no	%	no	%
Colour terms	8	2.83%	330	44.78%	3	2.68%
Compounds	252	89.05%	301	40.84%	106	94.64%
Phrases and sentences	23	8.13%	106	14.38%	3	2.68%

3.3.1.1. Basic Colour Terms

Concerning the BCTs prevalence in the sample, their lack of presence is indicative of the typical elaborate constructions found in cosmetic colour names. Only 8 instances (2.8%) of coloured lip products in the whole sample are named after BCTs (see Table 49). As previously seen in Section 4, 5, and 6, advertising colour names ought to be evocative and fancy, rather than strictly unambiguous. These results coincide with Wyler's (2007, pp. 116-117) assertion of BCTs being scarce as colour names in the cosmetic industry, in favour of more "sophisticated variations" of basic hues.

Table 49.

BCTs as lipstick colour names in the sample

Colour name	Colour description	Code
333 <i>Brown</i>	-	KIKO_VPML_33
130 <i>Black</i>	-	KIKO_GECL_30
513 <i>Purple</i>	-	KIKO_JS_13
325 <i>Black</i>	-	KIKO_VPML_25
001 <i>Pink</i>	light pink	DIOR_DALM_1
201 <i>Pink</i>	light pink	DIOR_DALGTTM_1
641 <i>Orange</i>	-	DIOR_DALTCJ_4
209 <i>Red</i>	-	KIKO_GDSL_9

Curiously, the pinks in the sample (see Table 49), which both belong to the same brand (i.e. Dior), are the only ones described with a modification that specifies the lightness of the colour (e.g. *light pink*). The only distinction between the shade is the numeric information, which is said to be highly uninformative for the consumer (see Wyler, 2007).

Figure 54.

Example of the two shades by DIOR called “pink”



Note. Left hand side is 001 Pink from the “Dior Addict Lip Maximizer” collection. Right hand side is 201 Pink from the “Dior Addict Lip Glow to The Max” collection. Taken from www.dior.com [Last accessed 09/10/2021].

As can be seen in Figure 54, the two shades are drastically different: while the first one is a light nude peachy shade, the second is a mix of a light pink and hot pink that, when applied to the lips, yields a much more barbie pink. Regardless of both shades being pink, the tone differences could have been tackled in the naming of the colour, should they opted to be more specific and descriptive. In fact, the tendency, as seen in these results, is to avoid these basic names which are so semantically broad that do not help specify which type of pink it is, in a product which is mainly sold in pink and red shades. These are the only “pure” BCTs in the sample, as any other compound construction yields a non-basic colour te.1.1 BCT compounds

3.3.1.1.1. BCT compounds

As mentioned previously, any compound construction with a BCT is a non-basic colour term. In the sample, variety of different types of non-basic colour terms that include a BCT have been found and analysed. The following section summarises the entirety of non-basic compound including a BCT (252, 89.05%), both as Head (196, 77.78%) and in modifier position (56, 21.22%) in the sample.

A.1. BCT as Head

The commonest construction with BCT as Head is the pattern “MCT+BCT” (79, 40.31%), followed by colour-related adjectives as modifiers (49, 25%), adjectives and nouns with amplifying functions as modifiers (52, 26.53%), complex compounds with BCTs as Head (10, 5.10%), copulative compounds following the pattern “BCT+BCT” (5, 2.55%) and also one occurrence of a compound following the pattern “DBCT+BCT” (1, 0.51%).

Table 50.

Compounds with BCTs as Head

BCT as Head	No.	%
BCTs qualified by MCT	79	40.31%
BCTs qualified by colourless nouns and adjectives as amplifying functions	52	26.56%
BCTs qualified by colour-related adjectives	38	19.39%
BCTs qualified by derived MCTs	11	5.61%
Complex compounds with BCTs as Head	10	5.10%
BCTs qualified by BCT	5	2.55%
BCTs qualified by DBCT	1	0.51%
Total	196	100%

A.1.1. BCTs qualified by MCTs

MCTs are semantically transparent modifiers that anchor a specific hue within a macro-category. This endocentric compound is the most frequent type of compound adjective including a BCT (79, 40.31%). More specifically, the modifier is a secondary colour term (see Casson, 1994) that restricts the meaning of the BCT. It usually belongs to the typical transparent semantic fields (e.g. *nature, food, clothing, dyes and pigments, minerals, objects and body parts*) and the nucleus of the compound is a BCT (e.g. *MCT+BCT*

pattern). In Anishchanka's words, (2007, pp. 383-384), these are “[c]ompound adjectives with a noun and a colour-adjective stem”. Similarly, Graumann (2007, p. 136) regards them as “complex color terms” with a semantically intelligible noun that serves to anchor a specific image of a hue within a macro-colour (e.g. *lime green* as a specific type of *green*). All of these can be used in paraphrastic colour expressions like *lemon-coloured*, *coffee-coloured*, among others (Casson, 1994, Graumann, 2007) before going on to work on their own (e.g. *Lemon*, *Coffee*). In this way, instead of exploiting the use of the different characteristics of colour (e.g. adjectives referring to saturation, lightness and temperature) when modifying a BCT, the reference is a focal point, a real-life object that bears such colour. In such case, there are three options for the inclusion of the BCT in terms of structure:

- (1) The BCT could easily be elided, as the first element could work alone and it needs no further disambiguation (e.g. *Strawberry Red*, *Apple Red*, *Poppy Red*, *Scarlet Red*)⁹⁰. In these cases, those non-basic terms are hyponyms of a BCT (e.g. *red*) which is in a higher-level (i.e. hypernym) and contains all the other types of red there are (Biggam, 2012, pp. 24-25).
- (2) The BCT is necessary as the preceding metonymic term can occur in several colours —usually flowers— and, hence, the specification is required as they are not as salient or focal (e.g. *Tulip Red*, *Marble Red*). For instance, *sky* as a colour is defined as “the colour of the sky; sky-blue”, however, depending on the time of the day, a pink sky is perfectly possible. *Tulip* is not listed as a colour by the OED and, due to the different possibilities depending on the variety of tulip, it may grow in different colours.
- (3) The BCT is needed as the preceding element does not act as an anchor or focal point, but rather, is an appositional compound where there is a mixture of two colours in a 50/50 ratio (e.g. *Cooper Pink*).

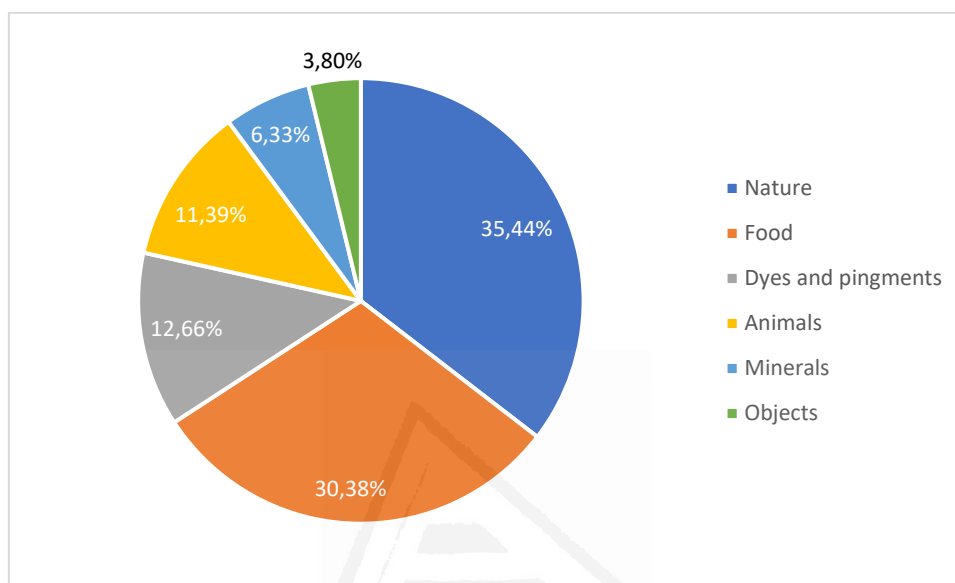
The main nominal domains modifying BCTs are nature (e.g. *Poppy Red*, *Tulip Red*, *Orchid Pink*, *Rhododendron Pink*, *Magnolia Pink*, *Blossom Pink*, *Rose Pink*), food and beverages (e.g. *Apricot Pink*, *Tangerine Red*, *Claret Pink*, *Cherry Red*, *Lime Green*, *Wine Red*, *Cranberry Red*), dyes and pigments (e.g. *Scarlet Red*), animals (e.g. *Coral Red*, *Teal*

⁹⁰ Prototypically seen in one colour. Evidently, apples and poppy flowers exist in other colours, just as lemons and other fruits, but the prototypical colour envisioned is eminently the same across cultures.

Blue, Coral Orange), minerals (e.g. Copper Pink, Ruby Red, Slate Grey) and manmade objects (e.g. Brick Red) (see Figure 55).

Figure 55.

Distribution of MCTs in colour names



First of all, nature-related nouns are the most prevalent (28, 35.44%) and help determine the hue by making referent to a variety of entities found in nature, such as coloured flowers (e.g. *tulip, poppy, blossom, orchid*), elements (e.g. *fire*) or scenery (e.g. *sky, midnight*).

Table 51.

Nature MCTs as colour names

Colour name	Code	Colour name	Code
<i>Poppy Red No.113</i>	BUR_BKG_15	<i>426 Orchid Pink</i>	KIKO_SML_26
<i>309 Tulip Red</i>	KIKO_VPML_8	<i>Fuchsia Pink No.418</i>	BUR_LV_13
<i>307 Cyclamen Pink</i>	KIKO_VPML_7	<i>414 Poppy Red</i>	KIKO_SML_14
<i>Poppy Red No.309</i>	BUR_BKS_21	<i>01 Poppy Red</i>	KIKO_KVPML_1
<i>311 Poppy Red</i>	KIKO_VPML_11	<i>14 Forest Green</i>	KIKO_ICMLLC_14
<i>17 Tulip Red</i>	KIKO_US_17	<i>105 Fire Red</i>	KIKO_CL_5
<i>15 Fire Red</i>	KIKO_US_15	<i>06 Poppy Red</i>	KIKO_ICMLLC_6
<i>Orchid Pink No.213</i>	BUR_BKS_3	<i>Poppy Red 105</i>	BUR_BK_25
<i>08 Magnolia Pink</i>	KIKO_US_8	<i>13 Fire Red</i>	KIKO_3DHL_13

<i>119 Rhododendron Pink</i>	KIKO_UDT_19	<i>24 Cyclamen Pink</i>	KIKO_3DHL_24
<i>207 Poppy Red</i>	KIKO_GDSL_7	<i>Tulip Pink 09</i>	BUR_BK_3
<i>115 Fire Red</i>	KIKO_UDT_15	<i>Blossom Pink 29</i>	BUR_BK_7
<i>103 Powder Pink</i>	KIKO_GECL_3	<i>Rose Pink 33</i>	BUR_BK_8
<i>Midnight Blue</i>	OF_LSK_24	<i>Poppy Red No.433</i>	BUR_LV_21

The food and beverages category (24, 30.38%) is also a well-known metonymic category, yielding colour terms such as *Lime Green* or *Apple Red* that could easily be elided as well as others referring to beverages, like *Wine Red* (see Table 52).

Table 52.

Food and beverages + BCT in lipstick colour names

Colour name	Code	Colour name	Code
<i>310 Strawberry Red</i>	KIKO_VPML_10	<i>Tangerine Red No. 58</i>	BUR_LVC_7
<i>Plum Pink No.97</i>	BUR_BKG_12	<i>Sugar Pink No. 40</i>	BUR_LVC_4
<i>Apricot Pink No.69</i>	BUR_BKG_6	<i>103 Peach Red</i>	KIKO_LLCLM_3
<i>10 Strawberry Red</i>	KIKO_US_10	<i>412 Strawberry Pink</i>	KIKO_SML_12
<i>Cherry Red No.301</i>	BUR_BKS_19	<i>106 Apple Red</i>	KIKO_LLCLM_6
<i>109 Strawberry Red</i>	KIKO_UDT_9	<i>506 Cherry Red</i>	KIKO_JS_6
<i>107 Cherry Red</i>	KIKO_UDT_7	<i>Pomegranate Pink No.413</i>	BUR_LV_11
<i>Lime Green</i>	OF_LSK_25	<i>15 Cherry Red</i>	KIKO_3DHL_15
<i>123 Candy Pink</i>	KIKO_GECL_2	<i>54 - Strawberry Red</i>	CHA_LRDUWLC_13
<i>416 Cherry Red</i>	KIKO_SML_16	<i>Pomegranate Pink 41</i>	BUR_BK_10
<i>Cranberry Red No. 77</i>	BUR_LVC_10	<i>Candy Pink No. 403</i>	BUR_LV_3
<i>12 Wine Red</i>	KIKO_PLG_11	<i>Claret Pink 45</i>	BUR_BK_11

Dyes and Pigments (10, 12.66%) also modify BCTs as a way of disambiguating those more technical terms belonging to the arts and painting.

Table 53.*Dyes and pigments + BCT in lipstick colour names*

Colour name	Code	Colour name	Code
<i>05 Scarlet Red</i>	KIKO_US_5	<i>110 Magenta Pink</i>	KIKO_LLCLM_10
<i>105 Scarlet Red</i>	KIKO_UDT_5	<i>Crimson Pink No.241</i>	BUR_BKS_9
<i>435 Scarlet Red</i>	KIKO_SML_35	<i>Crimson Pink 53</i>	BUR_BK_13
<i>422 Crimson Red</i>	KIKO_SML_22	<i>106 Carmine Red</i>	KIKO_CL_6
<i>03 Scarlet Red</i>	KIKO_SL_3	<i>Magenta Pink No. 419</i>	BUR_LV_14

The fur, feathers or outer skin of **animals** also serve as entities to signal hue. *Nude*, as referent of human skin, is found in this category. This section includes nine examples (11.39%): *12 Teal Blue* [KIKO_ICMLLC_12], *16 Coral Red* [KIKO_US_16], *Coral Pink 65* [BUR_BK_16], *Coral Orange No.411* [BUR_LV_9], *Coral Red No.525* [BUR_BFK_8], *Coral Pink No.265* [BUR_BKS_14], *332 Taupe Brown* [KIKO_VPML_26], *Nude Pink 05* [BUR_BK_2] and *Nude Pink No.205* [BUR_BKS_1]. Note that *Coral* modifies three different BCTs (e.g. *Pink*, *Orange* and *Red*) in different occasions, as that particular shade is a mixture of those pigments.

Although there are fewer examples belonging to the category **minerals and gemstones**, there are some compounds worth mentioning (5, 6.33%). In the case of *324 Slate Grey* [KIKO_VPML_24] and *505 Ruby Red* [KIKO_JS_5], these lipsticks are grey as slate and red as a ruby, correspondingly. Nevertheless, there are two cases of mixed hue, where the preceding noun is not specifying the type of BCT that follows, but indicating the fact that is a mixture from the two colours: *322 Sapphire Green* [KIKO_VPML_22] and *Copper Pink No. 16* [BUR_LVC_2]. Although sapphires come in different colours apart from the prototypical blue sapphire, in this case it is a mixture of the two shades as the lip colour is a teal colour. Similarly, colours like copper and golds are typically mixed with pink (e.g. *Copper Pink*, *Rose Gold*). Finally, only three instances of **manmade objects** (3, 3.80%) are found as metonymic elements in the sample (e.g. *05 Brick Red* [KIKO_ICMLLC_5], *111 Brick Red* [KIKO_LLCLM_11], *992 Poison Purple* [DIOR_RDDR_5]).

A.1.2. BCTs qualified by colourless nouns and adjectives as amplifying functions

In the following cases (52, 26.53%), the premodification is not intended to help identify a specific characteristic in the hue, lightness or saturation of the colour. That is, it is not

related to the psychophysical parameters of colour, the finish of the product, nor other semantically transparent colour terminology. On the contrary, it is used to imbue the colour denomination with evocative qualities such as exoticness, refinement, sophistication, amongst others. Depending on the topic selected to appeal to the consumer's senses, a certain brand image is created. These complex colour terms cannot be used in paraphrastic colour expressions (e.g. *street-coloured*) (see Casson, 1994, Graumann, 2007). Thus, these are compounds where “collocations (are) composed of less specific or less known nouns fail to make sense as color denotations when used without the abstract color word (*Imola colored, *urban colored, *tarantella colored) or paraphrased (*as red as Imola, *as gray as urban, *as black as tarantella).” (Graumann, 2007, p. 136). The themes found in the sample that modify BCTs are feelings and characteristics (35, 70%), clothes and fashion (10, 20%) and locations (5, 10%).

Feelings and characteristics (37, 71.15%) add qualities to the colours that will be transferred to the wearer, those being attitudinal adjectives (e.g. *Mysterious Red, Infatuated Red, Consuming Red, Crazy Pink, Mythic Red, Fearless Pink, Daring Red, Impossible Red*) or abstractions involving time, and hence, implying a long-lasting staying power of the products (e.g. *Timeless Pink, Eternal Red, etc.*)⁹¹.

Table 54.

Characteristics + BCT in lipstick colour names

Colour name	Description	Code
N° 303 Warming Red	-	GIV_LRPBLB_11
323 Imperial Blue	-	KIKO_VPML_23
Crazy Pink	lavender pink with shimmer	OF_LSK_28
427 Lively Pink	-	KIKO_SML_27
881 Natural Pink	natural pink tint	DIOR_LALT_6
04 First Red	-	KIKO_SL_4
N° 301 Soothing Red	-	GIV_LRPBLB_9
Glamour Pink	sheer muted magenta	OF_LGS_9
N° 202 Fearless Pink	-	GIV_LRPBLB_8
N° 201 Timeless Pink	-	GIV_LRPBLB_7
Chill Pink	sheer pinky peach	OF_LGS_2
N°22 - Natural Brown	-	CHA_LRDCJLLC_15

⁹¹ The adjectives categorised as prototypical (e.g. *Classic Red*) imbue more meaning about the colour's psychophysical parameters than the adjectives enclosed in this section (e.g. *Eternal Red, Mysterious Red*).

<i>47 - Daring Red</i>	-	CHA_LRDUTUWLC_4
<i>49-Ever Red</i>	-	CHA_LRDUTUWLC_5
<i>57 - Darling Pink</i>	-	CHA_LRDUTUWLC_6
<i>Drop Dead Red</i>	-	TF_MMLMLWL_18
<i>08 Natural Pink</i>	-	KIKO_PLG_8
<i>Sweet Pink</i>	violet-fuchsia	NYX_MLI_17
<i>416 - Teasing Pink</i>	-	CHA_RCLBHLACSC_5
<i>112 Antique Pink</i>	-	KIKO_CL_11
<i>Consuming Red</i>	bordeaux	NARS_VMLP_4
<i>Endangered Red</i>	oxblood burgundy	NARS_VMLP_11
<i>Famous Red</i>	bright pink coral	NARS_VMLP_12
<i>030 Breaking Red</i>	-	CAT_PPLL_3
<i>Infatuated Red</i>	garnet	NARS_VMLP_14
<i>Mysterious Red</i>	crimson red	NARS_VMLP_18
<i>802 - Living Orange</i>	-	CHA_RCGMG_12
<i>752 -Bitter Orange</i>	-	CHA_RCGMG_13
<i>Banned Red</i>	mulled wine	NARS_SL_2
<i>Impossible Red</i>	pink flamingo	NARS_VLG_7
<i>VIP Red</i>	-	NARS_SML_16
<i>Eternal Red</i>	bright orange-red	NARS_LG_8
<i>Mythic Red</i>	soft blushing mauve	NARS_LG_13
<i>06 Bare Pink</i>	soft pink cream	MIL_KIFNLP_6
<i>N° 11 Bold Orange</i>	-	GIV_GIVESG_10
<i>07 Best Red</i>	true red	MIL_CSL_6
<i>Ultimate red</i>	bright coral red	OF_LLLL_1

To criticise Graumann's (2007) point of view of modifying adjectives referring to psychological state having to be in line with what the basic colour suggests, in the corpus when looking at *pink*, some clashing examples can be considered: not only can *pink* be *chill* and *sweet*, typical associations of the colour (see Section 4.4.9), but also *lively*, *teasing*, *fearless* and *crazy*, which could be regarded as the complete opposite qualities linked to other macro-categories (*red* and *orange*, see 4.4.3 and 4.4.10). The reason behind this, in the cosmetic context, is that such modifications are not intended to align with the stereotyped preconceptions of basic colours which are very much culture-dependent, but to instil those colours with personality traits that are meant to be transferred to the wearer. Similarly, the existence of *Soothing Red*, which would be an exception according to Graumann (2007, p. 135), or fashion-related adjectives as modifiers, like *Chic Red*, *Drop Dead Red*, *Famous Red*, *VIP Red*, imply that those modifications create an appealing story intended to boost the saleability of the colour, beyond the coherence of alignment of the BCT and the psychological traits described.

Similarly, nouns and adjectives related to **fashion and clothing** (10, 19.23%) are mostly used by luxury brands known to be clothing designers primarily, but that included a make-up line apart from their clothing items (i.e. *Burberry* and *Givenchy*). Thus, through references to this associative field, the brand image is not only reinforced but there is always a reminder of the products being part of the high-fashion world (e.g. *35 Catwalk Pink* [MIL_CSL_23]). There are quite a few instances of military related modifying terms that refer to the colour of uniforms, such as *military*, *union* and *regiment* (e.g. *Military Red 109* [BUR_BK_26], *Military Red No. 109* [BUR_BKG_14], *Military Red No. 41* [BUR_LLV_10], *Military Red No. 429* [BUR_LV_20], *Military Red No. 305* [BUR_BKS_20], *Military Red No. 65* [BUR_LVC_8], *Military Red No. 553* [BUR_BFK_15], *Regiment Red No. 37* [BUR_LLV_9], *Union Red 113* [BUR_BK_27]).

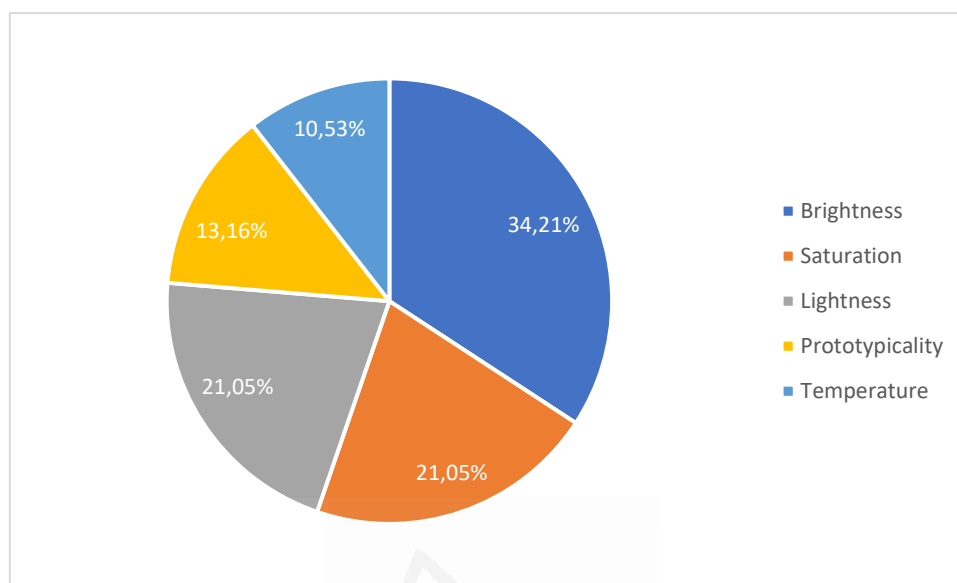
Geographic locations traditionally give dye and pigment colours its name. As mentioned in Section 4.3.8, some these pigments are extremely important in the history of colour (e.g. *Indian Yellow*, *Naples Yellow*, *Dutch Orange*, *Tyrian Purple*, *Egyptian Blue*) (see St. Clair, 2016). These toponyms refer to the place where the pigment was found or where the colour was created. However, the occurrences in our sample (5, 9.62%) refer to the places that have inspired the creation of such colour, either specific (e.g. *509 Persian Red* [KIKO_JS_9], *329 Persian Red* [KIKO_VPML_29], *Afghan Red* [NARS_SL_1]) or generic locations (e.g. *Jungle Red* [NARS_SML_7], *Street Red* [NYX_MLI_24]).

A.1.3. BCTs qualified by colour-related adjectives

Regarding non-basic colour terminology with BCTs, colour-related adjectives are also prevalent modifiers (38, 19.39%). This premodification includes (1) achromatic adjectives related to two of the three psychophysical parameters of colour (e.g. *brightness*, *saturation*). These are non-hue adjectives that are typical of colours and, therefore, associated to them, as they further specify colour characteristics. Consequently, this section features BCTs modified by concepts alluding to “vividness, dullness, paleness, darkness aspects of brightness, and other visible surface effects such as texture which all affect the visible experience of colour” (Biggam, 2012, p. 94). Additionally, (2) chromatic adjectives having to do with the temperature of the colours (e.g. *cool*, *warm*) and derived from MCTs are also included.

Figure 56.

Colour-related adjectives modifying BCT in colour names



Brightness is the quality of the colour emitting or reflecting light which is described by using adjectives such as *Dazzling*, *Shining*, *Glowing*, *Sparkling*, *Radiant*, *Holo(graphic)*⁹², *Iridescent* and *Bright* (13, 34.21%).

Table 55.

Brightness adjectives + BCT compounds in lipstick colour names

Colour name	Description	Code
<i>Bright Pink No.233</i>	-	BUR_BKS_7
<i>25 Bright Pink</i>	-	KIKO_3DHL_25
<i>504 Bright Red</i>	-	KIKO_JS_4
<i>N° 3 Sparkling Pink</i>	-	GIV_LRPBLB_3
<i>126 - Radiant Pink</i>	-	CHA_LRDUTUWLC_9
<i>12 Sparkling Pink</i>	shimmering soft pink	MIL_KIFNLP_12
<i>209 Holo Purple</i>	light purple	DIOR_DALGTTM_5
<i>210 Holo Pink</i>	pink coral	DIOR_DALGTTM_6
<i>010 Holo Pink</i>	pink coral	DIOR_DALM_6
<i>009 Holo Purple</i>	light purple	DIOR_DALM_5
<i>06 Kaleidoscopic Purple</i>	purple with green shifting pearl	MIL_SLHLG_6
<i>04 Prismatic Pink</i>	pink with silver shifting pearl	MIL_SLHLG_4

⁹² Iridescent finish of the product that reflects all colours independently of the base colour of the lip product, clipping from holographic.

02 Iridescent Blue	blue with purple shifting pearl	MIL_SLHLG_2
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Saturation adjectives (8, 21.05%) specify information regarding the purity and intensity of the chroma or hue with modifiers like *shocking*, *hot* and *intense*. It must be noted how the nucleus of these occurrences is always *pink* (see Table 56). For more information regarding in-brand colour name repetitions and the possible reasons and implications of those reiterations, see Section 3.1.3).

Table 56.

Saturation-related adjectives + BCT compounds in lipstick colour names

Colour name	Description	Code
59 - Shocking Pink	-	CHA_LRDUTUWLC_10
Shocking Pink	blue-toned hot pink	NYX_ML_6
120 Intense Pink	-	KIKO_GECL_17
N° 2 Intense Pink	-	GIV_LRPBLB_2
116 Hot Pink	-	KIKO_UDT_16
108 Hot Pink	-	KIKO_LLCLM_8
13 Hot Pink	-	KIKO_PLG_12
Hot Pink	blue-toned bright pink	NYX_ECRL_11

Lightness (8, 21.05%) involves the neutrals *black* and *white*, that is, achromatic hues devoid from chroma, by means of adjectives such as *pale*, *light*, *medium*, *dark* or *deep*. *Baby* is included in this section, as it could be viewed as synonym of *pale*, as *Baby Blue* and *Baby Pink* are pastel versions of those hues.

Table 57.

Lightness-related adjectives + BCT compounds in lipstick colour names

Colour name	Description	Code
Pale Pink	Light blue-toned pink	NYX_ML_2
13 Dark Blue	-	KIKO_ICMLLC_13
184 - Dark Purple	-	CHA_RAIMLLC_21
104 Deep Pink	-	KIKO_LLCLM_4
16 Deep Pink	-	KIKO_PLG_14
419 Baby Pink	-	KIKO_SML_19
07 Baby Pink	-	KIKO_PLG_7
30 Deep Purple	-	KIKO_3DHL_30

Hue prototypicality (5, 13.16%) is related to the prototypical image of a colour (e.g. *True Red*, *Classic Red*, *Pure Red*, *Perfect Red*). In the case of, for example, a red lipstick, prototypicality concerns whether or not it is a blue-based red (e.g. *True Red*, *Classic Red*). Note that prototypicality adjectives mainly modify the colour *red* in four out of five examples provided in Table 58.

Table 58.

Hue prototypicality adjectives + BCT in lipstick colour names

Colour name	Description	Code
<i>105 True Red</i>	-	KIKO_LLCLM_5
<i>05 Classic Red</i>	-	KIKO_MLLC_5
<i>Pure Red</i>	bright red-orange	NYX_MLI_8
<i>N° 1 Perfect Pink</i>	-	GIV_LRPBLB_1
<i>Perfect Red</i>	bright blue-toned red	NYX_MLI_10

Temperature adjectives, such as *cool*, *cold* and *warm*, indicate the undertone of the colour cold or warm (i.e. bluer or redder, respectively). There are 4 occurrences (4, 10.53%) in the sample: *436 Cold Brown* [KIKO_SML_36], *182 Cold Purple* [CHA_RAIMLLC_22], *N°23 Warm Brown* [CHA_LRCDCJLLC_16], and *304 Warm Pink* [KIKO_VPML_4].

A.1.5. BCTs qualified by derived MCTS

Adjectives (11, 5.61%) such as *dusky*, *smoked* or *burnt* refer to lightness (i.e. the scale of achromacity), in particular, to darkness of colour (see Appendix VII for the glossary with the definitions from the OED). Similarly, *pearly* and *frosted* indicate the reflectiveness of the colour (*Frosted Pink* [OF_LSK_27], *05 Pearly Pink* [KIKO_3DHL_5]). In this way, instead of resorting to the more overused and expected lightness or brightness adjectives (e.g. *dark*, *deep*; *shiny*), some colour names are modified by derived elements and abstractions in nature (e.g. *Starry Black* [KIKO_JS_14], *Dusky Pink No.406* [BUR_LV_5]). Additionally, other derived MCT adjectives modify hue: *178 Rosy Brown* [CHA_RAIMLLC_20], *328 Rosy Brown* [KIKO_VPML_28], *Rosy Red No.428* [BUR_LV_19], *060 Smoked Brown* [CAT_UML_6], *11 Golden Red* [KIKO_3DHL_11], *N° 302 Solar Red* [GIV_LRPBLB_10], *87 Burnt Red* [MIL_CSL_43].

A.1.6. Complex compounds with BCTs as Head

According to Wyler (2007), complex compounds with double modifications are rare in the cosmetic industry. Similarly, these are not prevalent in our sample (10, 5.10%). Kiko Milano is the only brand with highly specific compounds, where the first element refers to the lightness or brightness of the colour (e.g. *light, sparkling, pearly, satin*). The second and third element in the compound are either an MCT+BCT compound (e.g. *Tulip Red, Hibiscus Pink, Ruby Red, Strawberry Pink*) or derived MCT+BCT (*Rosy Brown*). Therefore, these constructions follow the pattern [MOD [MCT+BCT]]: [*Pearly [Coral Pink]*]. As these names are highly descriptive, no description is provided by the brand, as seen in Table 59:

Table 59.

Complex adjectival compounds with BCTs in lipstick colour names

Colour name	Code	Colour name	Code
<i>103 Pearly Coral Pink</i>	KIKO_CL_3	<i>113 Pearly Tulip Red</i>	KIKO_GECL_13
<i>102 Pearly Strawberry Pink</i>	KIKO_CL_2	<i>108 Satin Currant Red</i>	KIKO_UDT_8
<i>26 Sparkling Hibiscus Pink</i>	KIKO_3DHL_26	<i>106 Satin Ruby Red</i>	KIKO_UDT_6
<i>12 Pearly Amaryllis Red</i>	KIKO_3DHL_12	<i>433 Light Rosy Brown</i>	KIKO_SML_33

Additionally, two complex compounds with BCT follow the pattern [MOD+BCT] plus a noun with amplifying function: *N° 03 Electric Pink Révélateur* [GIV_GIVESG_2] with a code switch to French and *15 Hot Pink Rage* [MIL_CSL_12].

A.1.7. BCT qualified by BCT

In Bauer's (1983, p. 28) words, "when two (or more) elements which could potentially be used as stems are combined to form another stem, the form is said to be a compound". Compounds which include two BCTs are still non-basic colour terms. These denote an exact mixture of hues, that is, no element within the compound is the Head. This means no element is dominant as regards hue, but rather share the same power and dominance in meaning. Only five examples (2.55%) of BCT+BCT compounds are found in the sample: *Orange Red No. 412* [BUR_LV_10], *102 Orange Red* [KIKO_LLCLM_2], *114 Orange Red* [KIKO_UDT_14], *Pink Brown* [NYX_JLP_3], *N° 4 Blue Pink* [GIV_LRPBLB_4]. These would be copulative compounds following Bauer's (1983, p. 31) description (i.e. also called *dvandva* in the Sanskrit classification), as it "not always

clear which element is the grammatical head and the compound is not hyponym of either element, but elements that name separate entities which combine to form the entity denoted by the compound.”

Compounds including two BCTs where the modifier is a derivate (e.g. *-y*, *-ey*, *-ish*) entail that the dominant colour or hue is the right one, whereas the left one acts as modifier by adding a tinge of hue, always under 50% of quantity (e.g. *Bluish-Green*, *Orangey-Red*). Biggam (2012, p. 123) comments the following on mixed hues: “orange can be described as ‘reddish-yellow’ (yellow being dominant), ‘yellowish-red’ (red being dominant), ‘red-yellow’ (neither being dominant) or ‘orange’ (no detailed information available).” Only one occurrence (1, 051%) is found in our sample with the structure “DBCT+BCT”, with a derived BCT as a modifier: *105 Pinkish Brown* [KIKO_GECL_5].

A.2. BCT as modifier

Out of all the compounds including a BCT (252, 89.05%), fifty-six (22.22%) include a BCT as modifier. A summary with all the different types of compounds with BCT as modifier can be found in Table 60:

Table 60.

Compounds with BCT as modifier

BCT as modifier	No.	%
BCT modifying nouns and adjectives as amplifying functions	26	46.43%
BCT as type modifier modifiers	21	37.50%
BCT modifying nouns indicating finish	6	10.71%
Complex compounds with BCT as modifiers	3	5.36%
Total	56	100%

A.2.1. BCT modifying nouns and adjectives as amplifying functions

The majority of compounds with BCT as modifier (26, 46.43%) are compound nouns whose Head is not important, as what really disambiguates colour is the BCT in non-Head position. Therefore, occurrences such as *Pink Lust* [NYX_LSCL_8] and *Pink Pleasure* [CAT_UML_12] have an appealing nucleus related to the sex and romance category but are unhelpful to define colour beyond designating *red* or *pink*. Indeed, passion and love are concepts related to *red* and *pink*, but these nouns do not specify finish, saturation or brightness aspects, among others. The same happens with *Pink Bikini* [NYX_BL_3] and

N° 000 White Shield [GIV_LRPBLB_5] (see Figure 57); these clothing items do not aid in colour identification and merely add linguistic information to appeal to the consumer and to allude to the designer brand.

Figure 57.

Pink Bikini and N° 000 White Shield



Note. Taken by www.nyxcosmetics.com and www.givenchybeauty.com.

Figure 58.

Red District and Orange County



Note. Taken by www.narscosmetics.com and www.nyxcosmetics.com.

Other examples included within this section are *Red Lizard* [NARS_SML_10], which is supposedly associated with passion and love, and compounds which are locations whose names already include a BCT (e.g. *Red District* [NARS_FVLL_8], *Orange County* [NYX_LSCL_19]), as shown in Figure 58.

Table 61.*BCT modifying nouns with amplifying functions*

Colour name	Description	Code
<i>080 Red Smile</i>	-	DIOR_RDB_1
<i>080 Red Smile</i>	-	DIOR_RD_14
<i>N° 000 White Shield</i>	-	GIV_LRPBLB_5
<i>N° 15 Orange Adrenaline</i>	-	GIV_RISLC&HIC_15
<i>N° 14 Redlight</i>	-	GIV_RISLC&HIC_14
<i>N° 11 Orange Underground</i>	-	GIV_RISLC&HIC_11
<i>N° 7 Purple Fiction</i>	-	GIV_RISLC&HIC_7
<i>Red District</i>	vivid red	NARS_FVLL_8
<i>Blackheart</i>	nada	NARS_PLL_1
<i>Red Lizard</i>	matte full powered red	NARS_SML_10
<i>Red Square</i>	bright orange red	NARS_VMPL_22
<i>Pink Lady</i>	bright pink	BB_MCLC_18
<i>Pink Mist No.53</i>	-	BUR_BKG_3
<i>Pink Panther</i>	sheer pale pink	OF_LGS_13
<i>Pink Lady</i>	cool pale pink with a hint of sheen	OF_LSK_21
<i>120 Pink Pleasure</i>	-	CAT_UML_12
<i>070 Purple Reign</i>	-	CAT_PPLL_7
<i>Orange County</i>	orange	NYX_LSCL_5
<i>Pink Lust</i>	hot pink	NYX_LSCL_8
<i>92 Black Spell</i>	-	MIL_CSL_47
<i>05 Red Label</i>	bright red	MIL_CSL_4
<i>Red Queen</i>	true red	NYX_STFCLO_11
<i>Orange Blossom</i>	orange	NYX_MLII_2
<i>Red Haute</i>	brick red	NYX_PUPL_10
<i>Pink Bikini</i>	bubblegum pink	NYX_BL_3
<i>Pink Lady</i>	peach coral	NYX_TUL_4

These compound nouns elicit a colourful mental image by means of the BCT working as a modifier, while the Head is presented as a distinctive element to appeal to the consumer. This offers variety to colour ranges in cosmetics, where the Head might be changed according to the different aspects the company want to exploit in the themed collections.

A.2.2. BCT as type modifier

This subsection includes non-basic compounds where the BCT acts as type modifier (21, 37.50%). As one of our hypotheses is that BCTs are avoided in cosmetic colour names, even in compound constructions, we decided to subsume them here although we

acknowledge these are MCTs. The majority of compounds are related to food, where BCTs act as type modifiers and classifiers in domains of economic importance (see Bolton, 1978; Biggam, 2012). Some culinary examples are *Black Truffle* [BB_TAB_2; BB_MCLC_4], *Black Cherry No. 439* [BUR_LV_24], *Black Cherry No. 57* [BUR_LL_14], *24 Black Cherry* [MIL_CSL_12], *Black Cherry* [NYX_ECRL_32], *Orange Soda* [NYX_ECRL_41], *Pink Chocolate* [TF_LC_16], *413 Red Papaya* [KIKO_SML_13], *Black Coffee* [BB_FPLG_6], *127 Black Currant* [KIKO_GECL_21], *129 Black Grapes* [KIKO_GECL_22], *Black Sesame* [NYX_ML_11], *Red velvet* [BB_MCLC_19] and *Blue Velvet* [NYX_MLII_4].

Table 62.

BCT as type modifier

Colour name	Description	Code
<i>Red Velvet</i>	rich deep red	BB_MCLC_19
<i>Black Truffle</i>	black violet	BB_MCLC_4
<i>Black Truffle</i>	black violet	BB_TAB_2
<i>Black Cherry No. 439</i>	-	BUR_LV_24
<i>Black Cherry No. 57</i>	-	BUR_LL_14
<i>129 Black Grapes</i>	-	KIKO_GECL_29
<i>24 Black Cherry</i>	black cherry	MIL_CSL_19
<i>14 Pink Quartz</i>	-	MIL_KIFNLP_14
<i>Black Sesame</i>	light gray	NYX_MLII_10
<i>Blue Velvet</i>	electric blue	NYX_MLII_4
<i>Black Coffee</i>	deep plum - brown	BB_FPLG_6
<i>121 Pink Lotus</i>	-	KIKO_GECL_21
<i>102 Pink Sand</i>	-	KIKO_GECL_2
<i>Pink Chocolate</i>	-	TF_LC_16
<i>Pink Peony 37</i>	-	BUR_BK_9
<i>28 Pink Orchid</i>	-	KIKO_3DHL_28
<i>07 Pink Magnolia</i>	-	KIKO_3DHL_7
<i>413 Red Papaya</i>	-	KIKO_SML_13
<i>200 - Pink Ruby</i>	-	CHA_RAIMLLC_31
<i>Purple Haze</i>	deep berry purple	OF_LSK_18

The BCTs in these compounds are important to determine the type of product indicated as Head. For instance, black cherry does not mean this fruit is black, but a type of cherry darker in shade. In the same way, white wine is not white but a clear yellowish colour, and white truffle is not truly white but a cream colour. Similarly, black truffles are type

of truffles whose colour is dark brown. The types of chocolate are also determined by BCTs, like in the case of white chocolate being called *white*, regardless its creamy colour. However, pink chocolate does have a light pink colour provided by culinary pigments. Papayas are also categorised following BCTs, and there are Mexican red/yellow papayas, guinea golden papaya and hortus gold papaya. The different varieties of sesame are also distinguished through colour names. Similarly, Purple haze is the name of a type marihuana whose flowers are purple.

Although the OED lists and defines the colour *orchid* as “a purplish colour or tint”, *peony* as “resembling a peony-flower, dark red; esp. of the cheeks, plump and rosy” and *magnolia* as “the colour of magnolia blossom, usu. A shade of pale pink”, there are instances in the sample where they are qualified by a BCT that specifies the types of flowers, as these sometimes can grow in different colours (e.g. *28 Pink Orchid* [KIKO_3DHL_28], *Pink Peony 37* [BUR_BK_9], *07 Pink Magnolia* [KIKO_3DHL_7]). Finally, *Pink Ruby* [CHA_RAIMLLC_10] is a variety of ruby that leans towards a fuchsia colour⁹³ and *Pink Sand* [KIKO_GECL_2] alludes to the pinky shade that some beaches have.

A.2.3. BCT modifying nouns indicating finish

There are six compound nouns (10.71%) where the Head is a light-related noun (e.g. *brilliance*, *glitter*, *shimmer*). These are mainly modified by the BCT *pink*: namely *Pink Shimmer* (metallic pink with red and pink shimmer [OF_LSK_20]), *040 Pink Brilliance* [CAT_PLG_4], *06 Pink Glitter* [KIKO_PLG_6], *09 Pink Frost* (light pink frost [MIL_CSL_8]) and *Pink Pearl* (metallic pink with red and pink shimmer [BB_PPM_2]). In this way, name variation is searched for to avoid more typical alternatives with an adjective alluding to the reflective properties of the colour as a modifier, which could be considered as a more typical name (e.g. *Shimmery Pink*, *Brilliant Pink*, *Glittery Pink*, *Frosty Pink* and *Pearly pink* correspondingly). Finally, one occurrence of inverted position in the adjectives is found in *908 Black matte* (black [DIOR_RDL_22]).

A.2.4. Complex compounds with BCT as modifiers

There are three occurrences (5.36%) where the BCT is present in a three-element compound acting as modifier: two following the pattern MOD [BCT+MCT] (e.g. 22

⁹³ Taken from <https://www.leibish.com/types-of-rubies-article-1566> [Last accessed 13/01/2022]

Sparkling Red Garnet [KIKO_3DHL_22] and *111 Satin Pink Camellia* [KIKO_UDT_11]) and one with the pattern [BCT+MCT] noun related to finish] (e.g. *05 Red Ruby Glitter* [KIKO_PLG_5]).

3.3.1.1.2 BCT phrases and sentences

This section deals with phrases and sentences which include a BCT (23, 8.13%) and more linguistic information to achieve distinctiveness, that is, distinguish the lipstick from analogous versions from competitors. These are mainly humorous constructions (14, 60.87%) and also non-humorous (9, 39.13%).

A.3. Non-humorous phrases and sentences with BCT

Similar to previous examples of compounds where the BCT was the most important element yielding the colour meaning, regardless of it being the nucleus or not, non-humorous constructions, such as *In The Red* [NYX_SCML_8], *Respect The Pink* [NYX_LSCL_13], *040 My Pink Is Poppin'* [CAT_PPLL_4], *02 Love Is Pink* [KIKO_SL_2], *05 Enjoy The Red* [KIKO_WMVLL_5], *Paint It Black* [NARS_PLP_13], *93 Red After Dark* [MIL_CSL_48] and *02 A Kind of Red* [KIKO_WMODL_2], impress the consumer with a message which is similar to the amplifying functions mentioned by Bergh (2007) in colour compounds for cars. By putting together phrases and expressions that are alliterative like *My Pink Is Poppin'* [CAT_PPLL_4], the name refers to the hue being intense, “it pops”, while the repetition of the plosive sound is appealing. These constructions are created to distinguish lip products in a market with endless alternatives: the linguistic material surrounding the colour term does not add useful information for colour disambiguation, but resources to boost the salience of these names (Bergh, 2007). Additionally, it is also subsumed in here the case of MCT+BCT in a sentence: *020 Tomato Red is Fab* [CAT_MLP_1], where instead of calling the shade “tomato red”, Catrice created a sentence including the shortened adjective *fab* (i.e. clipping of fabulous) to produce a more elaborate label for the colour.

A.4. Humorous phrases and sentences with BCT

The rest of constructions with BCTs (14, 60.87%) are humorous denominations which play with BCTs. In this case, longer language chunks, that is, phrases and whole sentences, act as proper names for lipstick colours. These expressions take advantage of well-known sentences and phrase where, by playing with words, a BCT is included.

Therefore, these are transparent denominations because they guide the consumer towards a colour visualization.

Imperfect homophony is the most typical way of creating humorous denominations with BCTs (8, 57.14%). It can be achieved by means of phoneme substitution, insertion or deletion. There are instances of one phoneme substitution from /l/ to /p/ in *Click The Hyperpink* (i.e. hyperlink /'haɪpərɪŋk/ + pink /'pɪŋk/), from /t/ to /p/ in *Pinker-Bell* (i.e. Tinker Bell /'tɪŋkər 'bɛl/ + pink /'pɪŋk/), and two phoneme changes (i.e. /b/ and /r/) in *030 Free Brownload* (i.e. brown /'braʊn/ + download /'daʊnləʊd/). Additionally, two cases of phoneme insertion are found. Namely, insertion of /d/ in “revolution” to create *Redvolution* [CAT_VMLC_6] and insertion of /k/ sound in the middle of “Pinterest” to create *Spotted On Pink-erest* [CAT_UMLLP_3]. This occurrence includes a hyphen to further help the consumer not to miss the wordplay. Additionally, there is a case of paronymy where there is so much change that the original verb is not traceable: *Pink Up The Volume* [CAT_VLBR_3] shows how the colour *pink* ends up working as a verb, therefore, it could be substituting several verbs as *turn up* or *pop up*. As shown, these humorous constructions dealing with BCTs are mainly made up with a play on words with *pink*, some of them isolating the term so the pun is more visible and the humour is reinforced.

There are a few cases of perfect homophony (4, 28.57%), as explained below in Table 61, where the ostensive signal is a BCT that sounds the same as other words written differently (i.e. *blue/blew*, *reddy/ready*, *red/read*). With *red* there is also an occurrence of homonymy (1, 7.14%), *480 Red Said Black* [CAT_UCL_18], but are different words (i.e. colour and a boy’s name).

Table 63.

Wordplay in lipstick colour names

Colour name	Code	Readings	IPA
<i>Blue You Away</i>	TF_JF_6	blue / blew	/'blu:/
<i>110 Reddy For The Night</i>	CAT_UMLLP_5	reddy / ready	/'rɛdi/
<i>310 Red My Lips</i>	CAT_UCL_4	red / read	/'rɛd/
<i>Red My Lips</i>	OF_LSK_17	red / read	/'rɛd

In these cases, both readings remain. For instance, *Blue You Away* indicates that the hue is going to “blue” the consumer (i.e. paint their lips blue) and blow them away (i.e. a promise of outstanding performance). Similarly, *110 Reddy For The Night* indicates that the consumer is ready for the night when s/he wears that red lipstick.

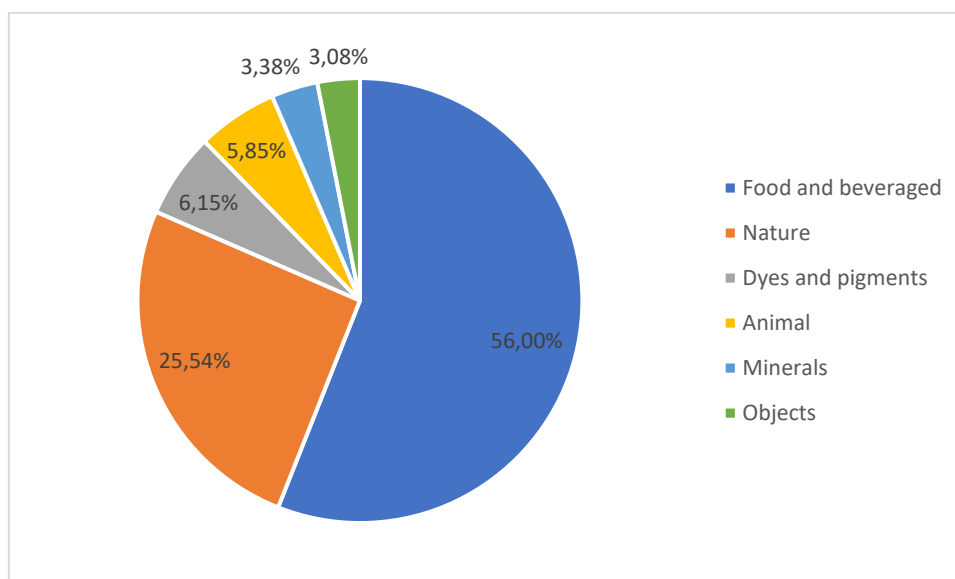
Lastly, let us consider one case (7.14%) of reanalysis, *03 Orange-gina* [MIL_CSL_2], which we considered potentially humorous. The trademark for the popular fizzy orange drink *Orangina* is reanalysed into *Orange-gina*. Since there seems to be no agreement on whether the trademark is pronounced /'ɔrɪndʒaɪnə/ (i.e. a blend of *orange* and *vagina*) or whether it is /'ɔrɪndʒi:nə/ (i.e. *orange* and the proper name *Gina*), we believe Milani could be taking advantage of this double meaning by means of that reanalysis.

3.3.1.2. Metonymic Colour Terms

As mentioned by Anishchanka (2007, pp. 383-384), MCTs are “denominal words where the noun-stem implies characteristic colour of an object”. These are prolific as transparent terminology, with over 65% of the occurrences categorised as transparent. In this section we describe the main nominal domains within MCTs, namely food and beverages (182, 56%), nature (83, 25.54), dyes and pigments (20, 6.15%), animals (19, 5.85%), minerals (11, 3.38%) and manmade objects (10, 3.08%).

Figure 59.

Distribution MCTs as lipstick colour names



- (1) **Food and beverages** (182, 56%): *Peach, Caramel, Wine, Chocolate*, among many others.
- (2) **Nature** (83, 25.54%): *Rose, Orchid, Lilac, Periwinkle, Hibiscus*, and others.
- (3) **Dyes and pigments** (20, 6.15%): *Magenta, Sepia, Oxblood and Vermilion*.
- (4) **Animals** (19, 5.85%): *Coral, Salmon, Fawn, Nude and Blush*.
- (5) **Minerals and precious stones** (11, 3.38%): *Ruby, Amethyst, Copper, Anthracite, Bronze, Garnet*.
- (6) **Objects** (10, 3.08%): *Beige, Russet*.

As can be seen in Figure 59, half of MCTs in the sample are food related items. Some are listed as colours in the OED (63, 34.62%) like *Caramel, Plum* or *Toffee* (for complete list check Appendix X), whereas the majority are not listed in the OED dictionary (119, 65.38%). Among the cuisine-related MCTs not listed in the OED there are also foreign words like *Gazpacho, Demi-Glace, Mocaccino, Sangria, Sake, Pêche* among others. This is done in order to increase the attractiveness of the product by presenting it as a consumable entity that is meant to be applied to the lips. Merskin's (2007, p. 591) study already pointed to the exploitation of appetising naming alluding to decadent desserts: "Sugared Plum, Double Fudge, Vanilla Brownie, and Raspberry Glace sound like temptations from a dessert cart, but instead these luscious sounding treats are names of lipstick shades". In our case, the lipsticks in our sample are named after different caffeinated beverages, like *Vanilla Late, Dirty Chai, Americano, Cherry Cola, Flat White, Root Beer Float* or *Cold Brew*, to allude to the colour of those drinks, as well as desserts (e.g. *Bon Bon, Meringue, Brioche, Peach Delight, Tatin*), sweets (e.g. *Bubble Gum, Cotton Candy, Dreamsicle*), exotic fruits (e.g. *Persimmon, Coconut, Dragonfruit*), vegetables (e.g. *Kale, Radish, Beetroot*) and other very specific ingredients (e.g. *Pickled Ginger, Squid Ink*) or dishes (e.g. *Gazpacho, Kimchi*). Additionally, the constant use to alcoholic beverages as unlisted colour terms must be pointed out: *Champagne, Sangria, Fruit Punch, Wine, Chambord, Cava, Sake, Bloody Mary, Blanc, Amaretto* and *Cognac* are just a few of them. Some of the aforementioned examples are further developed below with their corresponding descriptions and code.

<i>Whiskey</i>	rich mahogany with red	[BB_TAB_39]
<i>Cognac</i>	dark brown	[BB_MCLC_9]
<i>Sangria</i>	rich fuchsia	[BB_TAB_28]
<i>Bloody Mary</i>	blue-toned cranberry red	[NYX_MLI_18]

<i>Vanilla Latte</i>	golden beige	[BB_FPLG_2]
<i>546 Bubble Gum</i>	bright pink	[DIOR_DRLG_1]
<i>Persimmon</i>	intense red-orange	[BB_TAB_23]
<i>Coconut</i>	white	[NYX_MLII_11]
<i>Dragonfruit</i>	magenta violet	[BB_TAB_7]
<i>Blood Orange</i>	intense red-orange	[BB_MCLC_6]
<i>Rhubarb</i>	rich plum rose	[BB_TAB_26]
<i>Kale</i>	deep hunter green with black	[BB_TAB_15]
<i>Radish</i>	deep magenta	[BB_TAB_25]
<i>Beetroot</i>	bold berry	[BB_TAB_1]
<i>Cayenne</i>	bright red	[BB_TAB_4]
<i>Kimchi</i>	shocking pink	[BB_TAB_16]
<i>Squid Ink</i>	deep navy with black	[BB_TAB_33]
<i>Gazpacho</i>	true blue-red	[BB_TAB_10]

Common MCTs, like *coffee* or *chocolate*, seem to have “variants”, that is, a lexis richness to avoid the over repetition of certain colour terms. These are mainly synonyms or hyponyms that substitute other MCTs which could be considered more habitual from an advertising point of view. For instance, *coffee*, which is included in the OED as a colour since 1815 with the meaning “1.c A shade or tint of the colour of coffee”, is replaced by hyponyms of coffee beverages: *Cold Brew* [NYX_SCGL_5], 38 *Double Espresso* [MIL_CSL_19], *Black Coffee* [BB_FPLG_6], *Americano* [OF_LLLL_59], *Flat White* [BB_FPLG_5] and even the object to make coffee (*French Press* [BB_FPLG_4]) which instantly suggests a coffee-coloured product (i.e. synecdoche). These types of coffee are informative of the colour the consumer will find after purchasing the lip product. In other words, the fact that each one has different ingredients as well as different amounts of coffee, facilitates the colour identification of the lipstick. For example, black coffee is made of just coffee as well as a double espresso. Nevertheless, an *Irish Coffee* [NYX_JLP_2], 107 *Mocaccino* [KIKO_GECL_7], *Frappuccino* [NYX_ECRL_50] or a *Flat White* [BB_FPLG_5] denote different brown tones depending on the amount of milk, ice and other ingredients. Other inventive ways to refer to coffee-coloured lip products by adding more linguistic information are *010 Coffee, Mattmoiselle?* [CAT_UML_1], an interrogative sentence to formally offer the drink, or *070 Café Americano, Please* [CAT_UMLLP_1], which are subsumed in the section phrases and sentences using MCTs. This also happens with other MCTs listed by the OED which are presented in a

phrase or sentence with more information to capture the attention of the consumer. For instance, *060 Top It With Cinnamon* [CAT_MLP_6] is more original and distinctive than using only *cinnamon* as colour term in cosmetics.

Nature is the following more frequent subsection within MCTs, with a fourth of the occurrences gathered (83, 25.54%). There is constant allusion to flowers (e.g. *Rose, Orchid, Fuchsia, Mauve, Peony, Periwinkle*) and the majority of these denominations are not described. *Earl Grey* is used as colour term in our sample and labelled as pertaining to this subcategory instead of the one dealing with food and beverages. In this case, this denomination could elicit a tea-coloured shade or even a grey colour, due to the surname of this specific tea named after Charles Grey. However, the lipstick is coloured after the blue tea flower leaves, as shown in Figure 60. In addition, some other denominations refer to weather conditions, mainly storms, as can be seen below:

<i>Heatwave</i>	matte bright orange-red	[NARS_SML_6]
<i>Thunderstorm</i>	blue violet	[NYX_BL_12]
<i>Moonlight</i>	white holographic with iridescent pink reflect	[MIL_KIFNLP_9]
<i>Sandstorm</i>	true nude	[NYX_LSCL_7]
<i>Firestorm</i>	bright red with a magenta undertone	[NYX_FTL_6]

Figure 60.

Earl Grey as a colour term

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Note. Retrieved from <https://meke.coffee/products/suki-loose-earl-grey-blue-flower> [Last accessed 03/08/2021].

Under the **animal** subcategory (19, 5.85%) we can find names after the colours of human and salmon flesh or coral reefs (e.g. *204 Coral*, bright coral pink [DIOR_DALGTTM_2]).

In **minerals**, apart from the typical ones listed as colours in the OED, like *copper*, *ruby*, *amethyst*, *bronze* and *garnet*, we can find very specific stones, such as *Bloodstone* [NYX_GGLL_6] and *Cherry Quartz* [NYX_GGLL_2], which are stones whose colour matches the lipstick colour. Under the category **objects**, that includes manmade articles, we found occurrences like *Acme* (strawberry red [NYX_LSMM_10]), *Lifeguard* (deep classic red [NYX_BL_18]) and *Firecracker* (coral-red [NYX_BL_20]) for red lipsticks among others which could be considered less striking like *russet* or *beige*.

In the end, concerning MCTs there is an even distribution of MCTs listed in the OED (162, 49.85%) and those which are not (163, 50.15%) However, whereas all the dyes and pigments are listed in the OED, the food category is the one producing the majority of names which are not listed (119, 73.46%).

<i>Spicy</i>	sheer shimmering brick red	[OF_LGS_14]
<i>Spicy</i>	cool nude brown	[OF_LSK_15]
<i>Spicy</i>	true red	[NYX_SML_9]
<i>49 Spicy</i>	-	[MIL_AMLC_35]
<i>Fiery</i>	medium deep orange	[NYX_PUPL_8]

Before moving on to the different types of compounds with MCTs, we wanted to comment on the only five examples (0.68%) of derived MCT as colour name that we found in the sample. As can be seen above, the adjective *Spicy* is used to refer to a red due to its connections with heat and fire as well as to brown owing to the colour of food flavouring spices.

3.3.1.2.1. MCT Compounds

There are 301 cases (40.84%) of compounds including an MCT: In the majority of cases that MCT works as a Head (215, 71.43%) and in the rest as modifier (86, 28.57%).

B.1. MCT as Head

Table 64 showcases the different types of compounds depending on the types of modifiers that precede the MCT. MCTs qualified by colourless nouns and adjectives as amplifying functions (81, 24.47%), by colour-related adjectives (77, 24.47%), copulative MCT+MCT (30, 9.09%), qualified by a derived MCT (DMCT+MCT pattern) (16, 4.85%) and present in complex compound formations (17, 5.14%).

Table 64.*Compounds with MCT as Head*

MCTs as Head	No.	%
MCTs qualified by colourless nouns and adjectives as amplifying functions	85	39.53%
MCTs qualified by colour-related adjectives	66	30.70%
MCT+MCT compounds	27	12.56%
DMCT+MCT compounds	24	11.16%
MCTs as modifiers in complex compounds	13	6.05%
Total	215	100%

B.1.1. MCTs qualified by colourless nouns and adjectives as amplifying functions

In total, eighty-five (39.53%) of adjectives modifying MCTs are colourless nouns and adjectives. This only makes sense, as MCTs are highly specific hue referents, pointing to a particular shade within a macro-category and, therefore, that left element in the compound can be utilised to exploit pleasurable connotations.

The majority of adjectives are **characteristics** (75, 88.24%) that can be attributed to humans, especially those involved with romance and fashion (e.g *chic, naughty, wild, sensual, exotic, flirty*), as in *112 Chic Rosewood* [CHA_LRDUTUWLC_15], *Naughty Nude* [TF_LC_2] *43 - Sensual Rose* [CHA_LRDUTUWLC_12], *090 Exotic Nude* [CAT_UML_9] and *16 Flirty Fuchsia* [MIL_CSL_13]. Other adjectives are culinary related, and amplify the appetising qualities of the MCT they modify, as can be seen in Table 65:

Table 65.*Culinary adjectives with amplifying functions*

Colour Name	Description	Code
<i>27 Dulce Caramelo</i>	nude brown	MIL_CSL_22
<i>22 Chilled Brandy</i>	-	MIL_CSL_18
<i>01 Sweet Nectar</i>	orange	MIL_CSL_1
<i>Whipped Caviar</i>	muted plum	NYX_MLI_15
<i>Fizzy Berries</i>	fuchsia	NYX_PGL_9
<i>Sour Cherry</i>	maraschino red	BB_TAB_31
<i>Sweet Maple</i>	-	TF_LC_9
<i>142 - Sweet Berry</i>	-	CHA_LRDUTUWLC_17
<i>06 Sweet Syrup</i>	-	KIKO_SL_6

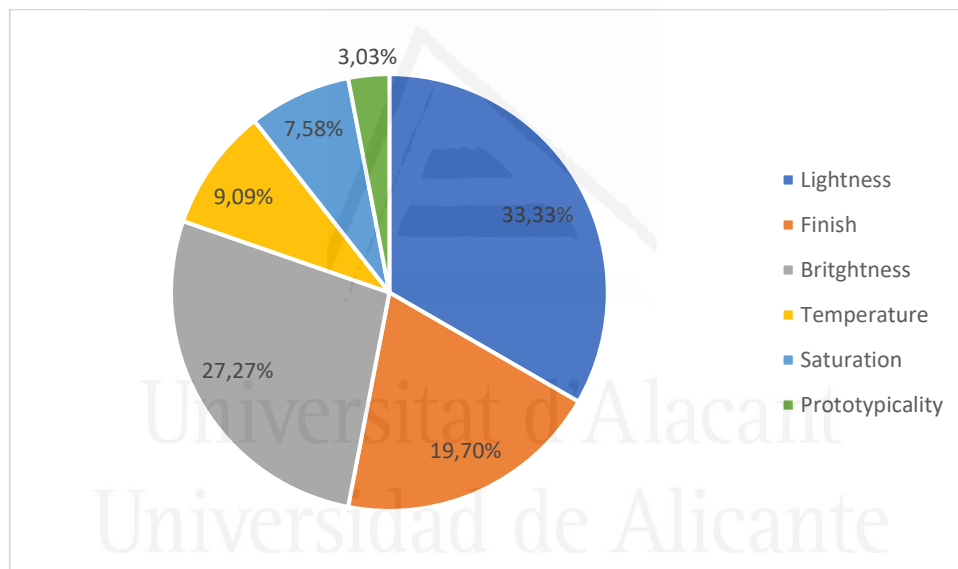
Lastly, some **locations** (10, 11.76%) are also used as modifiers, such as *Honolulu Honey* [NARS_SL_6], *N° 4 Street Nude* [GIV_RISLC&HIC_4], *55 Bahama Beige* [MIL_CSL_38], *510 Jungle beige* [DIOR_RDDR_2], among others.

B.1.2. MCTs qualified by colour-related adjectives

There are 66 occurrences (30.70%) of colour-related adjectives modifying MCTs, which are distributed as follows:

Figure 61.

Colour-related adjectives modifying MCTs



The most used adjectives in this section are those referring to **lightness** in a colour (e.g. *Soft*, *Deep*, *Dark Light*, *Soft*). All the instances subsumed here (22, 33.33%) can be seen in Table 66:

Table 66.

Lightness adjectives modifying MCTs

Colour name	Description	Code
124 - <i>Soft Candy</i>	-	CHA_LRDUTUWLC_8

<i>08 Soft Rose</i>	nude mauve cream	MIL_KIFNLP_8
<i>09 Soft Coral</i>	-	KIKO_3DHL_9
<i>10 Dark Mauve</i>	-	KIKO_ICMLLC_10
<i>10 Dark Rose</i>	-	KIKO_PLG_9
<i>122 -Soft Coral</i>	-	CHA_LRDUTUWLC_3
<i>13 Deep Violet</i>	-	KIKO_US_13
<i>40 - Light Rose</i>	-	CHA_LRDUTUWLC_7
<i>403 Soft Rose</i>	-	KIKO_SML_3
<i>425 Deep Violet</i>	-	KIKO_SML_25
<i>48 - Soft Rose</i>	-	CHA_LRDUTUWLC_14
<i>Dark Nude No. 408</i>	-	BUR_LV_7
<i>Dark Rosewood No. 17</i>	-	BUR_LLV_4
<i>Dark Russet No. 70</i>	-	BUR_LVC_9
<i>Light Crimson 49</i>	-	BUR_BK_12
<i>Light Crimson No. 49</i>	-	BUR_LVC_5
<i>Light Crimson No.269</i>	-	BUR_BKS_15
<i>Light Crimson No.517</i>	-	BUR_BFK_6
<i>Light Nude No. 01</i>	-	BUR_LLV_1
<i>Pale Rose No. 402</i>	-	BUR_LV_2
<i>Soft Fuchsia</i>	mauve-pink	NYX_JLP_4

Brightness adjectives account for 18 instances (27.27%) in this section. All the occurrences can be found in Table 67.

Table 67.

Brightness adjectives modifying MCTs

Colour name	Description	Code
<i>03 Luminous Peach</i>	Peach with Pink Shifting Pearl	MIL_SLHLG_3
<i>03 Prismatic Peach</i>	Shimmering Peachy Nude	MIL_KIFNLP_3
<i>05 Fluorescent Fuchsia</i>	Fuchsia with Blue Shifting Pearl	MIL_SLHLG_5
<i>10 Sparkling Strawberry</i>	-	KIKO_3DHL_10
<i>104 - Bright Raspberry</i>	-	CHA_LRDUTUWLC_11
<i>16 Iridescent Ruby</i>	-	KIKO_3DHL_16
<i>Bright Coral 73</i>	-	BUR_BK_18
<i>Bright Crimson No. 29</i>	-	BUR_LLV_7
<i>Bright Plum 101</i>	-	BUR_BK_24
<i>Bright Plum No. 49</i>	-	BUR_LLV_12
<i>Bright Plum No.426</i>	-	BUR_LV_18
<i>Bright Rose No.417</i>	-	BUR_LV_12
<i>Bright Rose No.61</i>	-	BUR_BKG_4
<i>Brilliant Violet No. 45</i>	-	BUR_LLV_11
<i>64 Matte Orchid</i>	-	MIL_CSML_5
<i>29 Satin Plum</i>	-	KIKO_3DHL_29

<i>123 Satin Grape</i>	-	KIKO_UDT_23
<i>113 Satin Coral</i>	-	KIKO_UDT_13

Finish adjectives are the following most prominent types of adjectives (13, 19.70%), specifying a very important characteristic in a lip product. In this case, these are *Melted* and *Liquid*, making reference to a liquid lipstick, *Pearly* and *Satin*. Precisely these shades are not given any further description as the name *per se* describes the hue and finish.

Table 68.

Finish adjectives modifying MCTs

Colour name	Code
<i>080 Liquid Stardust</i>	CAT_PLG_8
<i>808 - Liquid Bronze</i>	CHA_RCGMG_2
<i>Melted Violet</i>	TF_MLLWL_10
<i>Melted Berry</i>	TF_MLLWL_7
<i>Melted Coral</i>	TF_MLLWL_4
<i>Melted Fig</i>	TF_MLLWL_9
<i>Melted Fuchsia</i>	TF_MLLWL_5
<i>Melted Nude</i>	TF_MLLWL_2
<i>Melted Peony</i>	TF_MLLWL_3
<i>Melted Ruby</i>	TF_MLLWL_6
<i>Melted Sugar</i>	TF_MLLWL_1
<i>712 - Melted Honey</i>	CHA_RCGMG_1
<i>50 Velvet Merlot</i>	MIL_CSL_33

There are six instances of **temperature** adjectives (6, 9.09%) (e.g. *406 Warm Rose* [KIKO_SML_6], *176 Warm Beige* [CHA_RAIMLLC_19], *327 Warm Nude* [KIKO_VPML_27], *204 Warm Rose* [KIKO_GDSL_4], *24 Cool Plum* [CHA_LRDCJLLC_17], and *21 Warm Rosewood* [CHA_LRDCJLLC_14]).

Saturation adjectives are not very common (5, 7.58%). There is only one case (with the adjective *intense* (e.g. *25 Intense Plum* [CHA_LRDCJLLC_18]) and the rest has *ultra-* without being bound and working as an adjective with the meaning “extreme” (e.g. *651 Ultra Fire* [DIOR_RDUR_7], *641 Ultra Spice* [DIOR_RDUR_14] and *111 Ultra Night 47* [DIOR_RDUR_26]). Lastly, two **prototypicality** adjectives (2, 3.3%) are found modifying MCTs: *Pure Peach* [TF_SPCPOL_4] and *91 Perfect Peach* [MIL_CSL_46].

B.1.3. MCT+MCT compounds

In this section there are twenty-seven compounds (12.56%) following the pattern MCT+MCT. Some examples are showcased below and the rest can be found in Appendix X.

<i>Fawn Rose No.09</i>	[BUR_LLX_3]	<i>Rose Apricot No.521</i>	[BUR_BFK_7]
<i>321 Orchid Violet</i>	[KIKO_VPML_21]	<i>Honey Nude No. 10</i>	[BUR_LVC_1]
<i>424 Peony Violet</i>	[KIKO_SML_24]	<i>Coral Rose No.65</i>	[BUR_BKG_5]
<i>11 Mauve Beige</i>	[KIKO_PLG_10]	<i>84 Honey Rose</i>	[MIL_CSL_40]
<i>302 Beige Rose</i>	[KIKO_VPML_2]	<i>Nude Beige No.500</i>	[BUR_BFK_1]

B.1.4. DMCT+MCT compounds

There are twenty-four (11.16%) compounds where the modifier is a derived MCT. The most recurrent modifier is *Rosy*, as shown in some examples below. The rest can be found in Appendix X.

<i>508 Rosy Mauve</i>	-	[KIKO_JS_8]
<i>510 Rosy Chestnut</i>	-	[KIKO_JS_10]
<i>01 Rosy Beige</i>	-	[KIKO_ICMLLC_1]
<i>02 Rosy Chestnut</i>	-	[KIKO_ICMLLC_2]
<i>09 Rosy Mauve</i>	-	[KIKO_ICMLLC_9]
<i>01 Rosy Nude</i>	-	[KIKO_MLLC_1]
<i>404 Rosy Biscuit</i>	-	[KIKO_SML_4]
<i>16 Rosy Bronze</i>	-	[MIL_KIFNLP_16]
<i>120 Rosy Mauve</i>	-	[KIKO_UDT_20]
<i>01 Rosy Nude</i>	-	[KIKO_US_1]
<i>201 Rosy Beige</i>	-	[KIKO_GDSL_1]
<i>Rosy Mauve No. 85</i>	-	[BUR_LVC_11]
<i>Rosy Biscuit</i>	-	[KIKO_SML_4]

B.1.5. MCTs as Head in complex compounds

Complex compounds are not typically resorted in cosmetics possibly due to the limited label space where the name is printed. Nevertheless, we found cases of complex adjectival compounds with MCTs as Head (13, 6.05%) modified by adjectives indicating lightness (e.g. *light*, *dark*), brightness (e.g. *satin*, *pearly*) or finish (e.g. *melted*). The compounds

these adjectives modify are derived MCT+MCT compounds (e.g. *121 Dark Rosy Chestnut*, *420 Light Rosy Mauve*, *102 Satin Rosy Beige*) and MCT+MCT compounds (e.g. *04 Pearly Peach Rose*, *04 Pearly Rose Mauve*, *112 Satin Peach Rose*). There is only one example of double modification of MCT: [*21 Pearly*] *Deep*] *Mauve*]] (see Table 69).

Table 69.

Complex compounds with MCTs as Head

Colour Term	Code
<i>420 Light Rosy Mauve</i>	KIKO_SML_20
<i>102 Satin Rosy Beige</i>	KIKO_UDT_2
<i>112 Satin Peach Rose</i>	KIKO_UDT_12
<i>121 Dark Rosy Chestnut</i>	KIKO_UDT_21
<i>04 Pearly Rose Mauve</i>	KIKO_US_4
<i>21 Pearly Deep Mauve</i>	KIKO_US_21
<i>04 Pearly Peach Rose</i>	KIKO_3DHL_4
<i>101 Pearly Shell Rose</i>	KIKO_CL_1
<i>104 Pearly Golden Peach</i>	KIKO_CL_4
<i>060 Deep Sea Navy</i>	CAT_PPLL_6
<i>Melted Chocolate Honey</i>	TF_MCLLWL_1
<i>Melted Chocolate Cherries</i>	TF_MCLLWL_4
<i>Melted Metallic Frozen Hot Chocolate</i>	TF_MCLLWL_3

B.2. MCT as modifier

MCTs act as modifiers in eighty-six instances (28.57%), from which seventy (81.40%) are modifying nouns and adjectives as amplifying functions, ten (11.63%) modify colour related nouns and six (6.98%) are complex compounds with three or more elements.

B.2.1 MCT modifying nouns and adjectives as amplifying functions

In the majority of compounds where the MCTs acts as modifier (80, 93.02%), the left element are nouns and adjectives that, even though evocative and suggestive, do not provide information regarding the product's colour. The Heads of the compounds in (1) could easily be elided as they do not contribute to colour disambiguation but to connotation delivery (52, 65%).

- | | |
|---------------------------|----------------|
| (1) <i>448 Coral Shot</i> | [DIOR_DALP_4] |
| <i>52 Coral Addict</i> | [MIL_CSL_35] |
| <i>08 Coral Graffiti</i> | [GIV_GIVESG_7] |

(2) <i>Cocoa Crush</i>	[BB_CCSLC_10]	/k/
<i>Grape Glaze</i>	[BB_CCSLC_9]	/g/
<i>Bronze Beauty</i>	[MIL_CSL_24]	/b/
<i>34 Violet Volt</i>	[MIL_CSL_25]	/b/
<i>Fuchsia Frosting</i>	[BB_CCSLC_8]	/f/
<i>Raspberry Rush</i>	[MIL_CSL_15]	/r/
<i>Mauve Mist</i>	[NYX_LSMM_1]	/m/
(3) <i>582 Spicy Sweet</i>	[DIOR_RDDR_4]	
<i>10 Golden Dust</i>	[MIL_KIFNLP_10]	
<i>N° 19 Rosy Night</i>	[GIV_RISLC&HIC_19]	
<i>40 Golden Lips</i>	[CAT_MSLT_4]	

Similarly, the Heads in (2) could also be suppressed, as they do not specify colour. However, they add connotations by exploiting alliteration (11, 13.75%) which is a recent tendency in cosmetic colour naming (see Espinosa-Zaragoza, 2021). Finally, derived MCTs as Head are included in (3) so as to not further atomise the results (5, 0.75%).

B.2.2 MCTs modifying colour-related nouns

The ten occurrences (10, 12.50%) shown below are compound nouns where the left element lends the colour meaning whereas the Head specifies its finish, saturation and brightness qualities. In most cases, these names are further explained with lengthy and detailed descriptions, as shown below:

<i>901 Oxblood Matte</i>	oxblood	[DIOR_RDL_21]
<i>04 Chocolate Glitter</i>	-	[KIKO_PLG_4]
<i>02 Beige Glitter</i>	-	[KIKO_PLG_2]
<i>02 Nude Shimmer</i>	shimmering nude tan	[MIL_KIFNLP_2]
<i>N° 21 Rose Neon</i>	-	[GIV_RISLC&HIC_21]
<i>Peach Glow</i>	muted peach coral	[OF_LSK_22]
<i>Rose Pearl</i>	metallic rose with green and violet shimmer	[BB_PPM_5]
<i>Oyster Pearl</i>	metallic taupe with silver shimmer	[BB_PPM_4]
<i>Peacock Pearl</i>	metallic teal with black, red and green shimmer	[BB_PPM_3]
<i>Blush Pearl</i>	metallic white with pink shimmer	[BB_PPM_1]

B.2.3 MCT as Head in complex compounds

There are six occurrences (6.98%) where the MCT providing the colour semanticity acts as modifiers in complex compound nouns. A derived MCT is included in this subsection to avoid atomising the results any further.

<i>Little Denim Dress</i>	bright sky blue	[NYX_LSCL_16]
---------------------------	-----------------	---------------

<i>080 Apricot Nude Attitude</i>	-	[CAT_UML_8]
<i>060 Bloody Vampire Kiss</i>	-	[CAT_OTTL_6]
<i>Metallic Chocolate Diamonds</i>	-	[TF_MCLLWL_5]
<i>Melted Metallic Candy Bar</i>	-	[TF_MCLLWL_2]
<i>Metallic Chocolate Milkshake</i>	-	[TF_MCLLWL_3]

3.3.1.2.2. Phrases and sentences including an MCT

Apart from the (non)humorous examples including BCTs that are developed in Section 3.3.1.1.2, there are cases of MCTs that are not part of a colour compound, but present in sentences or phrases, only to gain distinctiveness and salience (106, 14.38%). These are what Biggam (2012) regards as evocative colour terms, as there is linguistic information added with the sole purpose of evoking but not aiding in colour semanticity. These more elaborate creations can be grouped according to whether or not they showcase wordplay.

B.3. Non-humorous phrases and sentences including an MCT

MCTs can be followed by prepositional phrases, included in sentences and idioms, coordinating phrases or created as hyphenated expressions (42, 42%):

(1) <i>Crazy In Rose</i>	[GIV_GIVESG_8]
<i>Cherry On Top</i>	[BB_CCSLC_2]
<i>Addicted To Rose</i>	[GIV_RISLC&HIC_18]
<i>Crazy For Magenta</i>	[KIKO_SL_5]
<i>Rosé The Day</i>	[NYX_SML_3]
<i>In The Flesh</i>	[TF_PPL_4]
<i>Top It With Cinnamon</i>	[CAT_MLP_6]
<i>Think Orchid</i>	[KIKO_WMVLL_3]
<i>Shake That Money</i>	[NYX_SML_24]
<i>Touch Of Coral</i>	[KIKO_WMVLL_4]
<i>Peachy Keen</i>	[NYX_SCGL_2]
(2) <i>Lavender & Lace</i>	[NYX_SML_14]
<i>Wine & Dine</i>	[NYX_TUL_2]
(3) <i>N° 23 Fuchsia-in-the-Know</i>	[GIV_RISLC&HIC_23]

The case of the idiom *Peachy Keen* as colour term is interesting and yields both readings, the meaning of the idiom (i.e. informal and playful, indicating something is excellent or wonderful) and a peachy-coloured lip product (see Hamilton, 2016).

B.4. Humorous phrases and sentences including an MCT

The rest of constructions with MCTs (58, 58%) showcase wordplay. In this case, as it happened with BCTs, the selected brands in the sample seem to prefer humour based on imperfect homophony or paronymy (49, 84.48%). This puns “share only a fragment of the phonetic form of their linguistic counterparts” (Solska, 2012, p. 401). First of all, sound substitution is present in various ways in many examples with different outcomes, as can be seen in Table 69. On the one hand, there is paronymy with minimal substitution of one phoneme that leads to slight changes in the orthographic word. As in, for example, *the real deal* vs. *the real teal* or *It’s nine o’clock* vs. *It’s wine o’clock*. On the other hand, the phoneme substitution might entail more than one phoneme change, like in the case of *450 Legend’berry* or *120 Will You Berry Me?* (see Table 70).

Table 70.

Paronymy in humorous colour names with MCTs

Colour name	Code	Phoneme change
<i>The Real Teal</i>	TF_MMT_8	teal (/ti:l/) - deal (/di:l/)
<i>120 Will You Berry Me?</i>	CAT_UMLLP_6	berry (/ˈberɪ/) - marry (/ˈmæri/)
<i>Berry Naughty</i>	TF_LC_11	berry (/ˈberɪ/) - very (/ˈveri/)
<i>050 It’s Wine O’clock</i>	CAT_PPLL_5	nine (/ˈnaɪn/) - wine (/ˈwaɪn/)
<i>240 Hey Nude...</i>	CAT_UCL_6	nude (/nju:d/) - dude (/dju:d/)
<i>N° 05 Rock N Rose</i>	GIV_GIVESG_4	rock and roll (/rɒk (ə)n rɔ:l/) rock and rose (/rɒk (ə)n rəʊz/)
<i>040 Plumming Bird</i>	CAT_VMLC_4	plumming (/ˈplʌmɪŋ/) humming (/ˈhʌmɪŋ/)
<i>Sex On The Peach</i>	TF_PK_3	peach (/ˈpi:tʃ/) - beach (/ˈbi:tʃ/)
<i>Peach, Please!</i>	TF_SPCPOL_6	peach (/ˈpi:tʃ/) - bitch (/ˈbɪtʃ/)
<i>Grape Expectations</i>	NYX_CSGLC_7	grape (/ˈgreɪp/) - great (/ˈɡreɪt/)
<i>Takes Two To Mango</i>	TF_JF_5	mango (/ˈmæŋɡəʊ/) - tango (/ˈtæŋɡəʊ/)

There are several occurrences where *peach* is part of paronymic constructions, like *Peachin' To The Choir* [TF_PPL_6] and *Papa Don't Peach* [TF_SPCPOL_2] (peach-

preach); and *Peach Don't Kill My Vibe* [NYX_SML_8] and *Where My Peaches At?* [TF_PK_12] (peach - bitch).

In addition, there are a few examples of sound addition, as can be seen in (1)-(4). This sound addition creates blends (where the blend includes a colour term) in colourless expressions. See, for example, the case of (3), where the surname *Monroe* and *rose* are blended together to create a memorable name for a pink shade.

- (1) *Let's Flamingle* [TF_LIG_5]: Let's mingle (/ˈmɪŋɡəl/) vs. Flamingo (/fləˈmɪŋɡəʊ/)
- (2) *020 Fashion Nudeitor* [CAT_CLA_2]: Editor (/ˈɛdɪtəʃ/) vs. Nudeitor (/ˈnjuːdɪtəʃ/)
- (3) *030 Marilyn MonROSE* [CAT_MLP_3]: Monroe (/ˈmʌnrəʊ/) vs. Monrose (/ˈmʌnrəʊz/)
- (4) *020 Hibis-Cupid's Hearts* [CAT_VLT_2]: Hibiscus (/hɪˈbɪskəs/) vs. Hibis-cupid's (/hɪˈbɪskjuːpɪds/)

These examples have in common that the transformed word contains a secondary colour term, hence, the original referent unrelated to colour ends up yielding hue meanings while maintaining a playful metalinguistic joke. The more changes the word undergoes, the more helpful the linguistic information surrounding the colour term is in order to decipher the pun. This is illustrated by the occurrence *070 The Dark Orchid Rises* [CAT_CLA_7], where the resulting name does not bear any phonetic resemblance to the movie it is making reference to beyond the linguistic information surrounding the MCT (i.e. *Orchid* (/ˈɔːkɪd/) vs. *Knight* (/ˈnaɪt/)). Sound elision is present in, for instance, *030 Bohemian Raspberry* [CAT_VLT_3], alluding to the famous Queen song (i.e. *Rhapsody* (/ˈræpsədi/) vs. *Raspberry* (/ˈrɑːzbəri/)).

Apart from imperfect paronymy, which is the most frequent wordplay when considering colour names in cosmetics, there are also cases where the creation of double meanings is carried out by means of polysemy or homonymy (7, 10.34%), as shown below.

- | | |
|-----------------------------------|--|
| (5) <i>Show Me Your Coconuts</i> | coconut colour – female breasts |
| <i>040 Nuts About Mary</i> | nut colour – crazy about |
| <i>010 Innocent Rose</i> | rose colour – person |
| <i>020 From Rose with love...</i> | rose colour – person |
| <i>10 Please Tell Rosy</i> | rose colour – person |
| <i>010 Dare To Go Bare</i> | bare colour (nude) – nudity |
| <i>020 Rose Your Voice</i> | rose colour – past tense of rise (rise – rose) |

It is worth noting two *double entendres* present in (5), namely, *Show Me Your Coconuts* and *010 Dare To Go Bare*. These denominations have two meanings and one of them is *risqué* or openly sexual. The word *coconut* works as an MCT indicating that the lip product is brown, as the coconut shell, while also referring to a women's breasts. In the second case, *bare* refers to being naked and also *nude*. There is one occurrence of pun based on perfect homophony (1, 1.72%) and other on reanalysis (1, 1.72%). In the first case, the company takes advantage that *bear* and *bare* sounding the same but not coinciding in spelling to create a name with the expression *grin and bear it* but substituting part of it with a colour term (e.g. *Grin & Bare it* [TF_JF_12]). Lastly, *tan* (i.e. the brown colour of tan, OED) is highlighted by means of reanalysis from the word *tangerine* (i.e. a deep orange colour, OED) in *Tan-Genine* [NYX_TUL_15]. In this way, both meanings are present in just one colour name.

3.3.1.3. Other colour terms

The French colour names found in the sample are analysed in isolation as their basic colour terms do not coincide with those of English⁹⁴. However, due to their prominence and the importance of this language in the realm of fashion, design and cosmetics, the examples found are worth commenting. As the luxury brands compiled in the sample were originally fashion brands which decided to create an extension of the brand (i.e. a make-up line), it is only normal that their language and verbal image draw from the language of textiles and fashion (see Balteiro, 2009, 2011).

Givenchy, Chanel and Dior, while following the exploitation of amplifying functions and these brands tend to mix colour names in English and French. In most of the cases, the names are understandable by an average English speaker (see Table 71 below), while in other cases, the terminology is related to fashion and clothing and might be more difficult to grasp (See Table 44, 45 and 46 for examples).

⁹⁴ French *violet* does not quite match English *purple* (which would be French *pourpre* in specific contexts) and French *brun* does not coincide with English *brown*. *Brun* has contextual restrictions: when talking about the colour of shoes, it would be *marron*, *beige* or *jaune*, but *brun* is unlikely (see Lyons, 1995a, pp. 205-206).

Table 71.*French colour names in the sample*

Colour name	Description	Code
<i>27 - Bois Rose</i>	-	CHA_LRCDJLLC_20
<i>26 - Corail Intense</i>	-	CHA_LRCDJLLC_19
<i>N°5-Rouge</i>	-	CHA_LRCDJLLC_5
<i>N°4 - Rouge Corail</i>	-	CHA_LRCDJLLC_4
<i>N°3 - Rose Clair</i>	-	CHA_LRCDJLLC_3
<i>N°2 Rose Violine</i>	-	CHA_LRCDJLLC_2

Even though the goal should be informativeness, the exploitation of connotations is very powerful in this industry and, as mentioned by Bergh (2007), colour terminology in a marketing context tends to favour connotation over denotation. Leclerc et al. (1989, p. 30) in their article “Foreign Branding and its Effects on Product Perception and Attitudes” already pointed out “subjects who listened to the French pronunciation of the brand names were more likely to evaluate the products in hedonistic terms, while subjects who had listened to the English pronunciation were more likely to evaluate the product in utilitarian terms”. In fact, consumers believed the product was pricier or likely to be more expensive. Consequently, the reasons behind the mixing of English with French in colour denominations are twofold: (1) just like with the use of foreign terms, to be exotic, a bit snobbish (see Leclerc, 1994; Balteiro & Campos, 2012; Rodríguez-Gutiérrez, 2018); (2) as representative of the origin of the brand and the prestige of this haute couture companies. These colour terms follow patterns as well, as explained in Section 3.2.

3.3.1.4. Partial conclusions

To sum up, almost half of the sample is transparent (1133, 47.73%), whereas a little over the sample is considered obscure (1241, 52.27%). Firstly, transparent colour terminology (1133, 47.73%) is centred around the utilisation of BCTs (283, 24.98%), MCTs (737, 65.05%) or other colour terms in French (112, 9.89%).

BCTs occur either alone (8, 2.83%) (e.g. 333 *Brown*), in compounds (252, 89.05) (e.g. *Poppy Red, Pink Lust*) or in sentences and phrases (23, 8.13%) (e.g. *Respect The Pink, Blue You Away*). These results confirm the second hypothesis which states that non-basic terminology prevails over BCTs in the cosmetic industry, even when considering compounds and other constructions including a BCTs, which are regarded as non-basic.

First of all, BCTs mainly occur in compound constructions (252, 89.05%), either as Head (196, 77.78%) or as modifiers (56, 22.22%). On the one hand, when working as a Head (196, 77.78%), the most frequent type of compound is “MCT+BCT” (79, 40.31%), whose MCTs are related to nature (28, 35.44%) (e.g. *Poppy Red*), food and beverages (24, 30.38%) (e.g. *Lime Green*), dyes and pigments (10, 12.66%) (e.g. *Scarlet Red*), animals (9, 11.39%) (e.g. *Teal Blue*), minerals (5, 6.33%) (e.g. *Ruby Red*) and manmade objects (3, 3.80%) (e.g. *Brick Red*). In fifty-two instances (26.53%), the nouns and adjectives modifying the BCT act as amplifying functions. These are subcategorised into feelings and characteristics (37, 71.15%) (e.g. *Mysterious Red*), fashion and clothing (10, 19.23%) (e.g. *35 Catwalk Pink*) and toponyms (5, 9.62%) (e.g. *Afghan Red*). When modified by colour-related adjectives (38, 19.39%), the most common adjectives refer to brightness (13, 34.21%) (e.g. *25 Bright Pink*), saturation (8, 21.05%) (e.g. *120 Intense Pink*), lightness (8, 21.05%) (e.g. *13 Dark Blue*), hue prototypicality (5, 13.16%) and temperature (4, 10.53%) (e.g. *N°23 - Warm Brown*). BCTs are also qualified by derived MCTs (11, 5.61%) (e.g. *05 Pearly Pink*). Complex compounds with BCT as Head are not typical (10, 5.10%) (e.g. *103 Pearly Coral Pink*) and neither are “BCT+BCT” compounds (5, 2.55%) (e.g. *Orange Red*) nor “DBCT+BCT” (0.51%) (e.g. *105 Pinkish Brown*).

On the other hand, BCTs modify nouns and adjectives as amplifying functions (26, 46.43%) (e.g. *120 Pink Pleasure*), MCTs as type modifiers (21, 37.50%) (e.g. *413 Red Papaya*), nouns indicating finishes (6, 10.71%) (e.g. *Pink Shimmer*) and also other complex compound constructions (3, 5.36%) (e.g. *05 Red Ruby Glitter*). BCTs may also be part of phrases and sentences as a way to achieve distinctiveness (23, 8.13%). These may be humorous (14, 60.87%), as in *Blue You Away* and *Redvolution*, or non-humorous (9, 39.13%), like *Respect The Pink*.

MCTs are frequent as colour names (325, 44.10%), in compound constructions (301, 40.84%), either as Head (215, 71.43%) or modifier (86, 28.57%), in phrases and sentences (106, 14.38%) or in a derived form (5, 0.68%).

MCTs are the most frequent lipstick colour name (325, 44.10%), which can be further reorganised into food and beverages (182, 56%) (e.g. *Peach*), nature (83, 25.54%) (e.g. *Rose*), dyes and pigments (20, 6.15%) (e.g. *Magenta*), animals (19, 5.85%) (e.g. *Coral*), minerals and precious stones (11, 3.38%) (e.g. *Ruby*) and manmade objects (10, 3.08%) (e.g. *Beige*). Included here are other MCTs not listed as colour by the OED, referring

mainly to caffeinated beverages (e.g. *Vanilla Late, Dirty Chai*), desserts (e.g. *Bon Bon, Meringue, Brioche, Peach Delight, Tatin*), sweets (e.g. *Bubble Gum, Cotton Candy, Dreamsicle*), exotic fruits (e.g. *Persimmon, Coconut, Dragonfruit*), vegetables (*Kale, Radish, Beetroot*) and alcoholic beverages (e.g. *Champagne, Sangria, Fruit Punch, Wine, Chambord, Cava, Sake, Bloody Mary, Blanc, Amaretto and Cognac*), amongst others. In the end, concerning MCTs there is an even distribution of MCTs listed in the OED (162, 49.85%) and those which are not (163, 50.15%). This also confirms our second hypothesis, as the colour terminology in a marketing context not only seems to avoid BCT utilisation in favour of other more connotation-driven terms that the MCTs resorted to are not the typical ones already covered by the OED. The fact that these examples are not present does not mean that they are not used as colours, but that this use is relatively new and, therefore, still not present in the OED. After these results, we could affirm that evocation-driven names are searched for in the cosmetic industry, as seen in others like the fashion industry (Wylter, 1992) or the automotive industry (Bergh, 2007), for instance.

In compounds with MCT as Head (215, 71.43%), the most frequent modifiers are nouns and adjectives as amplifying functions (85, 39.53%), either referring to characteristics (75, 88.24%) (e.g. 43 - *Sensual Rose*) or toponyms (10, 11.76%) (e.g. *Honolulu Honey*). MCTs are also modified by colour-related adjectives (66, 30.70%), alluding to the lightness (22, 33.33%) (e.g. 08 *Soft Rose*), brightness (18, 27.27%) (e.g. *Bright Coral 73*), finish (13, 19.70%) (e.g. *Meltd Violet*). Temperature (6, 9.09%) (e.g. 406 *Warm Rose*), saturation (5, 7.58%) or prototypicality (2, 3.03%) (e.g. *Pure Peach*) of the colour. Compounds of the structure “MCT+MCT” (27, 12.56%) (e.g. *Honey Nude No. 10*) and “DMCT+MCT” (24, 11.16%) (e.g. 01 *Rosy Beige*) are less frequent. Lastly, complex compound constructions (13, 6.05%) are not prominent (e.g. 121 *Dark Rosy Chestnut*).

When the MCTs are modifiers in compounds (86, 28.57%), the Heads are mainly nouns and adjectives as amplifying functions (70, 81.40%) (e.g. *Coral Addict*) or nouns referring to the finish of the color (10, 11.63%) (e.g. 04 *Chocolate Glitter*). Complex compounds with three or more elements (6, 6.98%) (e.g. 080 *Apricot Nude Attitude*) are not typical, probably due to the reduced label space in lipstick products.

Lastly, there are phrases and sentences with MCT in the sample (106, 14.38%) from which over half are humourless but exploiting evocative terms (42, 42%) and (58, 58%) showcase wordplay and humour. These colour names include more linguistic information

which, most of the times, is perfectly elidable, as the main carrier of colour meaning is the MCT. That is the case in the following humourless occurrences: *04 Touch Of Coral*, *060 Top It With Cinnamon*, *N° 18 Addicted To Rose*, *In The Flesh* or *05 Crazy For Magenta*. Nevertheless, the occurrences including wordplay and humour (e.g. *Sex On The Peach*, *Grape Expectations*, *060 I Think I Wanna Berry You*) include more linguistic information necessary to create a double meaning and the humorous effects. Nonetheless, in order to stand out from the rest of competitors and increase its appeal, these constructions (humorous or not) are resorted to as a way to introduce variety to the collections. Finally, the other colours terms found in the sample are French colour terms (112, 9.81%), which only occur in brands originally devoted to fashion and whose origin is French (namely, Givenchy and Chanel). These are not separated into basic and secondary, as our subject of study is English for Beauty. Nevertheless, the presence of French in the realm of fashion and beauty is evident. These colour names could potentially be opaque for non-French speakers, although the most intricate or inaccessible element in those names are the references to fashion-related items (e.g. *Taffetas*, *Guipure*, *Escarpin*, *Créateur*, among others) acting as amplifying functions or feelings and characteristics in French (e.g. *Explosive*, *Angelique*, *Naïf*). The colour terms in those names are sometimes analysable by an English-speaking consumer with a few notions on French (e.g. *Corail*, *Rouge*) and others that could be considered more complicated for a non-French speaker (e.g. *Prune*, *Pourpre*, *Brun*, *Violine*, *Grenat*).

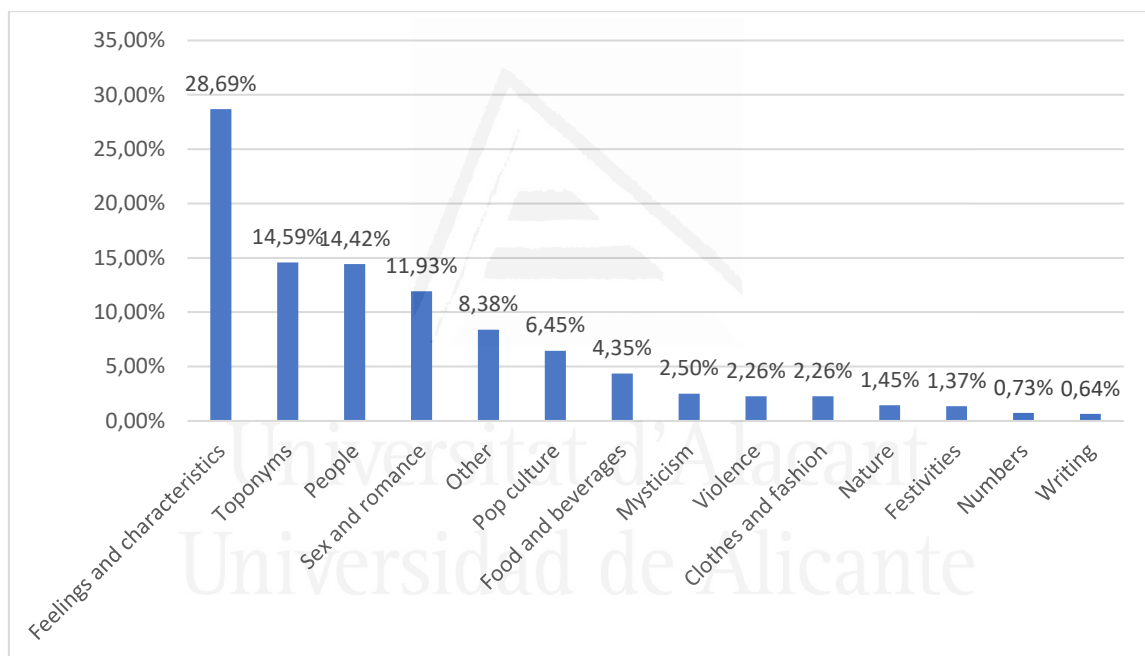
3.3.2. Obscure categories

This section covers metonymic colour terms considered obscure (1241, 52.27%) following Biggam's (2012, p. 50) definition. These are further divided into the different semantic categories made up of (1) colourless abstractions (e.g. *Windswept*, a pale blue), (2) multicoloured realities, that is, "entities which can be found in a wide range of colours" and therefore, do not disambiguate as regards colour (e.g. *Driftwood*, a pale pinkish-cream) and (3) objects whose colour does not match the colour of the lip product, therefore, not connected metonymically (e.g. *Nori* not being a green-coloured lipstick). Additionally, colour terms which are not based on metonymy but on metaphor are also considered non-transparent. Biggam (2012, p. 49) comments on metaphors and metonymy: "[w]hile metaphors involve an *imagined* link between two concepts, metonyms involve a *real* link." Therefore, this "imagined" link is particularly

complicated to tackle in some cases. For instance, we acknowledge the metaphorical connection between love and *red*, as mentioned in Section 4.3.3. However, in this particular context of lip products, which frequently occur in red, pink and nude colour palettes, we consider that resorting to this semantic field is intended to evoke positive feelings more than to disambiguate hue. In Biggam’s words, some colour names are “chosen because they are considered to be evocative” of some topics but “they are not evocative of particular colours” (Biggam, 2012, p. 50). These names are organised according to associative fields (See Figure 62).

Figure 62.

Categories in obscure terminology



3.3.2.1. Feelings and characteristics

Feelings and characteristics is the largest non-transparent category which comprises both physical and attitudinal traits and attributes as well as feelings and emotions (356, 28.69%) as lipstick colour names. This naming technique, defined as colour names “according to the emotion or need they evoke or fulfil” by Pallington (1999, pp. 104-105), is already tackled in Merskin’s (2007, p. 596) lipstick study containing all the colour names referring to “emotions as well as personality and character traits”. These feelings and characteristics could also refer to the sensations felt both when applying and wearing

the product. In this way, the lipstick acts as an attitude bearer, confiding the wearer with different sentiments or attributes, those being physical or attitudinal.

Among the different adjectives selected to name coloured lip products in this sample there are: attitudinal characteristics, which refer to personality traits, especially positive qualities beyond a pretty face and a normative body (e.g. *Confident, Brilliant, Sophisticated, Fearless, Risktaker, Empowered, Sensible, Relentless, Lucky, Brave, Individualistic, Soft-Spoken*, amongst others); physical characteristics, reinforcing the achievement of external beauty through the application of lipstick and the reinforcement of female stereotypes (e.g. *Bombshell, Flawless, Fabulous, Magnificent, Gorgeous, Pretty, Stunning, Precious*, and others); and other adjectives that could encapsule both physical and attitudinal qualities (e.g. *Sophisticated, Extraordinary, Adorable*). The majority of the names encompassed in this section highlight positive qualities, physical or attitudinal, which can be transferred from the lip product to the person that wears it.

(1) Physical and attitudinal characteristics (159, 44.66%)⁹⁵:

<i>Fearless</i>	dusty lavender	[NYX_LOLLL_1]
<i>Brave</i>	blackened plum	[NYX_LOLLL_4]
<i>Brilliant</i>	rosy nude	[NYX_LOLLL_5]
<i>Confident</i>	pale nude	[NYX_LOLLL_6]
<i>Bombshell</i>	deep hot pink	[NYX_PUPL_4]
<i>Flawless</i>	ash nude	[NYX_TUL_10]
<i>Extraordinary</i>	rich magenta	[NYX_LOLLL_3]
<i>Sophisticated</i>	warm nude medium	[NYX_PUPL_20]

Feelings and emotions are also present in the sample, as specified below. Nouns alluding to feelings or states, although having associations to colour in some cases (Section 4.3), do not correspond to the colours associated to them. Either the connection seems random or a single macro-category is linked to many attributes, thus, making it rather difficult for the consumer to know which colour is intended to be evoked. Very disparate feelings converge in the same colour space, as mentioned in Section 4.4. Danger, violence, blood and hazardous scenarios are associated to *red* as well as romance, passion, fire, hearts and love, which are also linked to both *red* and *pink*. For this reason, in ranges where colour names are construed around emotions with similar meaning (e.g. *Passion, Temptation*),

⁹⁵ Appendix XI contains all the colour names considered obscure which are not included in the body text.

or with other disparate meanings (e.g. *Ruthless, Savage*) that could as well remind the consumer of the exact same hue, we wonder if these are of any help semantically, especially when ranges of lipsticks mainly consist of pinks and reds shades.

(2) Feelings and emotions (20, 5.62%):

<i>Redemption</i>	soft rose gold	[NARS_MUG_2]
<i>Envy</i>	royal metallic blue with silver	[NYX_WL_12]
952 - <i>Evocation</i>	-	[CHA_RALPLMLCPE_2]
75 - <i>Enthusiam</i>	-	[CHA_RCFHVSLC_10]

There are also cases where the characteristics and feelings are modifying the finish or vice versa. Although informative as regards finish (i.e. *satin, matte*), these denominations do not help identify the product's hue. The intention behind this naming technique is both differentiation and reinforcement of some of the product's characteristics (i.e. attributes and finish): 70 *Matte Fearless*, 68 *Matte Iconic*, 77 *Matte Tender*, 71 *Matte Flirty* [MIL_CSML_X]; 375 *Spicy Metal*, 515 *Scandalous Metal*, 427 *Delicate Satin*, 442 *Impetuous Satin*, 565 *Versatile Satin*, 788 *Frenetic Satin* [DIOR_RDL_X].

(3) Traits and finish (78, 21.91%):

427 <i>Delicate Satin</i>	-	[DIOR_RDL_6]
442 <i>Impetuous Satin</i>	-	[DIOR_RDL_7]
515 <i>Scandalous Metal</i>	-	[DIOR_RDL_8]
527 <i>Reckless Matte</i>	-	[DIOR_RDL_9]
565 <i>Versatile Satin</i>	-	[DIOR_RDL_10]
574 <i>Lively Matte</i>	-	[DIOR_RDL_11]

Additionally, there are occurrences where Chanel opts for the French language to transmit the same message focused on positive traits and emotions.

(4) French denominations (47, 13.20%):

149 - <i>Élégante</i>	-	[CHA_RALILC_27]
118 - <i>Éternel</i>	-	[CHA_RAVEIMLC_6]
135 - <i>Énigmatique</i>	-	[CHA_RALILC_11]
116 - <i>Extrême</i>	-	[CHA_RAVEIMLC_5]

This category also includes adjectives that determine the finish and lightness of the product (e.g. *Matte, Opalescent, Light, Medium, Dark*) or nouns indicating the result (e.g.

Reflector, Transformer) but without denoting the colour. In the context of lipsticks, shade names like *Light, Medium* or *Deep* indicate information as regards the lightness of the colour, but no detail about the hue and this is the reason why we consider them obscure. Conversely, if analysing foundation colour names, these examples would be considered transparent, as foundations are always skin-toned products and those denominations would guide us as regards the type of lightness of that colour.

(5) Finish and light-related names (23, 6.46%):

<i>999 Matte</i>	red	[DIOR_RDL_23]
<i>Light</i>	-	[CHA_LBHGLB_1]
<i>Medium</i>	-	[CHA_LBHGLB_2]
<i>Deep</i>	-	[CHA_LBHGLB_3]
<i>06 Electro Light</i>	holographic plum	[MIL_HLLT_6]
<i>05 Beaming Light</i>	holographic amethyst	[MIL_HLLT_5]
<i>04 Luminous Light</i>	holographic pink	[MIL_HLLT_4]
<i>03 Fluorescent Light</i>	holographic fuchsia	[MIL_HLLT_3]

A reduced percentage of occurrences are adjectives which could be considered negative or unwanted. In an economic sector where the exploitation of positive feelings is significant, we decided to analyse these tokens separately due to their negative evocations. Instances like *Snarky, Foul Mouth, Moody, Disruptor, Deviant, Frivolous, Hot Mess, Damned, Ruthless, Shy, Crazy, Coy, Sinful, Dangerous, Savage, Twisted, Alienated, Totally Smashed* are just a few of the colour names subsumed. This could be a naming path worth considering as empowering women by highlighting that no one is perfect and that “undesirable” characteristics could be worn with pride. Similarly, these particular colours let the consumer portray someone else with immoral values, more daring or reckless than the person actually is.

(6) Negative traits (29, 8.15%):

<i>Frivolous</i>	iridescent seashell pink	[NARS_VGLP_5]
<i>Savage</i>	true deep brown	[NYX_PUPL_23]
<i>Shy</i>	true nude	[NYX_MLI_26]
<i>Alienated</i>	deep grey with silver glitter	[NYX_GGLL_8]

As mentioned previously, this topic does not indicate colour and requires further disambiguation by means of descriptions. The colours seem to not have a specific “real”

connection to the name (i.e. not metonymical) and the potential association is rather personal and subjective, as shown in the examples below. Therefore, in Biggam’s words (2012, p. 49), the potential connection between name and colour is rather an “imagined link”.

<i>Scandalous</i>	bright green	[NYX_WL_2]
<i>Brave</i>	blackened plum	[NYX_LOLLL_4]
<i>Scandalous</i>	brownish taupe	[NYX_LL_13]
<i>Fearless</i>	dusty lavender	[NYX_LOLLL_1]
<i>Confident</i>	muted plum	[NYX_LL_14]
<i>Sinful</i>	deep cobalt blue with silver pearl	[NYX_WL_5]
<i>Extraordinary</i>	rich magenta	[NYX_LOLLL_3]
<i>Brilliant</i>	rosy nude	[NYX_LOLLL_5]
<i>Opinionated</i>	true coral	[NYX_PUPL_2]
<i>Locked</i>	deep berry	[NYX_FTL_9]

In sum, although some metaphorical connections might be drawn between certain adjectives and nouns related to feelings and characteristics (e.g. *rage* being *red*), the randomness in the previous exemplifications leads to believe that these denominations focus more in evocation than in real colour disambiguation, either by referring to (1) attitudinal and physical characteristics that can be assigned to the product, and hence, transferred to the wearer by means of the product application or (2) feelings felt upon product application.

3.3.2.2. Toponyms

Place names (181, 14.59%) are also prevalent as colour names in the cosmetic industry. In this way, “the color is the place” (Pallingston, 1999, p. 105). Whereas in Merskin’s (2007) case this category accounted for 4% of the names, in the present study this percentage is higher. Place names are particularly appealing as they transport the consumer to tropical vacations, idyllic locations or foreign places whose exoticness might be felt as attractive. Although each location could potentially evoke a colour (such as, rivers, lakes the colour blue, gardens and parks green, tropical places warm colours), the connection is so subjective and most of the times the places selected are so precise that, in our opinion, they cannot be considered transparent semantically speaking when dealing

with colours. As a way of exemplification, we selected three instances where the city name is used as a name for a colour, but they refer to completely different colour hues.

<i>Milan</i>	deep cranberry red	[OF_LLLL_33]
<i>Milan</i>	mid-tone blue-toned pink	[NYX_SMLC_11]
<i>Milan</i>	soft pink pearl with blue undertone	[NYX_SMMLC_10]

In Ofra, *Milan* refers to a red shade, whereas in the two instances in Nyx, it refers to a cool tone pink. Therefore, this evidences how different the colour associations to places are. More dissimilarities are shown below, with a couple of shades by Ofra and Nyx being named after the same cities but not coinciding in colour. This goes to show how personal and subjective the colour associations to place names are and how this way of naming colours puts more emphasis on the evocation than on colour denotation.

<i>Sao Paulo</i>	neutral peachy nude	[OF_LLLL_17]
<i>Sao Paulo</i>	plummy-pink	[NYX_SMLC_8]
<i>Amsterdam</i>	pure red	[NYX_SMLC_1]
<i>Amsterdam</i>	cool toned deep mauve	[OF_LLLL_49]

Nonetheless, it must be pointed out that there are other locations where the link location-colour is more homogeneous, like in the case of *Dubai*. This might be due to the connection of that place to sand and its colour.

<i>Dubai</i>	sand-stone nude	[OF_LLLL_6]
<i>Dubai</i>	medium cool brown	[NYX_SMLC_34]
<i>Dubai</i>	brown with copper pearl	[NYX_SMMLC_12]

This way of naming might be regarded as the evolution of compounds like *Lemon Yellow* to *Lemon*, but with compounds made of a noun referring to location and a colour term. However, due to the high subjectivity and semantically unintelligibility of toponyms in terms of colour, these become non-transparent. In this way, while *Dubai Brown* is transparent, *Dubai* on its own is not. This was already mentioned by Stoeva-Holm (2007, p. 431) in relation to colour terms and fashion, where the colour term is left open to interpretation: “Thus *Sahara* is no longer the color name of a specific shade of color as it is listed in a dictionary; *Sahara* can be understood as a thematic color name comprising

all possible colors”. Thus, these unspecified broad denominations are considered obscure in our study.

The lipstick names belonging to this category can be further subdivided into the following subsections: capitals and cities (89, 49.72%); generic places (16, 8.84%); regions, counties, districts, towns and villages (15, 8.29%); neighbourhoods and valleys (14, 7.73%); capes, islands and beaches (10, 5.52%); countries (7, 3.87%); provinces and states (6, 3.31%); gardens, parks and reservations (6, 3.31%); imaginary and invented places (5, 2.76%); rivers and lakes (4, 2.21%); public squares, avenues, monuments and emblematic locations (4, 2.23%); and mountains and hills (1, 0.56%), as shall be seen below.

The most frequent toponym in the sample refers to names of capitals and cities with roughly over half of the examples in this category (90, 49.72%). As can be seen below, three different brands choose *Cape Town* as a colour and none of them coincide in hue. This evidences how subjective this technique based on evocation of colour from physical places is. The complete table can be found in the Appendix XI. In addition, generic place names without specifying a particular location are also resorted to as colour names in lipsticks.

(1) Capitals and cities (90, 49.72%):

<i>Cape Town</i>	metallic gold with pink shimmer	[NARS_FVLL_4]
<i>Cape Town</i>	light plum	[OF_LLLL_38]
<i>Cape Town</i>	nude sand	[NYX_SMLC_39]
<i>Casablanca</i>	satin bold coral	[NARS_SL_4]
<i>Copenhagen</i>	matte rich plum	[NYX_SMLC_20]
<i>Copenhagen</i>	deep berry with blue pearl	[NYX_SMMLC_2]

(2) Generic places (16, 8.84%):

<i>Area</i>	rich chestnut	[NARS_VLG_1]
<i>Cabo</i>	light nude with pink undertone	[NYX_SMLC_44]
<i>Highway</i>	-	[CHA_RAIMLLC_10]
<i>Island</i>	soft coral with golden flecks	[OF_LSK_23]
<i>Le Palace</i>	blood red	[NARS_VLG_10]

<i>Maison</i>	chocolate brown	[NYX_MLI_14]
<i>365 New World</i>	-	[DIOR_RD_5]
<i>Palais Royal</i>	burgundy	[NARS_SLP_10]
<i>434 Promenade</i>	-	[DIOR_RD_27]
<i>434 Promenade</i>	-	[DIOR_RDB_4]
<i>Rendezvous</i>	watermelon red	[OF_LLLL_70]
<i>683 Rendez-vous</i>	-	[DIOR_RD_27]
<i>Resort</i>	deep magenta	[NYX_SCGL_4]
<i>Sierra</i>	bronze with pink undertones	[NYX_MLI_12]
<i>Surfers Paradise</i>	true bright orange with a hint of sheen	[OF_LLLL_44]
<i>Vacation Spot</i>	deep taupe	[NYX_BL_33]

Colour names might be named after different regions (i.e. Napa Valley, Transylvania, Commune de Fleurie, Tuscany, Abruzzo, Solano, West Coast), counties and districts (i.e. Golshan, Plumas) or towns and villages (i.e. Bal Harbour, Bansar), as shown below, or even after widely-known US neighbourhoods and valleys (14, 7.73%):

(3) Regions, counties and districts, towns and villages (15, 8.29%):

<i>Napa Valley</i>	(California)	plum with a metallic finish	[OF_LLLL_47]
<i>Transylvania</i>	(Romania)	matte deep violet	[NYX_SMLC_21]
<i>Fleurie</i>	(France)	-	[CHA_RALILC_17]
<i>Tuscany</i>	(Italy)	muted mauve-red	[OF_LLLL_31]
<i>Abruzzo</i>	(Italy)	metallic rose gold	[NARS_FVLL_1]
<i>Solano</i>	(California)	warm bronze metallic	[OF_LLLL_18]
<i>West Coast</i>	(US)	peachy pink	[NYX_BL_27]
<i>Golshan</i>	(Iran)	black cherry	[NARS_SLP_3]
<i>Bal Harbour</i>	(Florida)	mauve nude brown	[OF_LLLL_54]
<i>Brickell</i>	(Florida)	true red	[OF_LLLL_53]
<i>Staten Island</i>	(New York)	greige nude	[OF_LLLL_37]
<i>Canoga</i>	(California)	-	[NARS_CTAL_1]
<i>Plumas</i>	(California)	dark pink with a metallic finish	[OF_LLLL_46]
<i>Tropicana</i>	(diff. regions)	soft rose	[OF_LSK_14]
<i>Bansar</i>	(Nepal)	rose brown	[NARS_SLP_1]

(4) Neighbourhoods and valleys (14, 7.73%):

<i>Hollywood</i>	(California)	flamingo pink	[OF_LLLL_36]
<i>Hollywood</i>	(California)	red with light blue undertone	[NYX_TUL_6]
<i>Bronx</i>	(New York)	true black	[OF_LLLL_42]
<i>Brooklyn</i>	(New York)	chocolate brown	[OF_LLLL_40]
<i>Mina</i>	(Saudi Arabia)	vampy berry	[OF_LLLL_34]
<i>Harlem</i>	(New York)	vampy burgundy	[OF_LLLL_7]
<i>Manhattan</i>	(New York)	purple mauve	[OF_LLLL_23]
<i>Queens</i>	(New York)	eggplant purple	[OF_LLLL_22]
<i>Monte Carlo</i>	(Monaco)	deep cranberry red	[NYX_SMLC_10]
<i>Monte Carlo</i>	(Monaco)	red with pink undertone	[NYX_SMMLC_1]
<i>Bel Air</i>	(California)	warm nude with hint of peach	[OF_LLLL_8]
<i>Biscayne Park</i>	(Florida)	pink guava	[NARS_SLP_2]
<i>414 Saint Germain</i>	(Paris)	-	[DIOR_RD_3]
<i>Las Olas</i>	(Florida)	amber nude brown	[OF_LLLL_52]

Although the references to islands and beaches could suggest either a *blue* (i.e. *sea*) or a *brown* (i.e. *sand*) shade, the ten occurrences specified below showcase a larger set of coloured options.

(5) Capes, islands and beaches (10, 5.52%):

<i>844 Trafalgar</i>	(Spain)	-	[DIOR_RD_11]
<i>Isola Bella</i>	(Italy)	peach beige	[NARS_SLP_6]
<i>Cocos Island</i>	(Costa Rica)	vibrant salmon	[OF_LLLL_4]
<i>Panarea</i>	(Italy)	-	[DIOR_RD_6]
<i>Carrera</i>	(Trinidad y Tobago)	-	[NARS_CTAL_3]
<i>Madura</i>	(Indonesia)	-	[NARS_CTAL_2]
<i>Sunset Beach</i>	(Florida)	vibrant coral	[OF_LLLL_39]
<i>Bondi Beach</i>	(Australia)	sapphire blue with a metallic finish	[OF_LLLL_50]
<i>Santorini</i>	(Greece)	berry pink with a metallic finish	[OF_LLLL_3]
<i>Aruba</i>	(Netherlands)	warm rosy-peach with a metallic finish	[OF_LLLL_43]

Country names as lipstick colour names account for seven (3.87%) of the tokens in this subcategory, whereas provinces and states and gardens and reservations are also utilised as colour denominations in six cases (3.31%). As shown, some of the locations used as

lipstick colour names are gardens, like Rikugien and Lodhi; parks, such as Hype Park and national parks, like The Everglades, Timanfaya or the Hopi Reservation

(6) Countries (7, 3.87%):

<i>Bahama</i>	pink brown	[NARS_VMLP_1]
<i>Belize</i>	pink mauve with flecks of gold	[NARS_LG_2]
<i>Cyprus</i>	light pastel pink	[NYX_SMLC_37]
<i>Luxembourg</i>	vivid watermelon	[NARS_SLP_8]
<i>Morocco</i>	matte warm cinnamon	[NARS_SML_8]
<i>Morocco</i>	matte coral orange	[NYX_SMLC_22]
<i>Panama</i>	vibrant baby pink	[OF_LLLL_12]

(7) Provinces and states (6, 3.31%):

<i>Aragon</i>	(Spain)	red chestnut	[NARS_LG_1]
<i>Valencia</i>	(Spain)	bright pink coral	[NARS_FVLL_10]
<i>Leon</i>	(Spain)	honey brown	[NYX_SMLC_42]
<i>Alabama</i>	(US)	brick red	[NYX_MLI_7]
<i>Mississippi</i>	(US)	deep black cherry	[NARS_FVLL_7]
<i>Palm Beach</i>	(US)	cool-toned neon pink	[OF_LLLL_21]

(8) Gardens, parks and reservations (6, 3.31%):

<i>Rikugien</i>	(Tokyo)	rose pink	[NARS_SLP_11]
<i>Lodhi</i>	(Nueva Delhi)	vibrant coral	[NARS_SLP_7]
<i>Hyde Park</i>	(London)	cardinal red	[NARS_SLP_5]
<i>Everglades</i>	(Florida)	black with gold pearl	[NARS_FVLL_6]
<i>Timanfaya</i>	(Las Palmas)	mandarin red	[NARS_SLP_12]
<i>Hopi</i>	(Arizona)	honey beige	[NARS_VGLP_7]

Imaginary and invented places account for five of the examples in this subsection (5, 2.76%). For instance, *Wonderland* (vibrant pink-purple duo-chrome with a blue undertone and metallic finish, [OF_LLLL_30]), *#204 Paradise* (bright metallic fuchsia, [OF_LSK_4]), *Atlantis* (pink-to-peach duochrome metallic, [OF_LLLL_55]), *Mirage* (oft peach nude [NYX_TUL_21]) and *Eden* (bright blue and red, [NYX_MLI_27]).

Allusions to **rivers and lakes** are also found in the sample (4, 2.21%). For instance, denominations of three rivers (e.g. *Niagara* (pink based coral, [NARS_SL_7], *Yu* (Vivid Pink, [NARS_SLP_13] and *Arnera* ([NARS_CTAL_4]) and a lake (e.g. *Tanganyika* (sheer neutral plum brown, [NARS_SL_11])).

Similarly, precise locations like **public squares, avenues, monuments and emblematic locations** account for four tokens in this subsection (4, 2.21%). The occurrences found in the sample are *Pigalle* (matte neutral pink chocolate, [NARS_SML_9]), a public square in Paris; *Park Ave* (bright blue red, [OF_LSK_5]), the famous road in New York; *Het Loo* (soft brown pink, [NARS_SLP_4]), which is the royal palace in Netherlands and *Train Bleu* (deep aubergine [NARS_VMLP_24]), a famous Parisian restaurant. Finally, finally, *Majella* (Garnet, [NARS_SLP_9]) is a reference to the massif in Abruzzo, Italy (1, 0.55%).

Similar to other categories, the main element in some names is related to the category it belongs to, but linguistic information is added to surprise the consumer while achieving some distinctiveness. That is the case of *050 Let's Go To Marrakesh*, *776 Soirée À Rio* or *Life's A Beach*, where more data is added to create full sentences and gain naming uniqueness (3, 1.66%). Nyx, Nars and Ofra are well-known for using a myriad of locations from all over the world to name their colours. Conversely, Saigu Cosmetics, a Spanish cosmetic brand, resorts to local names such as Mallorca's inlets (e.g. *Macarella*, *Binibeca*, *Cavalleria*) or cities in the province of Alicante (e.g. *Altea*, *Ondara*, *Moraira*). Regardless of whether they keep it local or have an international view, it must be borne in mind that this is one of the most typical ways to name lip products in the cosmetic industry. While the connection is not as straightforward as when linked to an object, the evocation is still appealing and might even evoke colour, but highly subjected to each person's experiences (i.e. a beach might evoke *yellow* from the warmth of the sun or *blue* from the colour of the sea). Thus, the high instability of the link leads us to categorise toponyms as non-transparent or obscure terminology.

3.3.2.3. People and their names

Proper names (179, 14.42%), that is, anthroponyms, and different forms of address are typical labels given to cosmetic shade names. These are what Pallington (1999, p. 106) regards as "honorary or memorial lipsticks" or what Merskin (2007, p. 596) defines as

encompassing “the archetype category” and also going “beyond this construct to include celebrity names, movie stars, characters, and other figures”. They could be further divided into:

- (1) **Proper names and surnames** (89, 49.72%): in this case, people’s names which may be appealing to the consumer because it coincides with their or somebody else’s name (e.g. *Natalie, Stefania, Sandra, Raquel, Rita, Vera, Kelly, Julie, Jane, Janet*, among many others). In the case of Chanel’s “Rouge Coco Ultra Hydrating Lip Colour”⁹⁶, the proper names selected were the designer’s friend names (e.g. *Arthur, Edith, Jean, Maggy*, and many others).

<i>Natalie</i>	bright peachy pink	[NARS_AL_32]
<i>Stefania</i>	deep fuchsia	[NARS_AL_38]
<i>Sandra</i>	rose brown	[NARS_AL_35]

- (2) **Literary onomastics, famous personalities and fictional characters** (57, 31.84%): this subsection includes names from popular Disney stories (e.g. *Cruella, Ursula*), TV series (e.g. *Mrs. Roper*, from the TV series *The Ropers*), singers (e.g. *Queen B*), films (e.g. *060 Beetle Juice*), or even mythological personalities, such as *Walkyrie, Heredes, Rea, Circe, Electra, Hestia, Medusa, Pandora, Shiva, 794 Poppea, 786 Sibylla*, among many others.

- (3) **Titles and occupations** (22, 12.29%): in this case in particular, the person wearing the colour can either embody the role of a certain royal personality (e.g. *Duchess, Empress, Princess*) or a particular occupation (e.g. *Con Artist, Actrice, Modern Maven, Pirate, Goal Digger, Trickster*).

<i>Con Artist</i>	deep wine red	[NYX_FTL_4]
<i>Goal Digger</i>	deep plum	[NYX_MLI_45]
<i>Trickster</i>	bright violet mauve	[NYX_FTL_2]

⁹⁶ This collection is “inspired by the close friends of Mademoiselle Chanel, those who simply called her Coco”, https://www.chanel.com/en_GB/fragrance-beauty/makeup/p/lips/lipsticks/rouge-coco-ultra-hydrating-lip-colour-p172400.html#skuid-0172402 [Last accessed 20/11/2021].

(4) Forms of address (11, 6.15%): others cases like *Home Slice*, *Miss Thing*, *Best Buds*, *Star Babe*, *54 Boy*, *That Girl*, *Biker Babe*, *Sidekick*, *Child Star*, *Cool Girl*, *Sharp Femme*, *434 Mademoiselle*, *Femme*, to name some of them.

These denominations are “meaningless as regards colour” (Biggam, 2012, p. 50) and thus, considered obscure. In sum, proper names as colour names may be appealing to consumers for several reasons: (1) due to pure identification, that is, because the product bears the consumer’s name, (2) owing to its reminiscence to a beloved person, which ultimately brings positive memories, and (3) as a way to embody other people’s personalities by means of wearing that particular colour. In other words, cosmetics allow temporary transformations and, consequently, embodiment of someone else’s characteristics and traits (e.g. *transforming into a god(dess)*). This falls in line with Section 3.3.2.1 dealing with feelings and characteristics, as all those adjectives referring to both physical and personality traits also help the consumer in the embodiment of a particular feeling or characteristic.

3.3.2.4. Sex and romance

Even though the colour names gathered here could have been rearranged under the feelings and characteristics category, those with the semantic focal point of the collection focused on romance deserve close examination. This is the reason why we decided to pay detailed attention to it and create a subsection, as Merskin (2007) already did in her study, instead of grouping it with the feelings and characteristics subgroup. This category includes 148 instances (11.93%) which can be reorganised into different subgroups of shade names related to this theme.

Sex and romance are utilised in cosmetics as a way to construct and evoke an experience, to present the costumer as in love with the colour or ready to be loved as a result of perfecting their image via cosmetic application. As explained in Section 4.3.3, passion is linked to the colour *red*, especially sex, whereas *pink*, as a whitewashed version of *red*, retains the same characteristics but rather softened. Although we acknowledge these metaphorical connections, given the specific context of this dissertation where lip products tend to be reds and pinks, we consider this category non-specific following Biggam’s (2012, p. 50) definition of obscurity for metonymic terms.

Overtly sexual names are used to capture the attention of the consumer, as already pointed out in Section 5.2.1.2.3. Although sex is associated to *red* (Section 4.3.3), the occurrences below showcase how these overtly sexual references cover a wide variety of macro-categories, namely *purple*, *orange*, *pink* and *brown*, instead of naming *red* shades. Therefore, it is non-specific as indicated by Biggam (2012), that is, although it is metaphorically related to *red*, it does not help identifying the hue of the lip product.

(1) Overtly sexual references (38, 25.68%):

<i>Dirty Mind</i>	deep lilac	[NARS_VMLP_7]
<i>Dirty Talk</i>	rich brow	[NYX_TUL_12]
<i>Fetish</i>	light nude	[NYX_SML_1]
<i>Indecent Proposal</i>	-	[TF_NN_9]
<i>Orgasm</i>	peachy pink with golden shimmer	[NARS_SL_8]
<i>Rated R</i>	-	[TF_ML_8]
<i>Safe Word</i>	-	[TF_ML_3]
<i>Sexual Content</i>	bright guava	[NARS_L_19]
<i>Sexy Time</i>	vivid gold	[NARS_LG_20]
<i>Suck</i>	coral rose	[NARS_VLG_17]
<i>Super Orgasm</i>	peachy pink with gold glitter	[NARS_LG_23]

Some instances of nicknames are also found in the sample. *Sugar*, which could be subsumed under the category food and beverages, is present here, as this shade is part of the “Amore Matte Lip Crème” range.

(2) Nicknames and terms of endearment (28, 18.92%):

<i>Baby Doll</i>	nude pink	[NYX_LL_11]
<i>Bby</i>	fuchsia	[NYX_PPLLC_15]
<i>54-Boy</i>	-	[CHA_RCFHVSLC_3]
<i>Darling</i>	soft pink with blue undertone	[NYX_PUPL_1]
<i>37 Dearest</i>	-	[MIL_AMLC_28]
<i>Doll Face</i>	-	[TF_PK_1]
<i>Honey Bear</i>	-	[TF_LC_15]
<i>Main Squeeze</i>	bright pink	[NYX_SCGL_9]
<i>20 Sugar</i>	-	[MIL_AMLC_11]
<i>16 Sweetheart</i>	-	[MIL_AMLC_7]

In the same vein, references to different types of kisses range from *red* to *pink* to *coral* shades. Lipstick colour names referring to lovers are also *pink*, as can be seen below. All those which do not include a description are displayed in Figure 63 for disambiguation purposes.

(3) Types of kisses (9, 6.08%):

<i>Flutter Kisses</i>	soft pink mauve	[NYX_TUL_5]
<i>French Kiss</i>	soft pink	[NYX_TUL_1]
<i>Karma Kiss</i>	pink red	[nyx_pgl_7]
<i>Kiss Disrobed</i>	-	[TF_PK_4]
<i>Lethal Kiss</i>	hot pink	[NYX_FTL_1]
<i>Stolen Kiss</i>	sparkling caramel pink	[NARS_LG_21]
<i>Sugar Kisses</i>	-	[TF_MMT_1]
<i>Sugarcoated Kissed</i>	peachy nude	[NYX_CSGLC_1]
<i>Ultra Kiss</i>	rosy coral	[DIOR_RDUR_4]
<i>72 Matte Kiss</i>	-	[MIL_CSML_13]
<i>04 Cinemattic Kiss</i>	-	[MIL_AMMLC_4]
<i>Angel Kisses</i>	-	[TF_LIG_3]

(4) Types of lovers (6, 4.05%):

<i>Easy Lover</i>	ultra-sheer hot pink	[NARS_LG_7]
<i>Hopeless Romantic</i>	-	[TF_ML_1]
<i>New Lover</i>	gold infused strawberry pink	[NARS_VGLP_9]
<i>Sugar Daddy</i>	-	[TF_LC_17]
<i>Undercover Lover</i>	-	[TF_PK_7]

Figure 63.

Types of lovers as lipstick colour names



Note. From left to right: *Hopeless Romantic*, *Sugar Daddy* and *Undercover Lover*. Taken from <https://www.toofaced.com/> [Last accessed 13/01/2022].

Concerning romance, we may find instances in the sample these are names for a pink (e.g. *26 Fling*), a red (e.g. *79 matte romance*, *784-Romance*) or a brown lipstick (e.g. *Strange love*), as seen in Figure 64. In the same way, some colour names alluding to love are denominations for orange lip products (e.g. *Foxy Love*, *Love*). This high variability in shades, which basically encompass all the colour range available in these specific products, leads us to consider this category as unprecise and, therefore, obscure.

(5) Types of romance (14, 9.46%):

<i>26 Fling</i>	-	[MIL_AMLC_17]
<i>79 Matte Romance</i>	-	[MIL_CSML_20]
<i>784 - Romance</i>	-	[CHA_RCGMG_17]
<i>Strange Love</i>	-	[TF_ML_11]
<i>Foxy Love</i>	orange	[NYX_PGL_5]
<i>Love</i>	sheer shimmering coral	[OF_LGS_11]

Figure 64.

Types of romance as colour names for lipsticks



Note. From left to right: *26 Fling*, *79 Matte Romance*, *784 Romance* and *Strange Love*. Taken from <https://www.milanicosmetics.com/>, <https://www.chanel.com/> and <https://www.toofaced.com/> [Last accessed 13/01/2001].

There are a few instances of negatively connotated names related to heartbreak and ceasing to love someone. In order to further explain the instability of this category in terms of denoting colour, more examples are going to be dealt with. Even though hearts are archetypically related to *red*, as mentioned in 4.4.3, *Lonely Heart* is a brown shade. In addition, similar love feelings name a wide variety of shades.

(6) Heartbreak (5, 3.38%):

<i>Boys Tears</i>	red	[NYX_PPLLC_13]
<i>Breakup</i>	mauvy light brown	[NYX_PGL_3]
<i>Ex's Tears</i>	navy	[NYX_SML_23]
<i>Lonely Heart</i>	chocolate brown	[NARS_VMLP_17]

(7) Love feelings (19, 12.84%):

<i>Seduction</i>	reddish brown nude	[NYX_LL_17]
<i>12 Addiction</i>	deep rose brown	MIL_ASLLC_12]
<i>05 Temptation</i>	deep terracotta	[MIL_ASLLC_5]

This subsection also has some occurrences of names in French, just like it happened with the feelings and characteristics category. This is possibly done to add variation to the verbal image of the company.

(8) French terms (13, 8.78%)

<i>18 - Séduction</i>	-	[CHA_RAGCASLIOC_7]
<i>13 - Affriolant</i>	-	[CHA_RAGCASLIOC_5]
<i>146 - Séduisant</i>	-	[CHA_RAIMLLC_4]
<i>150 - Luxuriant</i>	-	[CHA_RAIMLLC_6]
<i>94 - Désir</i>	-	[CHA_RCFHVSLC_22]
<i>277 Osée</i>	-	[DIOR_RD_35]
<i>950 - Plaisir</i>	-	[CHA_RALPLMLCPE_1]

Other terms (16, 10.81%) like *Bridezilla* [TF_PK_5] or *Honeymoon* [NYX_LL_1], among others, account for the rest of names in this category dedicated to love.

Clearly, in collections following no semantic structure, the nameables referring to sex and romance could be considered transparent. However, it is not always the case. Let us consider the example of *Love* [OF_LGS_11] below, instead of being a red lipstick, it is defined as *a shimmering coral*.

<i>Babydoll</i>	sheer shimmering magenta	[OF_LGS_1]
<i>Chill Pink</i>	sheer pinky peach	[OF_LGS_2]
<i>Apricot Dream</i>	sheer shimmering peach	[OF_LGS_3]
<i>Bordeaux</i>	opaque shimmering deep plum	[OF_LGS_4]
<i>Cherry Mocha</i>	opaque pink nude	[OF_LGS_5]

<i>Copper</i>	sheer shimmering rosy copper	[OF_LGS_6]
<i>Mocha</i>	sheer mauve nude	[OF_LGS_7]
<i>Natural</i>	sheer shimmering peach nude	[OF_LGS_8]
<i>Glamour Pink</i>	sheer muted magenta	[OF_LGS_9]
<i>Golden Rose</i>	sheer shimmering baby pink	[OF_LGS_10]
<i>Love</i>	sheer shimmering coral	[OF_LGS_11]
<i>Orchid</i>	sheer shimmering violet lavender	[OF_LGS_12]
<i>Pink Panther</i>	sheer pale pink	[OF_LGS_13]
<i>Spicy</i>	sheer shimmering brick red	[OF_LGS_14]
<i>Truffle</i>	sheer shimmering nude brown	[OF_LGS_15]

Another thematic collection devoted to characteristics and feelings [NYX_LOLLL_X], includes an adjective which could clearly fit into the sex and romance category (e.g. *Passionate*). Nevertheless, that shade is not a *red* nor a *pink* but a *deep violet* shade.

<i>Fearless</i>	dusty lavender	[NYX_LOLLL_1]
<i>Passionate</i>	deep violet	[NYX_LOLLL_2]
<i>Extraordinary</i>	rich magenta	[NYX_LOLLL_3]
<i>Brave</i>	blackened plum	[NYX_LOLLL_4]
<i>Brilliant</i>	rosy nude	[NYX_LOLLL_5]
<i>Confident</i>	pale nude	[NYX_LOLLL_6]

To summarise, the symbolism and associations of *red* and *pink*, which are the main colour ranges available in lip product form, may influence the election of the sex and romance category to name such hues. Hence, one can find red products being named with passionate terms, associated with desire and lust, and pink shades, which are softer in hue and meaning, with romance and platonic feelings. In fact, Steinvall's (2007, p. 351) results point to pink and red having the same strength as points of reference of the emotion category *love*. Nonetheless, in a cosmetic product devoted to lips where the main colours culturally accepted as flattering are *red* and *pink*, this category fails at disambiguation: it does not help identifying the colour in a precise way as, for instance, *brick*, *fire* or *poppy* would. Indeed, it does carry a semantic information as regards colour, but it is not confined to one macro-category but two (*red* and *pink*) which are precisely the main colour palettes for lip products. Therefore, a close look is necessary for each individual case. But overall, the fact that the association with colour is metaphorical indicates a looser connection than if it were metonymical, at least in this particular case of cosmetics.

3.3.2.5. Pop culture references

The pop culture category with 80 occurrences (6.45%) could be considered as the most disparate section owing to its broad scope, encompassing many different topics: (1) music (i.e. song names, renown lyrics, famous clubs, music genres), and (2) the graphic arts in general (TV series, films), that being the actual names of song and films, quotes in TV series and films or song lyrics.

On the one hand, music seems to be the main theme in this category. The fact that Nars dedicates an entire collection (28 colours, see Table 43 in Section 3.2.1.7) to name colours after some of the greatest songs of all times points to its popularity as a topic. Other music related names by Nars pay homage to Prince (e.g. *Dirty Mind*, deep lilac [NARS_VMLP_7], *Do Me Baby*, Chestnut Rose [NARS_VMLP_8])⁹⁷. Some other music-related colour names are music genres (e.g. *Bolero*, #103 *Tango*), song lyrics (e.g. *Feelin' Myself*, *I Woke Up Like This* and *Run The World* by Beyonce, *Can't Touch This* by Mc Hammer) and song titles (e.g. *Get Ur Freak On* by Missy Elliott or *Feelin Fine* by Ultrabeat). This associative field also includes examples like *Paradise Garage* and *Danceteria*, discotheques in NY, *010 Rather Be At Coachella* (i.e. Coachella is a music festival held at Coachella Valley, California), *Harmonica*, *Up The Bass*, *Club Mix* and others.

(1) Music-related names (52, 65%):

<i>#103 Tango</i>	corally copper with sheen	[OF_LSK_9]
<i>Bolero</i>	pink cantaloupe	[NARS_VMLP_3]
<i>Run The World</i>	bright violet with pink undertones	[NYX_LSCL_15]
<i>Danceteria</i>	fuchsia	[NARS_VLG_4]

(2) Graphic arts in general (28, 35%):

<i>Bye Felicia</i>	-	[TF_ML_13]
<i>Twilight Zone</i>	-	[TF_ML_14]
<i>Bend & Snap</i>	-	[TF_MMLMLWL_9]
<i>9021Ohhh</i>	-	[TF_LC_10]

⁹⁷ Taken from <https://hellogiggles.com/beauty/makeup/nars-new-velvet-matte-lip-pencil-shades-are-a-secret-shout-out-to-prince/> [Last accessed 13/01/2022].

On the other hand, there are references to popular TV series (e.g. *Twilight Zone*, *90210hhh*), quotes in movies (e.g. *Bend & Snap*, the famous move in the film *Legally Blonde*; *Bye Felicia*, famous phrase to dismiss someone featured in the comedy film *Friday*) and other references to film-related entities (e.g. *Indie Flick*)

To sum up, these names intend to appeal the consumer by connecting these colours to several pop culture references, but leaving colour identification as an afterthought. This category is especially prevalent in cosmetic collections ideated as collaborations with films, TV or specific characters (see Section 3.3).

3.3.2.6. Food and beverages

Even though foodstuffs and drinks are one of the most prominent ways of creating colour names in cosmetic products (see Section 4.3) due to the metonymic connection of food and drinks and their colour, there are certain cases (54, 4.35%) where “the designated phenomenon may occur with a number of different colors or may not allow associating to a concrete color at all” (Stoeva-Holm, 2007, p. 432). It is the case of examples found in the sample like (1) technical cuisine terminology referring to cooking procedures and cutting techniques (e.g. *Chiffonade*, a cutting technique to cut thin stripes; *Tourné*, cutting food items into barrel-like shape items; *Pare*, cutting off the thin layer of skin in food items; *Purée*, to blend or mash) or cooking processes and methods or food related actions (e.g. *Whip*, *Stir*, *Mix*, *Infuse*; *Brunchin’*, *Day Drinking*) that do not elicit colour semanticity. In addition, (2) generic foodstuffs, especially sweets, which do not specify flavour —and hence colour— (e.g. *Gelato*, *Milkshake*, *Snowcone*, *Icing*, *Popsicle*, *Spritzer*, *Sorbet*, *Jam*, *Mochi*, *Macaroon*, *Pixie Stick*) or generic terms for appetizers (e.g. *Bait*, *Amuse Bouse*, *Munchies*) or flavours (e.g. *Bittersweet*) are also included in this subcategory. Some instances of (3) multicoloured foodstuffs are categorised as obscure owing to its inability to specify the colour of the product. That is, items whose multicolour nature prevents a clear colour representation (e.g. *Jawbreaker*, *Birthday Sprinkles*, *Tutti Frutti*, *Summer Fruits*, *Jelly Bean Dream*, *Fruit Punch*). Finally, there are some instances where (4) there is no metonymic relation between the lipstick colour and the entity’s colour (e.g. *Mascarpone* being a deep salmon shade).

(1) Colourless cooking procedures (21, 38.89%):

<i>Tourne</i>	bright orange	[BB_ABL_17]
<i>Whip</i>	blushed beige	[BB_ABL_18]
<i>Chiffonade</i>	vivid coral	[BB_ABL_6]
<i>Sitr</i>	intense magenta	[BB_ABL_15]

(2) Generic foodstuffs (18, 33.33%):

<i>Mochi</i>	classic deep red	[BB_TM_16]
<i>Macaroon</i>	deep dusty rose	[BB_TM_14]
<i>Spritzer</i>	plum rose	[BB_TAB_32]
<i>Jam</i>	rich merlot	[BB_TAB_14]

(3) Multicoloured foods (11, 20.37%):

<i>Birthday Sprinkles</i>	barbie pink	[NYX_CSGLC_6]
<i>Jawbreaker</i>	red	[NYX_CSGLC_4]
<i>Pixie Stix</i>	-	[TF_TMSL_6]
<i>Summer Fruits</i>	light pink	[NYX_BL_1]

(4) Food not matching metonymically (4, 7.41%):

<i>Nori</i>	deep brown red	[BB_TAB_21]
<i>Mascarpone</i>	deep salmon	[BB_TM_15]
<i>Cream Bee</i>	dusty rose	[NYX_CSGLC_11]
<i>Léch�</i>	dusty pale pink	[BB_MCLC_13]

In sum, these examples food-related names are considered obscure owing to their inability to specify colour, either by being (1) colourless cooking procedures, (2) generic foodstuffs, (3) multicoloured or (4) not matching metonymically.

3.3.2.7. Mysticism

This category is not very prevalent (31, 2.50%) due to its seasonal nature, but it is typical of autumn and Halloween collections. Although dark purples and dark reds are related to the dark arts and witchcraft, as mentioned in Section 4.3.8, the examples below include a wide variety of colours. In particular, the occurrences belonging to this nominal category are mainly mystical entities (e.g. *Alien*, *Unicorn*, *Siren*, *Angel*, *Spirit*, *Sandman*) or parts of them (e.g. *Fairy Tears*, *Unicorn Fur*), as well as witchcraft-related denominations (e.g. *Spell*, *Coven*, *Dark Era*, *Charmed*, *833 Ultra Poison*, *Trickery*, *Power*, *Hypno*), names having to do with religion (2, 6.45%) (e.g. *678 Culte*, *971 Ultra Cult*) or zodiac signs and horoscopes (1, 3.23%) (e.g. *Aries*).

(1) Mystical entities (17, 54.84%):

<i>Spirit</i>	nude pink	[NYX_MLI_33]
<i>Siren</i>	deep violet	[NYX_MLI_32]
<i>Alien</i>	black	[NYX_LSCL_24]
<i>Angel</i>	cardinal red	[NYX_MLI_13]
<i>Sandman</i>	deep brick red	[NYX_FTL_5]
Unicorn	-	[TF_MMLMLWL_13]

(2) Witchcraft-related names (11, 35.48%):

<i>Power</i>	deep metallic rose with silver shimmer	[NYX_WL_10]
<i>Spell</i>	neon coral pink with a hint of sheen	[OF_LLLL_62]
<i>Coven</i>	neutral metallic brown	[OF_LLLL_63]
<i>Dark Era</i>	muted plum	[NYX_MLI_37]
<i>Charmed</i>	mauve pink-nude	[OF_LLLL_64]
<i>Charmed</i>	brick red with purple undertones	[NYX_VML_5]

Meronymy relations can be observed, where part of those mystical entities (e.g. *tears*, *fur*) can be metaphorically applied to the lips (e.g. *Unicorn Tears* [TF_MCLT_4], [TF_LCML_1] and [TF_ML_15]; *Mermaid Tears* [TF_MCLT_1] and [TF_LCML_2]; *Angel Tears* [TF_MCLT_2] and [TF_LCML_3]; *Fairy Tears* [TF_MCLT_3] and [TF_LCML_4]; *Unicorn Fur* [NYX_VML_1]). This allusion to mythical entities mainly supports the evocation of reflectiveness in this shiny duo chromatic shades rather than hue disambiguation. This nominal category, focused on mysteriousness and fantasy, is closely related to the previous Section (3.3.2.5 Pop culture) devoted to pop culture references. However, given the relevance of this topic in seasonal collections, we decided to pay detailed attention to it.

3.3.2.8. Violence and censurable actions

A reduced category found in the sample (28, 2.26%) is related to reprimandable and censurable actions, therefore, exploring the exploitation of negative connotations in lip colour names. As explained in Section 1.1, when there is presence of negative adjectives, there is an intention behind it: either calling for attention or negating those negative adjectives while attracting attention as well (Romero, 2005, pp. 218-219). Edgy and shocking names are used to gain attention and allow the wearer to explore their wilder side (see Pallington 1999, p. 109). This category comprises drugs and rebellious actions (e.g. *Drunk Dial*, *Go Rogue*, *I Dare You*, *Ultra Dare*, *Revolution*), dangers or actions with

the potential of getting hurt (e.g. *Shatter, Pierce, Combat, Risky Business, Catfight, Misbehave, 04 High Voltage, Jolt, Outrage, Flight Risk, Fast Ride*) and the results from those actions (e.g. *Under Arrest, Clean Cut, Shredded, Damage, Conquest, Resistance, Betrayal, 436 Ultra Trouble, Doom, 465 Shock, Detention*).

<i>Bait</i>	pastel pink	[NARS_VLG_2]
<i>Catfight</i>	matte nude mauve	[NARS_SML_3]
<i>Clean Cut</i>	clear	[NARS_ALB_2]
<i>Damage</i>	sheer muted grape	[NARS_SL_4]
<i>Under Arrest</i>	peach beige	[NARS_LC_1]
<i>Misbehave</i>	sheer cherry red with gold shimmer	[NARS_LG_12]
<i>Outrage</i>	light peach	[NARS_LG_16]
<i>Risky Business</i>	shimmering raspberry	[NARS_LG_18]
<i>436 Ultra Trouble</i>	orangey brick	[DIOR_RDUR_12]
<i>465 Shock</i>	blue-pink sparkle	[DIOR_DAUG_7]
<i>Doom</i>	plum	[NYX_SML_18]
<i>Betrayal</i>	deep vamp purple with pearl	[NYX_WL_1]
<i>You Got Issues</i>	berry	[NYX_L&LAIOL_7]
<i>Go Rogue</i>	gun metal	[NYX_LSM_12]

Although violence could be associated to *red* due to blood and rage, this subsection includes lip colours beyond this macro-category (e.g. *orange, grey, pink*) as can be seen above. For instance, *Clean Cut* names a clear shade instead of referring to a blood red colour, and *Outrage* is not a red but an orange shade. Consequently, due to the looser association link compared to metonymy, this category tends to be obscure, at least in our sample. In short, the potential connection of violence, anger and blood with *red* is not seen in the occurrences found in the sample. As a result, we ponder over this opted theme as a way of empowering the wearer rather than using it to specify colour.

3.3.2.9. Clothes and fashion

This subcategory called clothes and fashion subsumes twenty-eight lipstick colour names (2.26%) which make reference to pieces of clothing, fabrics or fashion related commodities without making any reference to the colour of said items (see Table 72 below). These denominations could be seen as dressing the consumer's lips. Some of them allude to fabrics (e.g. *09 Velvet, Silk, 10 Satin, 05 Velour, Melted Velvet, 12*

Cashmere) in order to refer to the finish of the lipstick being soft, but without colour specification. Some of these clothing pieces found as colour names in the sample refer to lingerie (e.g. *Push-Up, Cheekies, Bustier, Corset, Baby Doll*) or details in those items (e.g. *Satin Ribbon, Lace Detail, Ruffle Trim, Embellishment, 653 Sequins*) which entails a strong connection of this category with the one related to sex and romance.

Table 72.

Obscure terminology related to fashion and clothing

Colour name	Description	Code
<i>09 Velvet</i>	brown terracotta	MIL_ASMLC_9
<i>Silk</i>	pale nude	NYX_PUPL_19
<i>10 Satin</i>	red	MIL_ASMLC_10
<i>05 Velour</i>	berry red	MIL_ASMLC_5
<i>Melted Velvet</i>	-	TF_MLLWL_8
<i>12 Cashmere</i>	deep aubergine	MIL_ASMLC_12
<i>Push-Up</i>	brown spice pink	NYX_LL_6
<i>Cheekies</i>	pale warm nude	NYX_LL_16
<i>Bustier</i>	dusty mauve	NYX_LL_15
<i>Corset</i>	cool nude	NYX_PUPL_21
<i>Baby Doll</i>	nude pink	NYX_LL_11
<i>Satin Ribbon</i>	nude beige	NYX_LL_7
<i>Ruffle Trim</i>	cinnamon pink	NYX_LL_4
<i>Lace Detail</i>	nude pink beige	NYX_LL_3
<i>Embellishment</i>	muted purple	NYX_LL_2
<i>653 Sequins</i>	-	DIOR_DAUG_12
<i>Granny Panties</i>	-	TF_MMLMLWL_10
<i>004 Tiara</i>	-	DIOR_DAUG_1
<i>Tiara</i>	deep pink coral	NYX_TUL_19
<i>Teenie Bikini</i>	warm taupe	NYX_SCGL_1
<i>Kitten Heels</i>	bright red	NYX_LSCL_11
<i>French Maid</i>	muted mauve	NYX_LL_20
<i>895 Fob Satin</i>	reddish black	DIOR_RDL_20
<i>538 Dior Glitz</i>	-	DIOR_DALP_7
<i>76 Matte Style</i>	-	MIL_CSML_17
<i>31 Glamour</i>	-	MIL_AMLC_22
<i>Couture</i>	light pink	NYX_MLI_28
<i>Dressed To Kill</i>	fuchsia rose with gold shimmer	NARS_SL_5
<i>Velvet Rope</i>	-	TF_PPL_8
<i>Cashmere Silk</i>	Midtone beige	NYX_LL_18

3.3.2.10. Nature

As seen in previously, the elements found in nature (e.g. *flowers*) are usually coloured and very much used as MCTs. Nonetheless, some colour names (18, 1.45%) which belong to this category do not help identifying the lip product shade either because they refer to (1) colourless abstractions (1, 5.56%), such as *Summer Breeze* (clean blue-toned pink, [NYX_MLI_6]); (2) to entities without specifying colour (11, 61.11%) (e.g. *#07 Petal* [OF_LSK_13]); and to entities that (3) do not share a metonymic relation with the colour (8, 44.44%), (e.g. *Serpent* [NYX_SCML_5] is described as a fuchsia; *Chihuahua* [NARS_LG_4] is a sheer guava; and *Pastel Dust* [NYX_PGL_10] is regarded as a peach colour.).

3.3.2.11. Festivities and other celebrations

A minority of the obscure terminology within the sample (17, 1.37%) deals with festivities, celebrations or events, not referring a specific colour but implying that each important day has its own colour, its own mood, and suggesting consumers need a specific lip hue for each special occasion.

<i>Sunday Funday</i>	-	[TF_PK_2]
<i>Greek Holiday</i>	sparkling pink sand	[NARS_LG_10]
<i>Happy Days</i>	pink coral infused with gold shimmer	[NARS_VGLP_6]
<i>768 Afterparty</i>	-	[DIOR_DALP_14]
<i>Tiki Time</i>	pink nude	[NYX_SCGL_7]
<i>Block Party</i>	eggplant purple	[NYX_BL_14]
<i>Midnight Swim</i>	violet fuchsia	[NYX_BL_11]
<i>Beach Bbq</i>	deep pink with yellow undertone	[NYX_BL_7]
<i>Staycation</i>	rose pink	[NYX_BL_6]
<i>Honeymoon</i> ⁹⁸	mauve pink	[NYX_MLI_35]
<i>Sweet 16</i>	soft pink	[NYX_TUL_1]
<i>Cocktail Hour</i>	wine plum with soft pink shimmer	[NYX_PUPL_7]
<i>Dance Party</i>	bubble gum pink	[NYX_PUPL_3]
<i>Baecation</i>	fuchsia	[NYX_STFCLO_5]
<i>#205 Partay</i>	soft fuchsia	[OF_LSK_3]

⁹⁸ Even though the shade *Honeymoon* could perfectly fit in the category sex and romance, the fact that the collection in which this shade is found does not follow any apparent semantic nomenclature has led us to consider it as a special event. The reason behind it is that there are a variety of different types of names: transparent, such as *Pale Pink* or *Pure Red* and non-transparent as *Shy* or *Eden*.

<i>Firework</i>	coral	[NARS_PLP_2]
<i>Neon Lights</i>	deep coral	[NYX_BL_23]

If we take a closer look at some of the examples, these are categorised as obscure following Biggam (2012, p. 50). Fireworks are multicoloured, therefore, considered “non-specific” as regards colour. Similarly, all the denominations alluding to trips and vacations (e.g. *Staycation*, *Baecation*, *Honeymoon*), different parties (e.g. *Block Party*, *Dance Party*, *#205 Partay*, *768 Afterparty*) or special events (e.g. *Sweet 16*, *Happy Days*) are colourless concepts. Offering colours depending on the occasion is nothing new; it is already done by other cosmetic brands such as O.P.I., which create a selection of colours for specific social events (i.e. weddings, New Year celebration) so as to make it easier for the consumer to find a suitable shade for every occasion.

3.3.2.12. Numbers as names

As mentioned in Section 3.1, there are only 9 examples of numbers used as only designator of the lip product (0.73%), as explained below.

1998	-	[TF_MMLMLWL_7]
N ^o .54	poppy red	[NARS_VLG_12]
999	-	[DIOR_RD_19]
999	-	[DIOR_RDB_2]
211	-	[DIOR_DAUG_3]
669	-	[DIOR_DAUG_14]
673	-	[DIOR_DAUG_15]
N ^o 8	-	[HA_RALILC_1]
N ^o 5	-	[CHA_RAVLMLCLE_6]

Numbers as colour names lack the necessary evocative power to grab the consumer’s attention, as mentioned by Allan (2009, p. 637). The fact that only one is described (e.g. N^o. 54, a poppy red shade) leaves the consumer unaided when choosing and buying these colours, especially when purchasing online. The only two carrying connotations related to elegance and sophistications are N^o5 and N^o8, which they are named after celebrated perfumes by Chanel.

3.3.2.13. Writing

Only the “Rouge Coco Stylo Complete Care Lipshine” line by Chanel includes this theme as explained in more detail in Section 3.2.1.8 dealing with semantic nomenclatures (8, 0.64%). Therefore, this is clearly a thematic collection devised by this particular brand because of the pen-shape of this lip product, but it is not a recurrent topic that cosmetic brands resort to, as could be the case of feelings and characteristics or people and their names.

3.3.2.14. Others

The category “others” comprises 104 colour names (8.38%) which are non-transparent and that do not fit in any of the aforementioned categories. Merskin’s results (2007, p. 597) for this category (8%) are fairly similar. The names included in this group were taken into account in their collection and also individually, but failed to trace a connection to any of the aforementioned opaque semantic categories. Others may find a connection that we might have missed or rearrange it in a way where some categories are subsumed or enlarged. Some instances are provided here:

<i>Bang Bang</i>	muted deep plum	[NYX_STFCLO_4]
<i>#207 Shh</i>	pink with a neutral undertone	[OF_LSK_1]
<i>Daydream</i>	peach	[NYX_MLI_31]
<i>STFU</i>	magenta	[NYX_SML_17]

3.3.2.15. Partial conclusions

A little over half of the sample (1241, 52.57%) is considered **obscure** either for referring to (1) colourless abstractions (e.g. *Windswept*, a pale blue), (2) multicoloured realities, that is, “entities which can be found in a wide range of colours” and therefore, unspecific as regards colour (e.g. *Driftwood*, a pale pinkish-cream) and (3) objects whose colour does not match the colour of the lip product, therefore, not connected metonymically (e.g. *Nori* not being a green-coloured lipstick). Within this obscure terminology, certain themes seem to prevail and coincide with the ones already mentioned by Merskin (2007). The main obscure categories are feelings and characteristics, people and their names, toponyms and sex and romance. Additionally, there are others which are occasional seasonal topics with the intention of surprising the consumer.

Adjectives and nouns referring to **feelings and characteristics** are the most prevalent non-transparent category (356, 28.69%), as these appear as semantic nomenclature in many collections (i.e. core theme), as well as mixed with other nomenclatures and even scattered across those collections without it (e.g. *Risktaker*, *Empowered*, *Sensible*, *Sophisticated*, *Bombshell*). These positive feelings and characteristics are either (1) transferred to the consumer upon application or (2) felt as a consequence of wearing the colour. In a way, lip products with such denominations act as quality bearers bestowing positively connotated qualities upon the consumer.

We wonder whether the presence of obscure terminology like adjectives referring to physical and psychological traits are created through the elision of the colour term as felt unnecessary in the current context of having the colour available in the packaging and online. In this way, similar to the case of *brick red* ultimately eliding *red* to yield the MCT *brick*, we wonder whether or not *confident* could be eliding a colour term because it is felt as unnecessary or redundant. Whether or not this is the process that occurs resulting in this and several other obscure categories, the intention behind it is to boost the brand's status by distinguishing its verbal image from others by surprising the consumer with no denotation of colour and only connotation.

Toponyms (181, 14.59%) are also one of the main obscure ways to name colours (e.g. *Milan*, *Madrid*, *Manila*), as well as **people's names** (179, 14.42%) (e.g. *Sandra*, *Anita*, *Natalie*). The former exploits the subjective connotations of places, which prevail over colour denotation. The latter is intended to (1) remind the wearer of someone (a relative, a famous person, an invented character) or to (2) transform the consumer into someone new. These topics also occur as core theme (semantic nomenclatures) in collections and scattered here and there.

Sex and romance is a very dominant category as well (148, 11.93%) which reinforces the ideas related to romance, as in (1) being in love with those colours and (2) the wearer becoming the subject of kissing and being more attractive owing to wearing those colours. Regardless of the connections of passion and romance to the colour *red*, *pink* and *purple*, it has been proven in the analysis that these serve of little purpose as colour disambiguation referents in products whose main hue range tends to be precisely the colour range going from *pink* to *red* to *purple*.

The **rest of topics** are not as frequent and range from 6% to 1% of the non-transparent themes found in the sample. These are typically part of given thematic collections (e.g. *pop culture references, mysticism, violence and censurable actions, clothes and fashion, festivities, writing*) and, therefore, not as representative as other topics that one may encounter in cosmetic colour naming. These often refer to colourless objects, abstractions or actions which serve no purpose in disambiguating colour but search for impressing the consumer and arousing pleasurable feelings when evoking things like vacations, songs or films, amongst others.

Food and beverages and **nature**, although typically transparent regarding colour naming, also include non-transparent denominations mainly focused on (1) technical cuisine terminology (e.g. *Chiffonade*), (2) generic and unspecified foodstuffs (e.g. *Mochi*), (3) multicoloured foodstuff (e.g. *Birthday Sprinkles*) and (4) food items and animals as names of colours but without a metonymic link (e.g. *Nori* for a brown shade). Food and beverages might be favoured over other topics owing to the fact that these particular cosmetic products are applied to the lips.

The category “**others**” accounts for 8.38% of the total of non-transparent terms (104, 8.38%), which is a similar percentage to Merskin’s (i.e. 138, 8%) results. This leads us to believe that a percentage of names are apparently chosen at random, not following any type of semantic connection as far as we are concerned.

Additionally, the most frequent themes that we consider obscure (i.e. *feelings and characteristics, toponyms, people and their names, sex and romance*) are also prevalent and present in other lipstick colour-related studies. Merskin (2007) already provided some of the thematic choices in the cosmetic industry and, after analysing our sample, some coincidences are apparent. This leads us to believe they are typically resorted to in this industry. Therefore, confirming that certain themes (i.e. feelings and characteristics, people and their names, toponyms and sex and romance) are frequent in the cosmetic world.



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IV. FINAL REMARKS, CONCLUSIONS AND FUTURE RESEARCH

The present thesis aims at highlighting the crucial importance of lipstick colour names in the cosmetic industry by means of posing English for Beauty as a variety of the languages of specialisation (i.e. a branch of English for Advertising). Primarily, it analyses lipstick colour terms in the cosmetic industry, taking into account their collection and individually, while paying attention to how transparent terms are formed and which nominal domains predominate in non-transparent names. It has been proven that cosmetic colour names do much more than simply describe or designate hues, these “constructed nameables” instil lipstick collections with a distinctive touch that serves both to organise the colours in a coherent and homogeneous way and to capture customer attention. Secondly, it was designed to describe the elements in cosmetic colour naming (name and description) and the potential structural patterns in their collections.

We have analysed the sample paying attention to (1) their elements and the resemblance of these names to other standardised systems, the presence (or not) of descriptions and the level of in-brand repetition; (2) their collections in terms of structural patterns (or nomenclatures) and (3) the colour names individually, ascertaining their transparency or obscurity as well as the different thematic choices of those obscure terms.

Firstly, the resemblance of cosmetic colour terms to other standardised systems has been drawn, where the presence of numbers prior to or, in the case of Givenchy, postponed to the name, may be of assistance to the factory and the consumers to identify the colours. The majority of lipstick colour names in the sample are composed of either a number and a name (1121, 47.22%) or only a name (1115, 46.97%), with only a few cases of number postponed to the name (129, 5.43%) and only a number. It could be said that such a configuration of number plus name acts as an ID for the colour. Nevertheless, these numeric references do not normally follow an apparent rhyme or season in the majority of cases (649, 51.92%) and, if organised in collections, they are mainly ordered one by one (403, 32.24%), in twos (99, 7.92%) or in tens (99, 7.92%). The presence of descriptions in almost half of the sample (1033, 43.51%) already hints the obscure nature of many of the denominations found in the sample, where almost 70% of these described names are non-transparent (704, 68.15%). The utilisation of descriptors in transparent colour names (329, 31.85%) also helps the consumer in the disambiguation of colour characteristics (saturation, lightness, finish, and others). The distribution of the different types of descriptions is as follows: compounds (499, 48.31%), complex compounds of three elements (235, 22.75%), contractions with prepositional phrase (151, 14.64%), BCTs and MCTs (113, 10.94%) and, lastly, complex highly descriptive compounds of four elements (20, 1.94%) and other cases (15, 1.45%). In consequence, some of these descriptions —except for the lengthier ones— could have been the actual name of the lipstick colour. However, marketers opted for a more obscure denomination in hopes of standing out from the rest of product alternatives with a more suggestive name. Concerning in-brand colour name repetition, it varies considerably among brands. While almost half of the colour selection in Kiko Milano is repeated (140, 49.65%), no repetitions are found in Catrice. In-brand repetition may occur for two reasons: these are (1) either iconic shades that consumers love which are (re)created in different formulas and finishes or (2) the same name is given to different shades, which could lead to internal ambiguity, when these could be named in some other way to achieve more verbal distinctiveness.

Secondly, regarding the different nomenclatures (or structures) used by companies (i.e. the relation between all the subproducts of a brand, in our case, the lipstick names in a collection), a total of sixty-three (40.38%) have been identified and described, being the semantic one the most prevalent (35, 22.44%). The most frequent associative field is food

and beverages (10, 28.57%), followed by feelings and characteristics (7, 20%), toponyms (6, 17.14%), people and their names (4, 11.43%), sex and romance (3, 8.57%), and nature, writing, pop culture, summer and violence with one collection each (1, 2.86%). The grammatical structure, which consists in the repetition of a particular word through the entire collection is also frequent (12, 7.69%). Much lower is the present of repetition of structure (7, 4.49%), that is, morphosemantic nomenclature. There are a few cases where the phonetic information is the one binding the collection together (5, 3.21%) and even lower is the presence of wordplay articulating entire collections (pragmatic nomenclature) (5, 1.92%). Nonetheless, humour is present in colour naming in the cosmetic industry, even sporadically, as mentioned later on. Only one collection could be considered to have a phonetic nomenclature (1, 0.64%). It must be pointed out that no nomenclature or structure is better than another, in the same way as there is no rhetorical device more important than another: each one has its appeal.

Thirdly, as far as the types of names found in the sample are concerned, virtually half of it is transparent (1133, 47.73%) and half non-transparent (1241, 52.27%). BCTs are a rarity in cosmetic colour terminology (see Wyler, 2007, pp. 116-117) and this sample confirms it with only eight occurrences (2.83%) found. BCTs mainly occur as part of non-basic terminology, in compound constructions (252, 89.05%), either as Head (196, 77.78%) or as modifiers (56, 22.22%). On the one hand, when working as a Head (196, 77.78%), the most frequent type of compound is “MCT+BCT” (79, 40.31%) (e.g. *Poppy Red*), followed by nouns and adjectives modifying the BCT act as amplifying functions (52, 26.53%) (e.g. *Mysterious Red*), colour-related adjectives (38, 19.39%) (e.g. *25 Bright Pink*), derived MCTs (11, 5.61%) (e.g. *05 Pearly Pink*), complex compounds with three elements (10, 5.10%) (e.g. *103 Pearly Coral Pink*), “BCT+BCT” (5, 2.55%) (e.g. *Orange Red*) or “DBCT+BCT” (1, 0.51%) (e.g. *105 Pinkish Brown*). On the other hand, BCTs modify nouns and adjectives as amplifying functions (26, 46.43%) (e.g. *120 Pink Pleasure*), MCTs as type modifiers (21, 37.50%) (e.g. *413 Red Papaya*), nouns indicating finishes (6, 10.71%) (e.g. *Pink Shimmer*) and also other complex compound constructions (3, 5.36%). BCTs may also be part of phrases and sentences as a way to achieve distinctiveness (23, 8.13%). These may be humorous (14, 60.87%) (e.g. *Blue You Away*), or non-humorous (9, 39.13%) (e.g. *Respect The Pink.*). These results confirm the second hypothesis of this study that states that non-basic terminology prevails over BCTs in the

cosmetic industry, even when considering compounds and other constructions including a BCTs together.

Secondary colour terms (Casson, 1994), “non-compositional non-basic names” (Anishchanka et al., 2014) or “logical” terms (Biggam, 2012), where “entity stands for entity’s colors” (Casson, 1994, p. 7), were referred to as MCT in the present study. MCTs are frequent as colour names (325, 44.10%), in compound constructions (301, 40.84%), either as Head (215, 71.43%) or modifier (86, 28.57%), in phrases and sentences (106, 14.38%) or in a derived form (5, 0.68%).

It must be highlighted that MCTs are the most frequent lipstick colour name (325, 44.10%), which can be further reorganised into food and beverages (182, 56%) (e.g. *Peach*), nature (83, 25.54%) (e.g. *Rose*), dyes and pigments (20, 6.15%) (e.g. *Magenta*), animals (19, 5.85%) (e.g. *Coral*), minerals and precious stones (11, 3.38%) (e.g. *Ruby*) and manmade objects (10, 3.08%) (e.g. *Beige*). Included here are other MCTs not listed as colour by the OED, referring mainly to caffeinated beverages (e.g. *Dirty Chai*), sweets (e.g., *Bubble Gum*), exotic fruits (e.g. *Persimmon*), vegetables (e.g. *Kale*) and alcoholic beverages (e.g. *Cognac*), amongst others. Concerning MCTs, there is an even distribution of those listed in the OED (162, 49.85%) and those which are not (163, 50.15%). That is, there are equal parts of institutionalized as well as other fancy novel denominations not listed as colours in dictionaries and aimed at gaining distinctiveness. This also confirms our second hypothesis, as the colour terminology in a marketing context not only seems to avoid BCT utilisation in favour of other more connotation-driven terms, but also resorts to newer MCTs. The fact that these examples are not present in the OED does not mean that they are not used as colours, but that this use is relatively new and, therefore, still not present in the OED. After these results, we could affirm that evocation-driven names are searched for in the cosmetic industry, as seen in other sectors like the fashion industry (Wyler, 1992) or the automotive industry (Bergh, 2007), for instance.

Compound constructions including an MCT (301, 40.84%) are also present. In compounds with MCT as Head (215, 71.43%), the most frequent modifiers are nouns and adjectives as amplifying functions (85, 39.53%) (e.g. *43 - Sensual Rose*). Similarly, MCTs are also modified by colour-related adjectives (66, 30.70%) (e.g. *Bright Coral 73*), other MCTs (e.g. *Honey Nude No. 10*) (27, 12.56%) and DMCTs (e.g. *01 Rosy Beige*) (24, 11.16%). Lastly, complex compound constructions (13, 6.05%) are not prominent.

When the MCTs act as modifiers in compounds (86, 28.57%), the Heads are mainly nouns and adjectives as amplifying functions (70, 81.40%) (e.g. *Coral Addict*) or nouns referring to the finish of the color (10, 11.63%) (e.g. *04 Chocolate Glitter*). Complex compounds with three or more elements (6, 6.98%) (e.g. *080 Apricot Nude Attitude*) are not typical, probably due to the reduced label space in lipstick products.

Lastly, from the phrases and sentences including a MCT in the sample (106, 14.38%), the majority showcase wordplay and humour (58, 58%) (e.g. *Sex On The Peach*), while the rest are humourless but exploiting evocative terms (42, 42%) (e.g. *060 Top It With Cinnamon*). These colour names include more linguistic information which, most of the times, is perfectly elidable, as the main carrier of colour meaning is the MCT. Nevertheless, the humorous occurrences include more linguistic information necessary to create a double meaning and the humorous effects. In order to stand out from the rest of competitors and increase its appeal, these constructions (humorous or not) are resorted to as a way to introduce variety to lipstick collections.

Finally, the other colours terms found in the sample are French colour terms (112, 9.81%), which only occur in brands originally devoted to fashion and whose origin is French (namely, Givenchy and Chanel). These are not separated into basic and secondary colour terms because French BCTs do not coincide with English BCTs and our subject of study is English for Beauty. Nevertheless, the presence of French in the realm of fashion and beauty is evident.

More than half of the sample (1241, 52.57%) is regarded as non-transparent. After this description of lipstick colour names in the cosmetic industry, it has been proven that virtually anything can become a colour name in this economic sector. Following Biggam (2012, p. 50), over half of the sample is considered obscure, either for referring to (1) colourless abstractions, (2) multicoloured realities, that is, “entities which can be found in a wide range of colours” and therefore, unspecific as regards colour and (3) objects whose colour does not match the colour of the lip product, therefore, not connected metonymically. Within this obscure terminology, certain themes seem to prevail and coincide with those already mentioned by Merskin (2007). The main obscure categories are feelings and characteristics (356, 28.69%) (e.g. *Fearless*), toponyms (181, 15.59%) (e.g. *Milan*) people and their names (179, 14.42%) (e.g. *Natalie*) and sex and romance (148, 1.93%) (e.g. *Orgasm*), among others. The intention behind the utilisation of all of

them is exploiting and exploring persuasiveness by alluding to diverse topics. More specifically, positive feelings and characteristics can either (1) be transferred to the consumer upon application and/or (2) be felt as a consequence of wearing the colour. In this way, lip products with such denominations become quality bearers bestowing positively connotated qualities upon the consumer. Similarly, people's names are resorted to (1) to remind the wearer of someone (e.g. *a relative, a famous person, an invented character*) and/or (2) to transform the consumer into someone new. Place names are particularly appealing as they transport the consumer to tropical vacations, idyllic locations or foreign places whose exoticness is attractive. Although each location could potentially evoke a colour (i.e. rivers, lakes the colour blue, gardens and parks green, tropical places warm colours), the connection is so subjective and most of the times the places selected are so precise that, in our opinion, they cannot be considered semantically transparent when dealing with colours. The lipstick colour names related to sex and romance could potentially be used to refer to (1) being in love with those colours and/or (2) the wearer becoming the subject of kissing and being more attractive owing to wearing those colours.

Just as language is in constant evolution, it seems as though these colour terms are evolving in an unprecedented fast pace. The continuous flow of new make-up launches forces for a sense of newness that is helped by the creation of fresh out-of-the-ordinary names (see Pallington, 1999, p. 97). Thus, close analysis and description of the different trends dominating colour naming in the market seem worth paying attention to, not only in the cosmetic context but also in other economic sectors. Although the constant release pace has been reduced due to the Covid-19 crisis, a rebound effect might be expected once normality resumes, with an unprecedented increase in lip product consumption once this pandemic is over. Therefore, the analysis and close description of this specialised language shall continue.

The results and conclusions point to the paramount importance of verbal identity in cosmetics within English for Beauty and as part of English for Advertising. The conception of appealing and evocative colour terminology can be considered as influential for the company's brand image as other advertising elements, such as PR packaging ideation, colour range selection and social media (re)presentation and interaction. We hope this analysis further complements and expands on previous cosmetic

advertising studies and on the Language of Cosmetics (see Merskin, 2007; Lindstedt & Nilsson, 2014; Ringrow, 2016; Radzi & Musa, 2017) and covers some of the cutting-edge linguistic trends that currently dominate cosmetic colour denomination and the implications of this terminology curation.

Some lines for future research we have in mind are to test which themes are preferred among the transparent and non-transparent categories in terms of purchase intent, following Lindstedt and Nilsson (2014). In addition, it would be interesting to study how differently (if any) make-up companies portray themselves in terms of naming when they are new internet-based brands with no physical retail shop (DNVB) versus those well-established before the internet era and how they probably had to change their naming marketing approach to adjust to current times. Similarly, future research could focus on the diachronic evolution of colour names in a given brand, if permitted access to that private information.

As any other piece of research, there are limitations to this study. The results provided and the conclusions reached are limited by the mere selection of the brands. To account for this, the sample is compiled with every lipstick from the twelve brands selected and more examples of a myriad of brands outside the sample (i.e. a hundred brands, see Appendix XII) are included in part I so as to prove the point that these nomenclatures and rhetorical devices are not exclusive of these brands only, but widely used by the majority of cosmetic brands nowadays. These nomenclatures are worth monitoring to analyse whether or not these trends mentioned become obsolete in the near future and to compare them to future naming trends. These limitations may be solved with further research on the topic, such as (1) the addition of more brands (e.g. not only drugstore, high-end and luxury but also DNVB brands and influencer brands), (2) the addition of more types of products (e.g. other items beyond lipsticks) and (3) colours in order to create a larger cosmetic corpus, (4) the tracking of the compiled brands for updates on the already compiled collections and new colour releases and (4) the identification of new linguistic devices or structures being used by cosmetic brands. These are only a few ideas for further consideration, but by no means restricted only to them.

Although for some the subject matter may feel too ephemeral, with collections being discarded only in a few months (i.e. seasonal collections), we consider its fleeting nature a relevant reason to delve into this topic of study, analysis and description. We would like

to encourage scholars to continue researching on colour terminology from a holistic point of view. Not only are lipstick colour names interesting for the English for Beauty but also the names of other cosmetic products such as foundations, eyeshadows, among many others. Hence the interest in continuing the research on colour terminology not only applies to the cosmetic industry but also in other disciplines, like, for example, home decor (i.e. interior and exterior paint) or tattoo ink colour names, among many others. For each field and industry there seem to be a specific flare that fits the context in which the colour is in. Without any doubt, the interdisciplinary and ubiquitous nature of colour has still much more intricacies to discover.



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V. SUMMARY/RESUMEN

Los productos cosméticos no son bienes de nueva aparición en nuestra sociedad. El ser humano ha recurrido al uso y aplicación de este tipo de sustancias (líquidas, aceitosas, cremosas, en polvo, u otros) destinadas a “la higiene o belleza del cuerpo, especialmente del rostro” (RAE) durante toda su historia y su origen se remonta a varios milenios atrás. En la actualidad, los productos cosméticos se han convertido en bienes decorativos creados con el único propósito de mejorar la apariencia de los consumidores. Las marcas de cosméticos se disputan un lugar en un mercado cada vez más saturado, intentando adquirir notoriedad y reconocimiento mediante el lenguaje, entre otros aspectos. Esa lucha exige que cada detalle del producto sea trabajado minuciosamente y que, con el objetivo de componer una imagen de marca sólida y con un alto grado de significación, se evalúe cada uno de los elementos que forman el nombre de un producto, ya que la imagen verbal es un aspecto clave a la hora de lograr este objetivo. Aunque el producto en sí debe tener calidad para alcanzar el éxito, cabe recalcar que un nombre mal elegido o inapropiado puede afectar negativamente a las ventas. Por lo tanto, es importante evitar conformarse con un nombre mediocre o incluso malo para prevenir el *rebranding* —y, por tanto, una mayor inversión de dinero— en el futuro (véase Várez, 2004).

En esta tesis, que tiene como finalidad describir los nombres de los colores de pintalabios, el lenguaje de los cosméticos es presentado como una de las tres ramas del Inglés de la Belleza, que se centra en (1) productos de higiene personal y tratamientos (corporal, de la piel y del cabello), (2) fragancias y (3) maquillaje y cosméticos para aplicar color al

rostro, y contribuir de esta manera al enriquecimiento del estudio del Inglés para Fines Específicos.

Esta tesis se divide en dos partes principales, a saber, los antecedentes teóricos que sustentan este trabajo y el estudio. La primera parte trata de los cinco pilares principales de este estudio: (1) el marketing y la publicidad, donde se destaca la importancia de la imagen verbal de marca; (2) el *branding* y el *naming*, donde se enfatiza la relevancia de este proceso para dar identidad a las compañías; (3) la industria cosmética, donde se realiza una visión histórica general de su importancia en la sociedad; (4) el color, donde se realiza una aproximación a este concepto profundizando especialmente en la denotación y la connotación; y (5) el Lenguaje de los Cosméticos y cómo éste podría considerarse un lenguaje especializado y cómo se forman los nombres de los colores. Este marco teórico sirve como paraguas que cubre todos los temas relevantes para el estudio, desde los más amplios hasta los más concretos, finalizando con los nombres de los colores en la industria cosmética y la propuesta del English for Beauty como lenguaje especializado. Todas las secciones están interconectadas y son necesarias para sustentar esta tesis. La segunda parte principal (es decir, la parte III, El estudio) establece los objetivos de esta tesis, la metodología aplicada para alcanzarlos y los resultados obtenidos.

El objetivo principal de este estudio es describir los nombres de colores de los pintalabios en la industria cosmética y descubrir si son semánticamente transparentes u oscuros. Más específicamente, hemos analizado (1) qué partes principales están presentes en los nombres de cosméticos (nombre de marca, de gama, genérico, de color y descripción de dicho color), sus potenciales similitudes con los sistemas estandarizados de color, las repeticiones de nombres de colores en la marca y la transparencia de las descripciones de colores; (2) patrones en el *naming* de las colecciones, es decir, las nomenclaturas que siguen las marcas en sus diferentes gamas, y (3) el *naming* de los colores individualmente, sin considerar esos nombres dentro de la colección a la que pertenecen, pero atendiendo a la transparencia y la forma en que se construyen. Por lo tanto, en esta tesis se destaca la importancia del nombre otorgado a los colores a la hora de ayudar a la compañía a formar su identidad de marca.

Teniendo en cuenta lo anterior, algunas de las preguntas de las que parte esta tesis son las siguientes:

- ¿Utilizan las marcas de cosméticos una terminología de color específica?
- ¿Esta terminología cosmética presenta algún grado de similitud a otros sistemas de color estandarizados para la denominación de colores?
- ¿Qué términos utilizan las marcas de cosméticos? ¿Son términos de color transparentes u otros términos no transparentes?
- ¿Los nombres de colores en la industria cosmética siguen algún patrón semántico o estructural?

De estas preguntas de investigación se desprenden las siguientes hipótesis:

Hipótesis 1: El lenguaje de la cosmética presenta características distintivas específicas.

Hipótesis 2: Los términos no básicos prevalecen sobre la terminología básica del color (BCT) debido a su carácter más elaborado y connotativo.

Hipótesis 3: Los colores de pintalabios en la industria cosmética pertenecen predominantemente a dominios nominales oscuros que son utilizados para otorgar distintividad y facilitar la recordación de los productos ofertados mediante la imagen verbal de marca.

Por lo tanto, y en relación a lo esbozado anteriormente, los objetivos principales son los que encontramos a continuación, junto con los objetivos específicos enumerados en un segundo nivel:

1. Enriquecer la literatura sobre el Inglés para Fines Específicos.
2. Describir el lenguaje de los cosméticos como un lenguaje especializado.
 - (2.1) Explicar y precisar los distintos elementos de los nombres de pintalabios y trazar similitudes con otras organizaciones colorimétricas.
 - (2.2) Describir la terminología de color presente en la muestra.
 - (2.3) Describir las características léxico-semánticas de los nombres de colores.
3. Analizar los nombres de los colores en productos labiales en la industria cosmética.
 - (3.1) Identificar la arquitectura nominal en las colecciones cosméticas.
 - (3.2) Analizar el nivel de transparencia de la terminología del color.

(3.3) Descubrir qué temas o dominios nominales están presentes en la terminología no transparente.

(3.4) Localizar los juegos de palabras y los nombres de colores de pintalabios novedosos dentro de la denominación de colores en los productos labiales como fuentes de distinción.

Para dar respuesta a estas y al resto de cuestiones y cumplir los objetivos, hemos aplicado un enfoque metodológico basado en la construcción de un corpus a partir de la revisión de textos naturales, ya que esta técnica de naturaleza empírica permite realizar un análisis informático y depende tanto del análisis cualitativo como cuantitativo (véase Biber et al., 1998). Hemos utilizado principalmente un método de análisis cualitativo, ya que nuestro objetivo es describir y comprender esta realidad dentro del paradigma de la denominación del color en productos cosméticos, aunque las características de un enfoque cuantitativo están muy presentes a lo largo del estudio. La medición y descripción es necesaria para comprender qué patrones prevalecen en las fuentes seleccionadas; sin embargo, somos conscientes de que las características medidas son muy específicas de la marca y están sujetas a variaciones de una a otra.

A la hora de diseñar el estudio nos hemos basado en los siguientes criterios sugeridos por Sinclair (2005, 2008), Koester (2010) y Nelson (2010), entre otros: equilibrio y representatividad, contemporaneidad, homogeneidad y accesibilidad. Hemos optado por recopilar nombres de color para productos labiales de diferentes gamas, disponibles en línea a través de sus páginas web individuales. Además, nos hemos centrado en la contemporaneidad, con el objetivo de estudiar las tendencias actuales de denominación de colores que ocurren en la industria cosmética para obtener una muestra actualizada relevante y manejable. Como resultado, la muestra compilada manualmente tiene las siguientes características:

- número de marcas: 12
 1. Chanel (<https://www.chanel.com/us/makeup/>)
 2. Givenchy (<https://www.givenchybeauty.com/gb>)
 3. Burberry (<https://es.burberry.com/maquillaje/?language=en>)
 4. Dior (https://www.dior.com/en_gb/make-up)
 5. Ofra (<https://www.ofracosmetics.com/>)

6. Nars (<https://www.narscosmetics.com/>)
7. Too Faced (<https://www.toofaced.com/>)
8. Bite Beauty (<https://www.bitebeauty.com/>)
9. Nyx (<https://www.nyxcosmetics.com/>)
10. Milani (<https://www.milanicosmetics.com/>)
11. Kiko Milano (<https://www.kikocosmetics.com/en-gb/>)
12. Catrice (<https://catrice.eu/en/index.html>)

- número de nombres recopilados: 2374
- número de colecciones por marca: toda la gama de barras de labios
- número de colecciones: 155
- medio: escrito
- tema: cosméticos
- tipo de texto: nombres de colores de labiales
- descripción de los colores: incluida cuando la proporciona la empresa
- autoría: equipos de marketing de diversas marcas cosméticas
- idioma: inglés y francés
- fecha: colecciones recientes recopiladas y disponibles durante 2017

Las principales fuentes de este estudio son doce marcas (*Chanel, Givenchy, Burberry, Dior, Ofra, Nars, Too Faced, Bite Beauty, Nyx, Milani Kiko y Catrice*) de diferente precio (y por tanto público objetivo), pertenecientes a conglomerados diversos, y dedicados a diferentes productos cosméticos, así como artículos de moda. Dadas las particularidades de cada compañía, es decir, el tipo de productos en los que se especializan, su público objetivo, su imagen de marca, entre otros, existen diferencias en cuanto a la oferta de productos disponibles para adquirir. Esto da cuenta de las diferencias encontradas en cuanto a la cantidad de nombres de colores proporcionados por cada empresa. Una vez identificadas las marcas cosméticas, hemos compilado de forma manual en un documento de Excel la selección de los productos labiales disponibles en los portales digitales de cada compañía.

Una vez recopilados los nombres de los colores, la muestra resultante ha sido analizada (1) de manera global, teniendo en cuenta sus elementos constitutivos (sus partes, si incluyen o no una referencia numérica o una descripción), (2) como parte de su colección (nomenclatura) e (3) individualmente.

En primer lugar, la mayoría de los nombres de color en la muestra están compuestos por un número y un nombre (1.121; 47,22 %) o por solo un nombre (1.115; 46,97 %), lo que contradice la afirmación de Wyler (2007) de que cada nombre de color en los cosméticos va acompañado de una notación numérica. Cabe indicar que ciertas marcas (p. ej. *Nars*) no numeran los colores de sus gamas, aunque cuando se adquiere el producto sí se incluye una referencia numérica en su etiqueta. Esta numeración es de ayuda a nivel de producción, pero su ausencia en la web sugiere su poca relevancia para el consumidor. La gran mayoría (649; 51,92%) están numeradas aleatoriamente, sin seguir ningún orden, mientras que poco más del 30% están numeradas individualmente (403; 32,24%), seguido de numeración por pares (de dos en dos) (99; 7,92%) y en decenas (99; 7,92%). En consecuencia, podríamos establecer cierto grado de similitud con las organizaciones de colores estandarizados (p. ej., *Pantone, Munsell, NCS*) ya que los nombres de los colores de labiales incluyen una referencia numérica necesaria para identificar el producto dentro de la gama de color de la marca. Sin embargo, estas denominaciones que incluyen numeración no son universales y solamente sirven de identificadores dentro de la propia marca. Los números funcionando como nombres (p. ej. *673, 669, 211, 999*) son la excepción en las marcas seleccionadas (9; 0,38%) debido a su inexistente poder denotativo y connotativo. Cabe destacar que Burberry exhibe distinción en su imagen verbal al incluir la referencia numérica postpuesta (129, 5,43%) (p. ej. *Nude Beige 01, Nude 21, Magenta 33, Peach 25*).

En cuanto a las descripciones de colores proporcionadas en las páginas web de las marcas, no parece haber consenso y depende de cuán descriptiva quiera ser la compañía cosmética a la hora de ayudar al consumidor en su compra online. De los nombres compilados, menos de la mitad de la muestra (1.033; 43,51%) contiene una descripción y la mayoría (1.341; 56,49%) no se ayuda de una descripción alternativa del color aparte de las imágenes de muestra que se proporcionan en línea. De hecho, alrededor del 40% de los nombres de pintalabios no descritos son considerados no transparente u oscuros, por lo que el consumidor no tiene más guía que la imagen que se le proporciona en el sitio web, cuya representación del color del producto no siempre es precisa. Consideramos que dicha descripción es conveniente tanto en nombres transparentes, con el fin de especificar más las particularidades del producto (p. ej. *Berry*, descrito como *berry red with white & gold pearl*), como, especialmente, en aquellos nombres oscuros que no ayudan a formar una idea mental del color (p. ej. *Brilliant*, definido como *rosy nude*). El hecho de que las

descripciones proporcionadas para nombres de colores oscuros hagan uso de colores básicos, metonímicos y adjetivos relacionados con las dimensiones del color (saturación, luminosidad, acabado) evidencia la intencionalidad detrás de dichas denominaciones oscuras. Su objetivo principal es evocar, captar la atención y persuadir al consumidor, dejando la denotación de color en un segundo plano, que debe ser desambiguada mediante el uso de estas descripciones.

En general, el grado de repeticiones de nombres de colores dentro de la misma marca en la muestra no es alto (295, 12,43%), pero sí se aprecian diferencias notables entre las marcas. Mientras que Kiko (140; 49,65%) y Burberry (50; 38,76%) exhiben una alta reiteración en los nombres de su gama, Milani, Givenchy y Nars lo hacen en un porcentaje muy bajo, inferior al 5%. La única compañía cosmética que no repite ningún nombre de color en la totalidad de su gama es Catrice. Cierta nivel de repetición es esperado, dado que cuando un color gana reconocimiento en el mercado, éste es replicado con distintas fórmulas y acabados (véase el tono *Orgasm* de Nars). Sin embargo, hay otras empresas cosméticas en nuestra muestra donde la reiteración es muy marcada, como en Burberry, o Kiko Milano con casi la mitad de su gama repetida. Como adelantábamos, esto puede ocurrir principalmente por dos razones: (1) los tonos icónicos y alabados por los consumidores se replican en diferentes acabados o (2) se les da el mismo nombre a diferentes tonos, lo que puede generar ambigüedad y evidencia la alta imprevisibilidad de los nombres oscuros (véase los productos llamados *Free Spirit* de Nyx, donde uno se refiere a un tono rosáceo [NYX_SML_4] y otro a un tono naranja [NYX_TUL_18]). Asimismo, y como hemos recalcado anteriormente, el grado de repetición difiere considerablemente según la marca analizada.

En segundo lugar, el 40% de las colecciones de maquillaje recopiladas siguen una arquitectura nominal (63; 40,38%), donde todos los elementos de la colección siguen un patrón determinado. La arquitectura nominal de Martín (2009) ha sido la base para determinar las distintas nomenclaturas de marca, aunque desde un punto de vista lingüístico, hemos añadido algunas más tras analizar la muestra, como es el caso de la nomenclatura fonético-fonológica, morfosemántica y pragmática. La nomenclatura semántica, caracterizada por tener una temática central marcada e identificable, es la más empleada en toda nuestra muestra (35; 22,44%). Los campos asociativos más frecuentes suelen ser comida y bebida (10; 28,57%), especialmente postres (p. ej. *Macaroon*, *Mochi*,

Blondie), dulces (p. ej. *546 Bubble gum, Cotton Candy*), frutas (p. ej. *551 Watermelon, 341 Litchi, 641 Orange, Persimmon*), verduras (p. ej. *Kale, Beetroot, Radish*), y también contamos con la presencia de bebidas alcohólicas (p. ej. *Sangria, Cava, Whiskey, Sake*) y con cafeína (p. ej. *Vanilla Latte, Dirty Chai, Flat White*). Además, encontramos colecciones dedicadas a sentimientos y características (7; 20%) con nombres como *11 Elegant, 03 Fancy* o *07 Classic*, a nombres de lugares (6; 17,14%) y de personas (4; 11,43%), como por ejemplo *Madrid* y *410 Catherine*, y basadas en la temática de sexo y romance (3; 8,57%). Ésta última se centra particularmente en sentimientos relacionados con el amor y la lujuria, como evidencian los siguientes nombres de colores: *08 Seduction, 05 Temptation, 33 Fixation* o *Delicate Lust*, entre otros. Por último, hay una colección dedicada tanto a canciones (p. ej. *American Woman, Get Up Sand Up*), como a la naturaleza (p. ej. *Lilac, Primrose, Periwinkle, Berry*), a la violencia (p. ej. *Shatter, Combat*), al verano (p. ej. *Pink Bikini, Satycation*) y a la escritura (p. ej. *202 Conte, 206 Histoire, 208 Roman, 212 Récit, 216 Lettre*) (2,86%).

La siguiente nomenclatura más usada es la gramatical (12; 7,69%), con la repetición de misma palabra durante toda la colección (p. ej. *Melted Sugar, Melted Nude, Melted Peony, Melted Coral, Melted Fuchsia, Melted Ruby, Melted Berry*); la morfosemántica (7; 4,49%), con paralelismos en cuanto al tipo de compuesto, pero sin repetir sus elementos constitutivos (como en el caso de *427 Delicate Satin, 625 Mysterious Matte* y *515 Scandalous Metal*, donde se repite el patrón “cualidad + acabado del producto”); la fonético-fonológica (5; 3,21%), con la presencia aliteraciones en cada nombre de la gama (p. ej. *Firecracker, Firework, Flame*); la pragmática (3; 1,92%), donde juegos de palabras y dobles sentidos configuran el nexo de unión en toda la colección (p. ej. *030 Free Brownload, 040 Hot Flameingo, 050 Click The Hyperpink*); y la ortográfica (1; 0,64%), con la reduplicación de *t* en toda la gama para remitir al nombre del producto “Amore Matte Metallic Lip Crème” y al hecho de que se trata de un labial mate (p. ej. *Dramattic Dive, Charismattic The Ultimatte, Overdramattic, Prismattic Touch*,). Estas estructuras buscan homogeneizar las colecciones, a la vez que intentan conseguir distintividad en el mercado.

El resto de colecciones (93; 59,62%) no siguen de forma constante ninguna de las estructuras o nomenclaturas mencionadas anteriormente. A modo de ejemplo, *844 Trafalgar, 642 Ready, 999, 964 Ambitious Matte* o *999 Matte*, entre otros, son nombres

de pintalabios pertenecientes a la colección [DIOR_RD_X], pero sin ninguna relación aparente entre ellos. Es importante mencionar que, en la mayoría de los casos, las colecciones parecen seguir cierto tipo de nomenclatura, pero la presencia de algunos ejemplos que rompen la consistencia impide la creación de una arquitectura homogénea. Una posible razón detrás de esta falta de armonía puede ser el hecho de no seguir un patrón estructural a la hora de realizar nuevas incorporaciones de tonos dentro de una colección. Sin embargo, cabe destacar el esfuerzo de ciertas marcas por mantener una imagen verbal coherente y consistente de principio a fin en la totalidad de la colección (ver Espinosa-Zaragoza, 2021).

En tercer lugar, la terminología de color transparente (1133; 47,73%) se centra en la utilización de colores básicos (BCTs, que en inglés son *white, black, red, yellow, blue, green, pink, orange, brown, purple* y *grey*) (283; 24,98%), colores metonímicos (MCT, véase Casson, 1994) (737; 65,05%) u otros términos de color en francés (112; 9,89%), por un lado. Por lo tanto, se confirma la segunda hipótesis de este estudio, ya que prevalece el uso de términos no básicos sobre los BCTs en la muestra (8; 0,29 %). Cabe recordar que cualquier compuesto adjetival ya es considerado como término no básico, independientemente de que uno de sus elementos sea un BCT (p. ej. *Dark Red*). Teniendo en cuenta que uno de nuestros objetivos principales es medir la presencia de estos términos básicos para ver si, precisamente, su naturaleza previene su uso en un contexto publicitario, todos los compuestos y otras construcciones que incluyen un BCT han sido agrupados. En otras palabras, el cómputo de todas estas construcciones con BCT dentro de la terminología que consideramos transparente, sigue siendo escasa (275; 24,27%), siguiendo el planteamiento de la segunda hipótesis presentada al principio del estudio. La terminología de color en este contexto específico de marketing parece evitar la utilización de BCTs en favor de otros términos más connotativos.

En la mayoría de los casos el BCT aparece en un compuesto (252; 89,05%), ya sea como núcleo (196; 77,78%) o como modificador (56; 22,22%). Por un lado, cuando el BCT es el núcleo de los compuestos, los elementos modificadores suelen ser mayoritariamente MCTs (“MCT+BCT”) (79; 40,31%), relacionados con la naturaleza (28; 35,44%) (p. ej. *Poppy Red*), comida y bebida (24; 30,38%) (p. ej. *Lime Green*), tintes y pigmentos (10; 12,66%) (p. ej. *Scarlet Red*), animales (9; 11,39%) (p. ej. *Teal Blue*), minerales (5; 6,33%) (p. ej. *Ruby Red*) y objetos (3; 3,80%) (p. ej. *Brick Red*) que crean compuestos

endocéntricos. También sustantivos y adjetivos (52; 26,53%) cuya función es amplificar las funciones del nombre y hacerlo más atractivo más que ayudar en especificación del color. Éstos están subcategorizados en cuanto a su temática, ya sean sobre sentimientos y características (37; 71,15%) (p. ej. *Mysterious Red*), moda (10; 19,23%) (p. ej. *35 Catwalk Pink*) o topónimos (5; 9,62%) (p. ej. *Afghan Red*). Cuando el BCT está modificado por adjetivos relacionados con las dimensiones del color (38; 19,39%), los adjetivos más frecuentes se refieren a la luminosidad (13; 34,21%) (p. ej. *25 Bright Pink*), la saturación (8; 21,05%) (p. ej. *120 Intense Pink*), la claridad (8; 21,05%) (p. ej. *13 Dark Blue*), la prototipicidad (5; 13,16%) y a la temperatura del color (4; 10,53%) (p. ej. *Nº23 - Warm Brown*). En menor grado, los BCT también están modificados por colores metonímicos derivados (11; 5,61%) (p. ej. *05 Pearly Pink*). En un reducido número de casos, los BCT son parte de compuestos complejos de varios elementos donde el BCT actúa como núcleo (10; 5,10%) (p. ej. *103 Pearly Coral Pink*) y, por último, se dan muy pocos casos de compuestos con otros BCT (5; 2,55%) (p. ej. *Orange Red*) o BCTs derivados (1, 0,51%) (p. ej. *105 Pinkish Brown*).

Por otro lado, cuando el BCT se encuentra como elemento izquierdo, modificando el núcleo del compuesto, en la mayoría de los casos se trata de sustantivos y adjetivos con función amplificadora del nombre (26; 46,43%) (p. ej. *120 Pink Pleasure, Pink Bikini*). El núcleo no sirve para desambiguar el color del producto, aunque sea el elemento más importante del compuesto. Sin embargo, se trata de un recurso utilizado para llamar la atención, vender una historia y añadir diversidad a las colecciones. Como modificador, los BCTs también aparecen en compuestos indicando la tipología (21; 37,50%), sobre todo, de comidas (p. ej. *Pink Chocolate, 413 Red Papaya*), sustantivos que indican el acabado del producto (6; 10,71%) (p. ej. *Pink Shimmer*) y otros compuestos más complejos (3; 5,36%) (p. ej. *05 Red Ruby Glitter*).

Por último, en cuanto al uso de BCT se refiere, también hay un número reducido de frases y oraciones (23; 8,13%), de las cuales la mayoría incluye juego de palabras (14; 60,87%) (p. ej. *Blue You Away, Redvolution*) y el restante no lo hace (9; 39,13%) (p. ej. *Respect The Pink, In The Red*), ya que han sido ideadas con la misma intención de captar la atención del consumidor.

En cuanto a los nombres de color metonímicos (MCT) (737; 65,05%), se observa como constituyen la mayoría de la muestra transparente (325; 44,10%), están presentes en

compuestos (301; 40,84%), ya sea como núcleo (215; 71,43%) o modificador del compuesto (86; 28,57%), y en expresiones (116; 14,38%) o derivados (5; 0,68%).

Los MCT (325; 44,10%) se refieren principalmente a alimentos y bebidas (182; 56%) (p. ej. *Peach*), elementos en la naturaleza (83; 25,54) (p. ej. *Rose*), pigmentos y tintes (20, 6.15%) (p. ej. *Magenta*), animales (19; 5,85%) (p. ej. *Coral*), minerales (11; 3,38%) (p. ej. *Ruby*) y objetos hechos por el hombre (10; 3,08%) (p. ej. *Beige*). Aquí también incluimos usos noveles no recogidos por el OED, referidos a postres (p. ej. *Bon Bon*, *Meringue*, *Brioche*, *Peach Delight*, *Tatin*), dulces (p. ej. *Bubble Gum*, *Cotton Candy*, *Dreamsicle*), frutas exóticas (p. ej. *Persimmon*, *Coconut*, *Dragonfruit*), vegetales (p. ej. *Kale*, *Radish*, *Beetroot*) y hasta bebidas alcohólicas (p. ej. *Champagne*, *Sangria*, *Fruit Punch*, *Wine*, *Chambord*, *Cava*, *Sake*, *Bloody Mary*, *Blanc*, *Amaretto*, *Cognac*), como nombres de colores para pintalabios. En total, hay una distribución equitativa entre los nombres de colores recogidos por el OED (162, 49.85%) y aquellos que no tienen entrada como nombre de color (163, 50.15%). Esto evidencia los esfuerzos realizados por las empresas por seleccionar una imagen verbal dirigida a sorprender al consumidor con terminología e imágenes inusuales.

Los compuestos que incluyen un MCT como núcleo (215; 71,43%), se componen principalmente de sustantivos y adjetivos con función amplificadora (85; 39,53%), referidos a características (75; 88,24%) (p. ej. 43 - *Sensual Rose*,) o lugares (10; 11,76%) (p. ej. *Honolulu Honey*). Los MCT también son modificados por adjetivos relacionados con las dimensiones del color (66; 30,70%), ya sea su claridad (22; 33,33%) (p. ej. 08 *Soft Rose*), luminosidad (18; 27,27%) (p. ej. *Bright Coral 73*), acabado (13; 19,70) (p. ej. *Melted Violet*), temperatura (6; 9,09%) (p. ej. 406 *Warm Rose*), saturación (5; 7,58%) o prototipicidad (2; 3,03%) (p. ej. *Pure Peach*) del color. Compuestos con la estructura “MCT+MCT” (27; 12,56%) (p. ej. *Honey Nude No. 10*) y “DMCT+MCT” (24; 11,16%) (p. ej. 01 *Rosy Beige*) son menos frecuentes. Por último, en cuanto a compuestos con MCT se refiere, las construcciones complejas con muchos elementos no son prominentes (13; 6,05%) (p. ej. 121 *Dark Rosy Chestnut*), probablemente debido al escaso espacio de la etiqueta del pintalabios donde aparece el nombre.

En general, las frases y oraciones que actúan como nombres de colores (106; 14,38%) son principalmente humorísticas (58, 58%), ya que juegan con las palabras y se basan especialmente en la paronimia (p. ej. *Redvolution*, *The Real Teal*, 120 *Will You Berry*

Me?, *Berry Naughty*, *Sex On The Peach*, *060 I Think I Wanna Berry You*), y en un menor grado no humorísticas (42, 42%) (p. ej. *Respect The Pink*, *05 Enjoy The Red*; *Addicted To Rose*, *Top It With Cinnamon*, *Cherry On Top*, *Think Orchid*). Estas construcciones, humorísticas o no, son buscadas por las marcas para llamar la atención por encima de sus competidores e incrementar el atractivo del producto.

Algunos MCT derivados (5; 0,68), como pueden ser *Spicy* or *Fiery*, también están recogidos en la sección transparente. Estos adjetivos relacionados tanto con las especias aromáticas como con el picante, sirven para nombrar pintalabios rojos y marrones.

Por último, en referencia a términos transparentes, los nombres de colores en francés han sido agrupados aparte (112; 9,89%), ya que este estudio se centra en el inglés de los colores en la cosmética y debido a que los BCTs en francés no coinciden con los que tiene el inglés. Por ejemplo, *brun* no coincide con *brown* y tiene restricciones contextuales (para hablar del color de los zapatos sería *marron*, *beige* o *jaune*, pero no *brun*) (véase Lyons, 1995a, pp. 205-206). Como en la terminología de la moda y el diseño, los nombres de colores en francés aportan un toque de elegancia y sofisticación en nombres de colores que precisamente pertenecen a lujosas firmas de moda (Chanel, Givenchy). Estas casas de moda, que han desarrollado una línea de cosméticos complementaria para diversificar su actividad, mantienen el francés de manera esporádica como parte de la imagen verbal distintiva de la marca.

Los nombres no transparentes u oscuros (1242; 52,27%) corresponden a más de la mitad de la muestra. Estos temas o categorías nominales oscuras aparecen como tema central (nomenclaturas semánticas) en colecciones, al igual que de manera dispersa en colecciones que no siguen ninguna estructura aparente. De esta forma, los resultados nos permiten confirmar a la tercera hipótesis de la investigación, que afirma que las denominaciones en la cosmética son oscuras para otorgar distintividad a los nombres de colores en los labiales para que sean memorables mediante la imagen verbal de marca, indicando que, pese a presentar una mayor frecuencia (52,27% frente a 47,73%), esta no es suficiente para afirmar que exista una tendencia predominante, sino una proporción casi equitativa entre el uso de ambos tipos de nombres en la muestra.

De entre todas las categorías no transparentes, las más frecuentes son la relativa a emociones y características (358; 28,57%), topónimos (179; 14,42%), nombres propios

(176; 14.18%) y sexo y romance (148; 11,93%). Dichas categorías están ideadas para explotar las connotaciones positivas, como se ha visto en otros estudios (véase Pallington, 1999; Merskin, 2007). Estas categorías, también presentes en el estudio de Merskin (2007), nos permiten confirmar la tercera hipótesis de investigación y demostrar la existencia de productos denominados mediante el uso de temas que explotan las connotaciones, en lugar de describir el color.

La categoría más frecuente, emociones y características (356; 28,69%), incluye adjetivos y sustantivos referidos a cualidades y aptitudes físicas, psicológicas o emociones (p. ej. *Confident, Fearless, Brave, Sophisticated*). Aunque se pueden establecer algunas conexiones metafóricas entre ciertos adjetivos y sustantivos relacionados con los sentimientos y sus características asociadas (por ejemplo, la ira suele estar ligada al color rojo), la aleatoriedad encontrada en la muestra lleva a concluir que estas denominaciones se centran más en la evocación que en la desambiguación real del color, ya sea al referirse a (1) las características físicas y actitudinales que pueden asignarse al producto mediante personificación y, por lo tanto, transferirse al usuario mediante aplicación del mismo, o (2) los sentimientos que se sienten durante la aplicación del labial. Al ser ésta la categoría oscura más común en la muestra, aparece también en construcciones pertenecientes a una arquitectura nominal concreta (p. ej. *I Am Fabulous, I Am Awesome, I Am Confident, I Am Poweful*) para otorgar un grado mayor de distintividad.

El uso de topónimos (181; 14,59%) como nombres de color en la cosmética también resulta ser común (p. ej. *Dubai, Madrid, Milan, Sao Paulo, Amsterdam*). Este dominio semántico incluye desde alusiones a localizaciones como países (p. ej. *Luxembourg, Morocco*), estados y provincias (p. ej. *Valencia, Mississippi*), hasta lugares emblemáticos concretos que inspiraron ese color (p. ej. *Pigalle*, una plaza de París). Los nombres de personas (179; 14,42%) también son una de las principales formas no transparentes de nombrar colores en pintalabios. Dentro de esta categoría se encuentran nombres y apellidos (p. ej. *Natalie, Stefania, Sandra, Raquel, Rita, Vera, Kelly, Julie, Jane, Janet*), personajes de la cultura popular (p. ej. *Walkyrie, Heredes, Rea, Circe, Electra, Hestia, Medusa, Pandora, Shiva, 794 Poppea, 786 Sibylla*), y apelativos cariñosos (p. ej. *Biker Babe, Sidekick, Star Babe, 54 Boy*), entre otros. Estos pueden ser atractivos para los consumidores por varias razones: (1) por pura identificación, es decir, porque el producto lleva el nombre del consumidor, (2) porque recuerda a un ser querido, que en última

instancia se asocia recuerdos positivos, y (3) como una forma de encarnar las personalidades de otras personas mediante el uso de ese color en particular. En otras palabras, los cosméticos permiten transformaciones temporales y, en consecuencia, encarnar las características y rasgos de otra persona (por ejemplo, transformarse en un dios (o diosa), personaje famoso y otros). Esto se ajusta a lo que ocurre con la categoría centrada en sentimientos y características, ya que todos aquellos adjetivos que se refieren tanto a rasgos físicos como de personalidad ayudan al consumidor a encarnar una identidad, sentimiento o característica concreta.

La categoría sexo y romance también presenta un grado de frecuencia importante (148; 11,92%) y se puede observar un refuerzo de las ideas relacionadas con (1) estar encantado/a con el producto y la gama de tonos disponible y/o (2) convertirte en el protagonista de un posible romance al llevar aplicado uno de esos tonos de labial. Algunos de los variados ejemplos que podemos encontrar en esta categoría son *Orgasm*, *06 Passion*, *08 Seduction* o *Sexual Content*, entre otros. Independientemente de las conexiones que la pasión y el romance tienen con el color rojo y el rosa, se ha comprobado que estos sirven de poco como referentes de desambiguación de colores en lápices de labios, ya que son productos cuya principal gama de tonalidades características oscila precisamente entre estos tonos. De hecho, en muchas ocasiones podemos observar como el nombre elegido no se corresponde con la asociación del color, tal es el caso del tono *Passionate* que, aunque inspire un color rojo, es realmente un violeta oscuro. Por estas razones consideramos esta categoría como imprecisa a la hora de determinar el color de los productos, siguiendo el criterio establecido por Biggam (2012).

El resto de las denominaciones consideradas como oscuras forman parte de colecciones temáticas más puntuales como, por ejemplo, referencias a la cultura pop (80; 6,45%) con nombres y letras de canciones (p. ej. *Dirty Mind*, *Run The World*, *Can't Touch This*), citas de películas (p. ej. *Bend & Snap*), y otros; misticismo (31; 2,50%) (p. ej. *Spirit*, *Siren*, *Angel*); prendas de ropa y moda (28, 2,08%) (p. ej. *Silk*, *09 Velvet*, *Corset*, *Tiara*); festividades y celebraciones (17; 1,37%) (p. ej. *Staycation*, *Greek Holiday*, *Sunday Funday*); escritura (8; 0,64%) (p. ej. *204 Article*, *214 Message*, *218 Script*) e incluso violencia y acciones censurables (28; 2,26%) (p. ej. *Catfight*, *Under Arrest*, *Misbehave*). Como hemos comentado anteriormente, un reducido porcentaje de nombres se corresponden exclusivamente con caracteres numéricos (9; 0,73%), posiblemente debido

a que carecen del poder evocativo necesario para captar la atención del consumidor (véase Allan, 2009). La categoría referida a alimentos y bebidas (54; 4,35%), por un lado, y a la naturaleza (18, 1,45%), por otro, aunque suelen clasificarse como transparentes en cuanto a color al ser metonímicos, también incluyen términos no transparentes centrados principalmente en (1) terminología técnica de cocina (p. ej. técnicas de corte como *Tourné* o *Chiffonade*), (2) alimentos genéricos y no especificados (p. ej. *Milkshake*, *Snowcone*, *Icing*, *Popsicle*), (3) alimentos multicolor (p. ej. *Birthday Sprinkles*, *Jawbreaker*) y (4) alimentos y animales como nombres de colores, pero sin presentar un vínculo metonímico (p. ej. *Nori* para indicar un marrón rojizo en vez de un tono verde alga o *Mascarpone* como nombre para un tono salmón oscuro). Por último, la categoría “Otros” representa el 9,66% de la totalidad de términos no transparentes (104, 8.38%), porcentaje similar al del corpus de Merskin (es decir, 138, 8%), el cual alberga diversidad de nombres que no hemos identificado como pertenecientes a ninguna de las categorías previamente mencionadas (p. ej. #207 *Shh*, *Bam Bam*, *Xenon*). Esto nos conduce a pensar que un porcentaje de los nombres de colores en la cosmética se deciden aparentemente al azar, sin seguir ningún tipo de conexión semántica.

Los resultados y conclusiones obtenidos apuntan a la importancia de la identidad verbal en la cosmética y a considerar el lenguaje de los cosméticos como un lenguaje de especialidad concreto dentro del Inglés de la Belleza. La creación de una terminología de color atractiva y evocadora puede considerarse muy influyente para la imagen de marca de una empresa, siendo equiparable a otros elementos clave dentro del proceso de formación de identidad corporativa como son el diseño del empaquetado, la selección de la gama de colores y la (re)presentación e interacción en las redes sociales. Esperamos que este análisis complemente y amplíe estudios previos sobre el lenguaje de los cosméticos (Merskin, 2007; Ringrow, 2016; Radzi & Musa, 2017) y cubra algunas de las tendencias lingüísticas de vanguardia que actualmente dominan la denominación del color en la cosmética y las implicaciones de esta concepción terminológica.

Como cualquier otro trabajo de investigación, existen varias limitaciones que han estado presentes a la hora de realizar este estudio. Los resultados proporcionados y las conclusiones alcanzadas están limitadas por la mera selección de la muestra. Para dar cuenta de esto, la muestra, como ya se ha explicado anteriormente, ha sido compilada incluyendo todos los pintalabios de las doce marcas seleccionadas (*Chanel*, *Givenchy*,

Burberry, Dior, Ofra, Nars, Too Faced, Bite Beauty, Nyx, Milani, Kiko Milano y Catrice) y se han mencionado ejemplos de otras compañías durante la exposición del marco teórico para probar que estas nomenclaturas y recursos retóricos no son exclusivas de las marcas que han sido objeto de estudio, sino que son utilizadas por la mayoría de las marcas de cosmética en la actualidad. Consideramos que merece la pena monitorizar estas denominaciones para analizar si estas tendencias mencionadas quedan obsoletas en un futuro cercano y compararlas con futuras tendencias en *namings*. Estas limitaciones pueden resolverse realizando una investigación más exhaustiva utilizando estrategias y recursos complementarias como (1) la adición de más marcas (como las denominadas DNVB y marcas de “influencers”), (2) la agregación de más tipos de productos (otros artículos más allá de los productos para labios) y colores para crear un corpus cosmético más grande, (3) el seguimiento de las marcas compiladas para realizar actualizaciones sobre las colecciones ya recopiladas y nuevos lanzamientos, y (4) la identificación de nuevos recursos lingüísticos que utilizan las marcas de cosmética. Estas son solo algunas ideas a tener en cuenta para posteriores investigaciones, sin restringir futuros trabajos solamente a ellas.

Aunque nuestro objeto de estudio pueda parecer demasiado efímero, ya que nos encontramos en un ámbito donde la creación y descarte de colecciones se suceden cíclicamente, consideramos que precisamente este carácter breve y pasajero de los productos cosméticos es aún más razón para profundizar en este tema de estudio, analizando y describiendo los procesos que pueden ser observados y las nuevas tendencias que aparecen. De esta forma, los nombres de los colores de los labiales no constituyen el único punto de interés dentro del estudio del Inglés de la Belleza, ya que también contamos con la existencia de nombres de colores en varios productos cosméticos como pueden ser bases de maquillaje y sombras de ojos, entre muchos otros ejemplos.

Nos gustaría alentar a la comunidad académica a continuar investigando sobre la terminología del color desde un punto de vista holístico, debido a su naturaleza interdisciplinaria y ubicua. De ahí que el interés por continuar la investigación sobre la terminología del color no solamente radique en analizar la industria de la cosmética, sino también otras disciplinas como, por ejemplo, decoración del hogar (pintura interior y exterior) o tintas para tatuajes, ya que cada nombre de color en marketing tiene un toque y características diferentes que se ajustan al contexto en el que se encuentra el producto.

Sin duda alguna, la naturaleza interdisciplinaria y ubicua del color vaticina muchas más vías de investigación por abordar.



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VII. APPENDICES



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APPENDIX I

Sample details: collections and colour names in brands

Luxury cosmetic brands				
Brand name	Collection names	Code	Colours per collection	Total
Chanel	Rouge Coco Flash Hydrating Vibrant Shine Lip Colour	CHA_RCFHVSLC_X	27 (3 limited ed.)	242
	Rouge Coco Flash Top Coat	CHA_RCFTC_X	3 (2 limited ed.)	
	Rouge Allure Ink Matte Liquid Lip Colour	CHA_RAIMLLC_X	31	
	Le Rouge Crayon De Couleur Jumbo Longwear Lip Crayon	CHA_LRCDCJLLC_X	20 (4 limited ed.)	
	Rouge Allure Liquid Powder Liquid Matte Lip Colour, Powder Effect	CHA_RALPLMLCPE_X	8 (1 limited ed.)	
	Le Rouge Duo Ultra Tenue Ultra Wear Lip Colour	CHA_LRDUTUWLC_X	17	
	Rouge Allure Velvet Extrême Intense Matte Lip Colour	CHA_RAVEIMLC_X	6	
	Rouge Allure Velvet Luminous Matte Lip Colour	CHA_RAVLMLCLE_X	6 (1 limited ed.)	
	Le Rouge Crayon De Couleur Mat Jumbo Longwear Matte Lip Crayon	CHA_LRCDCMJMLC_X	6	
	Rouge Allure Luminous Intense Lip Colour	CHA_RALILC_X	28 (1 limited ed.)	

	Les Beiges Healthy Glow Lip Balm	CHA_LBHGLB_X	3	
	Rouge Coco Stylo Complete Care Lipshine	CHA_RCSCCL_X	8 (3 limited ed.)	
	Rouge Coco Ultra Hydrating Lip Colour	CHA_RCUHLC_X	35	
	Rouge Coco Gloss Top Coats	CHA_RCGTC_X	2	
	Rouge Coco Lip Blush Hydrating Lip and Cheek Sheer Colour – Limited Edition	CHA_RCLBHLACSC_X	6	
	Rouge Allure Gloss Colour and Shine Lipgloss In One Click	CHA_RAGCASLIOC_X	7	
	Rouge Coco Gloss Moisturizing Glossimer	CHA_RCGMG_X	29	
Givenchy	Le Rouge. Intense Color, Sensuously Mat	GIV_LRICSM_X	28 (1 limited ed.)	130
	Le Rouge Mat. Velvet Matte Lip Color, Longwear & Comfort	GIV_LRVMLCL&C_X	6	
	Le Rouge À Porter. Whipped Lipstick, Flush for Lips	GIV_LRAPWLFFL_X	16	
	Rouge Interdit Vinyl. Extreme Shine Lipstick	GIV_LIVESL_X	16	
	Le Rouge Liquide. Velvet Finish, Blurring, Hydrating	GIV_LRLVFBH_X	14	
	Rouge Interdit. Satin Lipstick Comfort & Hold – Illicit Color	GIV_RISLC&HIC_X	25	
	Gloss Interdit Vinyl. Extreme Shine Gloss	GIV_GIVESG_X	12	
	Le Rose Perfecto. Beautifying Lip Balm	GIV_LRPBLB_X	13 (1 limited ed.)	

Burberry	Burberry Kisses	BUR_BK_X	28	129
	Liquid Lip Velvet	BUR_LLX_X	14	
	Lip Velvet	BUR_LV_X	24	
	Lip Velvet Crush	BUR_LVC_X	12	
	Burberry Full Kisses	BUR_BFK_X	15	
	Burberry Kisses Sheer	BUR_BKS_X	21	
	Burberry Kisses Gloss	BUR_BKG_X	15	
Dior	Rouge Dior	DIOR_RD_X	41	167
	Rouge Dior Ultra Rouge	DIOR_RDUR_X	26	
	Double Rouge Lolli'glow – Limited Edition	DIOR_DRLG_X	4	
	Rouge Dior Double Rouge	DIOR_RDDR_X	6	
	Rouge Dior Liquid	DIOR_RDL_X	23	
	Rouge Dior Bijou – Limited edition	DIOR_RDB_X	5	
	Dior Addict Lacquer Plump	DIOR_DALP_X	18	
	Dior Addict Ultra-Gloss	DIOR_DAUG_X	19	
	Dior Addict Lip Maximizer	DIOR_DALM_X	8	
	Dior Addict Lip Glow To The Max	DIOR_LALGTTM_X	7	
	Dior Addict Lip Tattoo	DIOR_LALT_X	6	
	Dior Addict Lip Tattoo Color Juice – Limited Edition	DIOR_DALTCJ_X	4	
Total				668

High-End Cosmetic Brands				
Brand name	Collection names	Code	No. of names per range	Total of colour names per brand
Ofra	Long Lasting Liquid Lipsticks	OF_LLLL_X	70 (10 collab shades)	116
	Lipstick	OF_LGS_X	31	

	Lipgloss	OF_LSK_X	15	
Nars	Powermatte Lip Pigment	NARS_PLP_X	28 (3 online exclusive)	232
	Velvet Matte Lip Pencil	NARS_VMLP_X	26	
	Audacious Lipstick	NARS_AL_X	41	
	Spiked Audacious Lipstick	NARS_SAL_X	1	
	Satin Lip Pencil	NARS_SLP_X	13	
	Satin Lipstick	NARS_SL_X	11	
	Velvet Lip Glide	NARS_VLG_X	22	
	Semi Matte Lipstick	NARS_SML_X	16	
	Afterglow Lip Balm	NARS_ALB_X	2	
	Sheer Lipstick	NARS_SL_X	11	
	Powermatte Lip Luster – Limited edition	NARS_PLL_X	6	
	Full Vinyl Lip Lacquer – Limited edition	NARS_FVLL_X	10	
	Lip Cover – Limited edition	NARS_LC_X	1	
	Multi-Use Gloss – Limited edition	NARS_MUG_X	5	
	Lip Gloss	NARS_LG_X	26	
	Velvet Gloss Lip Pencil	NARS_VGLP_X	9	
Connor Tingley Audacious Lipstick – Online exclusive	NARS_CTAL_X	4		
Too Faced	Rich & Dazzling	TF_R&D_X	6	181
	Juicy Fruits	TF_JF_X	12	
	Sweet Peach Creamy Peach Oil Lip Gloss	TF_SPCPOL_X	8	
	Lip Injection Glossy	TF_LIG_X	6	
	Magic Crystal Lip Topper	TF_MCLT_X	4	
	Peach Kiss	TF_PK_X	20	
	Natural Nudes	TF_NN_X	10	

	Melted. Liquified Long Wear Lipstick	TF_MLLWL_X	10	
	Melted Chocolate Liquified Long Wear Lipstick	TF_MCLLWL_X	6	
	Melted Matte-Tallic	TF_MMT_X	14	
	Melted Matte. Liquified Matte Long Wear Lipstick	TF_MMLMLWL_X	23	
	La Crème	TF_LC_X	20	
	Melted Latex	TF_ML_X	16	
	La Creme Mystical Lipstick	TF_LCML_X	4	
	Throwback. Metallic Sparkle Lipstick	TF_TMSL_X	10	
	Peach Puff Lipstick	TF_PPL_X	12	
Bite Beauty	The Amuse Bouche	BB_TAB_X	39	
	Crystal Crème Shimmer Lip Crayon	BB_CCSLC_X	10	
	Amuse Bouche Liquified Lipstick	BB_ABLX_X	18	
	Matte Crème Lip Crayon	BB_MCLC_X	23	
	French Press Lip Gloss	BB_FPLG_X	6	
	The Multistick	BB_TM_X	19	
	Prismatic Pearl Multistick	BB_PPM_X	5	
Total				649

Drugstore Cosmetic Brands				
Brand name	Collection names	Code	No. of names per range	Total of colour names per brand
Nyx	Soft Matte Lip Creams	NYX_SMLC_X	46	469
	Lip Lingerie	NYX_LL_X	24	

Soft Matte Metallic Lip Cream	NYX_SMMLC_X	12
Liquid Suede Cream Lipstick	NYX_LSCL_X	24
Candy Slick Glow Lip Color	NYX_CSGLC_X	12
Powder Puff Lippie Lip Cream	NYX_PPLLC_X	16
Slip Tease Full Color Lip Oil	NYX_STFCLO_X	12
Pin-Up Pout Lipstick	NYX_PUPL_X	24
Turnt Up! Lipstick	NYX_TUL_X	22
Plush Gel Lipstick	NYX_PGL_X	12
Liquid Suede Metallic Matte	NYX_LSMM_X	12
Full Throttle Lipstick	NYX_FTL_X	12
Matte Lipstick	NYX_MLI_X	45
Line & Load All-In-One Lippie	NYX_L&LAIOL_X	8
Luv Out Loud Liquid Lipstick	NYX_LOLLL_X	6
Duo Chromatic Lipstick	NYX_DCL_X	5
Super Cliquey Matte Lipstick	NYX_SCML_X	12
Extra Creamy Round Lipstick	NYX_ECRL_X	48
Butter Lipstick	NYX_BL_X	33
Wicked Lippies	NYX_WL_X	12
Jumbo Lip Pencil	NYX_JLP_X	5
Macaron Lippies	NYX_MLII_X	12
Glitter Goals Liquid Lipstick	NYX_GLL_X	9
Velvet Matte Lipstick	NYX_VML_X	6
Super Cliquey Glossy Lipstick	NYX_SCGL_X	12

	Suede Matte Lipstick	NYX_SML_X	24	
	Faux Marble Lipstick	NYX_FML_X	4	
Milani	Amore Matte Metallic Lip Crème	MIL_AMMLC_X	22 (4 limited ed.)	200
	Amore Matte Lip Crème	MIL_AMLC_X	35	
	Amore Shine Liquid Lip Color	MIL_ASLLC_X	12	
	Amore Satin Matte Lip Crème	MIL_ASMLC_2X	12	
	Hypnotic Lights Lip Topper	MIL_HLLT_X2	6	
	Keep It Full Nourishing Lip Plumper	MIL_KIFNLP_10X	18 (2 limited ed.)	
	Color Statement Matte Lipstick	MIL_CSML_X	24	
	Bold Color Statement Matte Lipstick	MIL_BCSML_X	17	
	Stellar Lights Holographic Lip Gloss	MIL_SLHLG_X	6	
	Color Statement Lipstick	MIL_CSL_X	48	
	Kiko Milano	Jelly Stylo	KIKO_JS_X	
Instant Colour Matte Liquid Lip Colour		KIKO_ICMLLC_X	15	
Kikoid Velvet Passion Matte Lipstick		KIKO_KVPML_X	5	
Metal Liquid Lip Colour		KIKO_MLLC_X	6	
Sweetheart Lipstick		KIKO_SL_X	6	
Waterflower Magic Ombre Duo Lipstick		KIKO_WMODL_X	3	
Smart Fusion Lipstick		KIKO_SML_X	36	

	Unlimited Double Touch	KIKO_UDT_X	24	
	Unlimited Stylo	KIKO_US_X	21	
	Velvet Passion Matte Lipstick	KIKO_VPML_X	33	
	Glossy Dream Sheer Lipstick	KIKO_GDSL_X	10	
	Gossamer Emotion Creamy Lipstick	KIKO_GECL_X	35	
	Long Lasting Colour Lip Marker	KIKO_LLCLM_X	11	
	Waterflower Magic Vinyl Lip Lacquer	KIKO_WMVLL_X	6	
	3d Hydra Lipgloss	KIKO_3DHL_X	30	
	Pencil Lip Gloss	KIKO_PLG_X	14	
	Creamy Lipgloss	KIKO_CL_X	13	
Catrice	Volumizing Lip Balm	CAT_VLBM_X	7	106
	Lip Cushion Gloss	CAT_LCG_X	6	
	Volumizing Lip Booster	CAT_VLBR_X	4	
	Prisma Lip Glaze	CAT_PLG_X	8	
	Vitamin Lip Treatment	CAT_VLT_X	3	
	Pure Pigments Lip Lacquer	CAT_PPLL_X	8	
	Mattlover Lipstick Pen	CAT_MLP_X	8	
	Ultimate Colour Lipstick	CAT_UCL_X	18	
	Million Styles Lip Topcoat	CAT_MSLT_X	4	
	Cream Lip Artist	CAT_CLA_X	7	
	Ombre Two Tone Lipstick	CAT_OTTL_X	6	
	Ultra Matt Liquid Lip Powder	CAT_UMLLP_X	6	
	Ultimate Matt Lipstick	CAT_UML_X	12	

	Velvet Matt Lip Cream	CAT_VMLC_X	9	
Total				1057



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APPENDIX II

Technical datasheet of the cosmetic companies in the sample

(1) Chanel

Company	Société des Parfums CHANEL		
Subsidiary of	Chanel		
Reference Code	CHA		
URL	https://www.chanel.com/us/makeup/		
Foundation	Founder	Place	Year
	Coco Chanel, Ernest Beaux (cosmetic line)	France	1910, Cosmetic line in 1924
Tier	Luxury		
No. of collections	17		
Limited edition	<ol style="list-style-type: none"> 1. Rouge Allure Luminous Intense Lip Colour [CHA_RALILC_X] 2. Le Rouge Duo Ultra Tenue Ultra Wear Lip Colour [CHA_LRDUTUWLC_X] 3. Rouge Coco Lip Blush Hydrating Lip and Cheek Sheer Colour [CHA_RCLBHLACSC_X] 4. rouge allure velvet Luminous Matte Lip Colour [CHA_RAVLMLCLE_X] 		
Discontinued	<ol style="list-style-type: none"> 1. Rouge Coco Flash Top Coat [CHA_RCFTC_X] 2. Le Rouge Crayon De Couleur Jumbo Longwear Lip Crayon [CHA_LRCDCJLLC_X] 3. Le Rouge Crayon De Couleur Mat Jumbo Longwear Matte Lip Crayon [CHA_LRCDCMJMLC_X] 4. rouge allure gloss Colour and Shine Lipgloss in One Click [CHA_RAGCASLIOC_X] 		
Available for purchase¹	<ol style="list-style-type: none"> 1. Rouge Coco Flash Hydrating Vibrant Shine Lip Colour [CHA_RCFHVSLC_X] 2. Rouge Allure Ink. Matte Liquid Lip Colour [CHA_RAIMLLC] 3. Rouge Allure Liquid Powder. Liquid Matte Lip Colour, Powder Effect [CHA_RALPLMLCPE_X] 4. Le Rouge Duo Ultra Tenue Ultra Wear Lip Colour [CHA_LRDUTUWLC_X] 5. rouge allure velvet Intense Matte Lip Colour [CHA_RAVEIMLC_X] 6. Rouge Allure Velvet Luminous Matte Lip Colour [CHA_RAVLMLCLE_X] 7. Rouge Allure Luminous Intense Lip Colour [CHA_RALILC_X] 8. Les Beiges Healthy Glow Lip Balm [CHA_LBHGLB_X] 9. Rouge Coco Stylo Complete Care Lipshine [CHA_RCSCCL_X] 10. Rouge Coco Ultra Hydrating Lip Colour [CHA_RCUHLC_X] 11. Rouge Coco Gloss Top Coats [CHA_RCGTC] 12. Rouge Coco Lip Blush Hydrating Lip and Cheek Sheer Colour [CHA_RCLBHLACSC] 13. Rouge Coco Gloss Moisturizing Glossimer [CHA_RCGMG] 		

¹ Available for purchase refers to whether or not the collection is still available for purchase in official website. Discontinued products might still be for sale in other webpages (Amazon, Ebay and others). Some shades might be discontinued within still available collections, as well as new shade additions. This may be applied to all the collections in Appendix I. [Availability last checked on 18/10/2021].

No. of colour names	242
Date of extraction	2017
Types of products	<p>Make-up Face: foundation, concealer, bronzer, highlighter, blush, powder, primer, brushes and tools. Eyes: mascara, eyeliner, brow products Lips: lipstick, liquid lipstick, lip liner, lip gloss, lip care, Nails: nail colours, bases and finishes.</p> <p>Skin care: cleansers and make-up removers, serums, moisturisers, sun protection, masks and exfoliators, oils, mists, body care, eye and lip care.</p> <p>Others: fashion, jewellery, watches, fragrances.</p>

(2) Givenchy

Company	Parfums Givenchy		
Subsidiary of	LVMH		
Reference Code	GIV		
URL	https://www.givenchybeauty.com/gb		
Foundation	Founder	Place	Year
	Hubert de Givenchy	France	1952, cosmetic line in 1989
Tier	Luxury		
No. of collections	8		
Limited edition	<ul style="list-style-type: none"> - One shade in Le Rouge. Intense Color, Sensuously Mat [Spring Collection] - One Shade in Le Rouge Perfecto – Beautifying Lip Balm, Vibrant Color [Spring Collection] 		
Discontinued	<ol style="list-style-type: none"> 1. Le Rouge Mat. Velvet Matte Lip Color, Longwear & Comfort [GIV_LRVMLCL&C] 2. Le Rouge À Porter. Whipped Lipstick, Flush for Lips [GIV_LRAPWLFFL] 3. Le Rouge Liquide. Velvet Finish, Blurring, Hydrating [GIV_LRLVFBH] 4. Rouge Interdit. Satin Lipstick Comfort & Hold – Illicit Color [GIV_RISLC&HIC] 5. Gloss Interdit Vinyl. Extreme Shine Gloss [GIV_GIVESG] 6. Le Rose Perfecto. Beautifying Lip Balm [GIV_LRPBLB] 		
Available for purchase	<ol style="list-style-type: none"> 1. Le Rouge. Intense Color, Sensuously Mat [GIV_LRICSM] 2. Rouge Interdit Vinyl. Extreme Shine Lipstick [GIV_LIVESL] 		
No. of colour names	130		
Date of extraction	2017		
Types of products	<p>Make-up Face: foundation, concealer, primer, powder, blush and bronzer. Eyes: mascara, eye pencil, eyeliner, brows and eyeshadow. Lips: lipstick, lip liner and lip balm.</p>		

	Skin care: cleanser, moisturizer, masks and serums. Others: fashion, perfume.
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(3) Burberry

Company	Burberry Cosmetics		
Subsidiary of	Coty, Inc.		
Reference Code	BUR		
URL	https://es.burberry.com/maquillaje/?language=en		
Foundation	Founder	Place	Year
	Thomas Burberry	UK	1856 makeup line 2009
Tier	Luxury		
No. of collections	7		
Limited edition	-		
Discontinued	1. Lip Velvet [BUR_LV]		
Available for purchase	1. Burberry Kisses [BUR_BK] 2. Liquid Lip Velvet [BUR_LLV] 3. Lip Velvet Crush [BUR_LVC] 4. Burberry Full Kisses [BUR_BFK_1] 5. Burberry Kisses Sheer [BUR_BKS_1] 6. Burberry Kisses Gloss [BUR_BKG]		
No. of colour names	129		
Date of extraction	2017		
Types of products	Make-up Face: foundation, concealer, highlighter, contour, blush, tools and brushes. Eyes: mascara, eyeliner, eyeshadow, eye pencils. Lips: lipstick, liquid lipstick, lip gloss. Nails: nail polish. Others: fashion.		

(4) Dior

Company	Dior (Parfums Christian Dior)		
Subsidiary of	LVMH		
Reference Code	DIOR		
URL	https://www.dior.com/en_gb/make-up/new		
Foundation	Founder	Place	Year
	Christian Dior	France	1969
Tier	Luxury		
No. of collections	12		
Limited edition	1. Rouge Dior Bijou [DIOR_RDB] 2. Double Rouge Lolli' glow [DIOR_DRLG] 3. Dior Addict Lip Tattoo Color Juice [DIOR_DALTCJ]		
Discontinued	1. Double Rouge Lolli' glow – Limited Edition [DIOR_DRLG] 2. Rouge Dior Liquid [DIOR_RDL] 3. Rouge Dior Bijou – Limited Edition [DIOR_RDB]		

	<ol style="list-style-type: none"> 4. Dior Addict Lacquer Plump [DIOR_DALP] 5. Dior Addict Lip Glow to The Max [DIOR_DALGTTM] 6. Dior Addict Lip Tattoo Color Juice – Limited Edition [DIOR_DALTCJ]
Available for purchase	<ol style="list-style-type: none"> 1. Rouge Dior [DIOR_RD] 2. Rouge Dior Ultra Rouge [DIOR_RDUR] 3. Rouge Dior Double Rouge [DIOR_RDDR] 4. Dior Addict Ultra-Gloss [DIOR_DAUG] 5. Dior Addict Lip Maximizer [DIOR_DALM] 6. Dior Addict Lip Tattoo [DIOR_LALT]
No. of colour names	167
Date of extraction	2017
Types of products	<p>Make-up</p> <p>Face: foundation, concealer, blush, highlighter, primers and setting sprays, powders, brushes and accessories.</p> <p>Eyes: eyeshadows, mascara, eyeliners and eye pencils, brow products.</p> <p>Lips: lipstick, lip pencil, lip gloss, lip plumper, lip tint, lip balm, lip contour, palettes and brushes.</p> <p>Nails: nail lacquers.</p> <p>Skin care: cleansers, toners and lotions, serums, UV protection, scrubs and masks, self-tanners, moisturizers.</p> <p>Others: fashion, perfume</p>
Comments	Christian Dior died in 1957. The current CEO for the Parfums Christian Dior is Laurent Kleitman.

(5) Ofra

Company	Ofra Cosmetics		
Subsidiary of	-		
Reference Code	OFRA		
URL	https://www.ofracosmetics.com/		
Foundation	Founder	Place	Year
	Ofra Gaito	Florida	1998
Tier	High-End		
No. of collections	3		
Limited edition	-		
Collaborations	<p>Long Lasting Liquid Lipsticks [OF_LLLL]</p> <ul style="list-style-type: none"> - Collab X Francesca Tolot - Collab X Nikkietutorials - Collab X Mannymua - Collab X KathleenLights 		
Discontinued	-		
Available for purchase	<ol style="list-style-type: none"> 1. Long Lasting Liquid Lipsticks [OF_LLLL] 2. Lipgloss [OF_LGS] 3. Lipstick [OF_LSK] 		
No. of colour names	116		
Date of extraction	2017		

Types of products	<p>Make-up Face: highlighter, bronzer, blush, foundation, setting spray and tools. Eyes: eyebrow products, eyeshadow, mascara. Lips: lipstick, lip gloss, liquid lipstick.</p> <p>Skin care: cleansers, toners, masks, peels, serums and moisturizers.</p>
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(6) NARS

Company	NARS Cosmetics		
Subsidiary of	Shiseido Company, Limited		
Reference Code	NARS		
URL	https://www.narscosmetics.com/		
Foundation	Founder	Place	Year
	François Nars	France	1994
Tier	High-End		
No. of collections	17		
Limited edition	<ol style="list-style-type: none"> 1. Spiked Audacious Lipstick [NARS_SAL] 2. Powermatte Lip Luster [NARS_PLL] 3. Full Vinyl Lip Lacquer [NARS_FVLL] 4. Lip Cover [NARS_LC_1] 5. Multi-Use Gloss [NARS_MUG] 6. Connor Tingley Audacious Lipstick – Online Exclusive [NARS_CTAL] 		
Discontinued	<ol style="list-style-type: none"> 1. Spiked Audacious Lipstick [NARS_SAL] 2. Velvet Lip Glide [NARS_VLG] 3. Semi Matte Lipstick [NARS_SML] 4. Sheer Lipstick [NARS_SL] 5. Powermatte Lip Luster [NARS_PLL] 6. Full Vinyl Lip Lacquer [NARS_FVLL] 7. Lip Cover [NARS_LC_1] 8. Connor Tingley Audacious Lipstick – Online Exclusive [NARS_CTAL] 		
Available for purchase	<ol style="list-style-type: none"> 1. Powermatte Lip Pigment [NARS_PLP] 2. Velvet Matte Lip Pencil [NARS_VMLP] 3. Audacious Lipstick [NARS_AL] 4. Satin Lip Pencil [NARS_SLP] 5. Satin Lipstick [NARS_SL] 6. Afterglow Lip Balm [NARS_ALB] 7. Multi-Use Gloss [NARS_MUG] 8. Lip Gloss [NARS_LG] 9. Velvet Gloss Lip Pencil [NARS_VGLP] 		
No. of colour names	232		
Date of extraction	2017		
Types of products	<p>Make-up Face: foundation, tinted moisturizer, concealer, bronzer, blush, highlighter, powders, tools. Eyes: eyeshadow, mascara, eyeliner, eyebrow products, false eyelashes, eye palettes. Lips: lipstick, lip gloss, liquid lipstick, lip pencil, lip balm, lip pencil, lip palettes.</p>		

	Skin care: primer, moisturizer, make-up remover/cleanser, toner, eye cream.
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(7) Too Faced

Company	Too Faced		
Subsidiary of	The Estée Lauder Companies Inc.		
Reference Code	TF		
URL	https://www.toofaced.com/		
Foundation	Founder	Place	Year
	Jerrod Blandino and Jeremy Johnson	California	1998
Tier	High-End		
No. of collections	16		
Limited edition	-		
Discontinued	<ol style="list-style-type: none"> 1. Juicy Fruits [TF_JF] 2. Sweet Peach Creamy Peach Oil Lip Gloss [TF_SPCPOL] 3. Lip Injection Glossy [TF_LIG] 4. Magic Crystal Lip Topper [TF_MCLT] 5. Peach Kiss [TF_PK] 6. Natural Nudes [TF_NN] 7. Melted. Liquified Long Wear Lipstick [TF_MLLWL] 8. Melted Chocolate Liquified Long Wear Lipstick [TF_MCLLWL] 9. La Crème [TF_LC] 10. Melted Latex [TF_ML_6] 11. Throwback. Metallic Sparkle Lipstick [TF_TMSL] 12. Peach Puff Lipstick [TF_PPL] 		
Available for purchase	<ol style="list-style-type: none"> 1. Rich & Dazzling [TF_R&D] 2. Melted Matte-Tallic [TF_MMT] 3. Melted Matte. Liquified Matte Long Wear Lipstick [TF_MMLMLWL] 4. La Creme Mystical Lipstick [TF_LCML] 		
No. of colour names	181		
Date of extraction	2017		
Types of products	<p>Make-up</p> <p>Face: foundation, concealer, bronzer, highlighter, powder, blush, primer, setting spray, contour and face palettes.</p> <p>Eyes: eyeshadow, mascara, eyeliner, eyebrow products, faux mink eyelashes.</p> <p>Lips: lipstick, lip gloss, lip pencil, lip primer, lip plumper, lip treatments, brushes and tools.</p> <p>Skin care: make-up prep and primer, serums, moisturizers, masks, skin and lip treatments</p>		

(8) Bite Beauty

Company	Bite Beauty
Subsidiary of	Kendo, by Moët Hennessy Louis Vuitton (LVMH)

Reference Code	BB		
URL	https://www.bitebeauty.com/		
Foundation	Founder	Place	Year
	Susanne Langmuir	Canada	2011
Tier	High-End		
No. of collections	7		
Limited edition	-		
Discontinued	<ol style="list-style-type: none"> 1. The Amuse Bouche [BB_TAB] 2. Amuse Bouche Liquified Lipstick [BB_ABLI] 3. Matte Crème Lip Crayon [BB_MCLC] 4. French Press Lip Gloss [BB_FPLG] 5. The Multistick [BB_TM] 6. Prismatic Pearl Multistick [BB_PPM] 		
Available for purchase	<ol style="list-style-type: none"> 1. Crystal Crème Shimmer Lip Crayon [BB_CCSLC] 		
No. of colour names	120		
Date of extraction	2017		
Types of products	<p>Make-up</p> <p>Face: foundation, powder, primer, blush.</p> <p>Eyes: mascara, eyeliner.</p> <p>Lips: lipstick, lip gloss, lip pencil, lip stain, lip primer, lip tint, lip serum, lip balm, lip balm, lip scrub.</p>		

(9) Nyx

Company	NYX Professional Makeup		
Subsidiary of	L'Oreal S. A		
Reference Code	NYX		
URL	https://www.nyxcosmetics.com/		
Foundation	Founder	Place	Year
	Toni Ko	Los Angeles	1999
Tier	Drugstore		
No. of collections	27		
Limited edition	-		
Discontinued	<ol style="list-style-type: none"> 1. Pin-Up Pout Lipstick [NYX_PUPL] 2. Turnt Up! Lipstick [NYX_TUL] 3. Plush Gel Lipstick [NYX_PGL] 4. Full Throttle Lipstick [NYX_FTL] 5. Luv Out Loud Liquid Lipstick [NYX_LOLLL] 6. Duo Chromatic Lipstick [NYX_DCL] 7. Super Cliquey Matte Lipstick [NYX_SCML] 8. Super Cliquey Glossy Lipstick [NYX_SCGL] 9. Wicked Lippies [NYX_WL] 10. Jumbo Lip Pencil [NYX_JLP] 11. Macaron Lippies [NYX_MLII] 12. Velvet Matte Lipstick [NYX_VML] 13. Faux Marble Lipstick [NYX_FML] 		
Available for purchase	<ol style="list-style-type: none"> 1. Soft Matte Lip Creams [NYX_SMLC] 2. Lip Lingerie [NYX_LL] 3. Soft Matte Metallic Lip Cream [NYX_SMMLC] 4. Liquid Suede Cream Lipstick [NYX_LSCL] 		

	<ol style="list-style-type: none"> 5. Candy Slick Glow Lip Color [NYX_CSGLC] 6. Powder Puff Lippie Lip Cream [NYX_PPLLC] 7. Slip Tease Full Color Lip Oil [NYX_STFCLO] 8. Liquid Suede Metallic Matte [NYX_LSMM] 9. Matte Lipstick [NYX_MLI] 10. Line & Load All-In-One Lippie [NYX_L&LAIOL] 11. Suede Matte Lipstick [NYX_SML] 12. Glitter Goals Liquid Lipstick [NYX_GLL] 13. Extra Creamy Round Lipstick [NYX_ECRL] 14. Butter Lipstick [NYX_BL]
No. of colour names	469
Date of extraction	2017
Types of products	<p>Make-up</p> <p>Face: foundation, concealer, bronzer, blush, highlighter, brushes, setting spray, colour correctors, face palettes, tools and brushes.</p> <p>Eyes: eyeshadow, mascara, eyeliner, eyeshadow palettes, eye glitter and pigments, eyeshadow primer, false lashes.</p> <p>Lips: lipstick, liquid lipstick, lip gloss, lip liner, lip glitter, lip primer</p>

(10) Milani

Company	Milani		
Subsidiary of	Jordana Cosmetics Corp		
Reference Code	MIL		
URL	https://www.milanicosmetics.com/		
Foundation	Founders	Place	Year
	Ralph Bijou and Laurie Minc	Los Angeles	2002
Tier	Drugstore		
No. of collections	10		
Limited edition	<ol style="list-style-type: none"> 1. Amore Matte Metallic Lip Crème (Halloween shades) [MIL_AMMLC] 2. Keep It Full Nourishing Lip Plumper [MIL_KIFNLP] 		
Discontinued	<ol style="list-style-type: none"> 1. Stellar Lights Holographic Lip Gloss [MIL_SLHLG] 		
Available for purchase	<ol style="list-style-type: none"> 1. Amore Matte Metallic Lip Crème [MIL_AMMLC] 2. Amore Matte Lip Crème [MIL_AMLC] 3. Amore Shine Liquid Lip Color [MIL_ASLLC] 4. Amore Satin Matte Lip Crème [MIL_ASMLC] 5. Hypnotic Lights Lip Topper [MIL_HLLT] 6. Keep It Full Nourishing Lip Plumper [MIL_KIFNLP] 7. Color Statement Matte Lipstick [MIL_CSML] 8. Bold Color Statement Matte Lipstick [MIL_BCSML] 9. Color Statement Lipstick [MIL_CSL] 		
No. of colour names	200		
Date of extraction	2017		
Types of products	<p>Make-up</p> <p>Face: primer, foundation, concealer, bronzer, blush, highlighter, face palettes, setting sprays, powders, accessories.</p> <p>Eyes: eyeshadow, mascara, eyeliner, eyebrow products, eye primer</p> <p>Lips: lipstick, lip gloss, lip pencil, lip balm</p>		

	Skin care: mist, primer, masks, face oil, setting spray, hand cream, cleanser, scrubs, moisturizers,
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(11) Kiko Milano

Company	Kiko Milano		
Subsidiary of	The Percassi Group		
Reference Code	KIKO		
URL	https://www.kikocosmetics.com/en-gb/		
Foundation	Founder	Place	Year
	Antonio Percassi	Milan	1997
Tier	Drugstore		
No. of collections	17		
Limited edition	-		
Discontinued	<ol style="list-style-type: none"> 1. Sweetheart Lipstick [KIKO_SL] 2. Waterflower Magic Ombre Duo Lipstick [KIKO_WMODL] 3. Waterflower Magic Vinyl Lip Lacquer [KIKO_WMVLL] 		
Available for purchase	<ol style="list-style-type: none"> 1. Jelly Stylo [KIKO_JS] 2. Instant Colour Matte Liquid Lip Colour [KIKO_ICMLLC] 3. Kikoid Velvet Passion Matte Lipstick [KIKO_KVPML] 4. Metal Liquid Lip Colour [KIKO_MLLC] 5. Smart Fusion Lipstick [KIKO_SML] 6. Unlimited Double Touch [KIKO_UDT] 7. Unlimited Stylo [KIKO_US] 8. Velvet Passion Matte Lipstick [KIKO_VPML] 9. Glossy Dream Sheer Lipstick [KIKO_GDSL] 10. Gossamer Emotion Creamy Lipstick [KIKO_GECL] 11. Long Lasting Colour Lip Marker [KIKO_LLCLM] 12. 3d Hydra Lipgloss [KIKO_3DHL] 13. Pencil Lip Gloss [KIKO_PLG] 14. Creamy Lipgloss [KIKO_CL] 		
No. of colour names	282		
Date of extraction	2017		
Types of products	<p>Make-up</p> <p>Face: foundation, concealer, bronzer, blush, highlighter, fixing products, powders, primer, tools and other accessories.</p> <p>Eyes: eyeshadow, mascara, eyeliner, eye pencils, eyebrows pimers</p> <p>Lips: lipstick, lip gloss, lip pencils, primer</p> <p>Nails: nails lacquers and top coats.</p> <p>Skin care: for face, lips, hands and feet.</p>		

(12) Catrice

Company	Catrice		
Subsidiary of	Cosnova Beauty		
Reference Code	CAT		
URL	https://catrice.eu/en/index.html		
Foundation	Founder	Place	Year

	Christina Oster-Daum	Germany	2004
Tier	Drugstore		
No. of collections	14		
Limited edition	-		
Discontinued	-		
Available for purchase	<ol style="list-style-type: none"> 1. Volumizing Lip Balm [CAT_VLBM] 2. Lip Cushion Gloss [CAT_LCG] 3. Volumizing Lip Booster [CAT_VLBR_2] 4. Prisma Lip Glaze [CAT_PLG] 5. Vitamin Lip Treatment [CAT_VLT] 6. Pure Pigments Lip Lacquer [CAT_PPLL] 7. Mattlover Lipstick Pen [CAT_MLP] 8. Ultimate Colour Lipstick [CAT_UCL] 9. Million Styles Lip Topcoat [CAT_MSLT] 10. Cream Lip Artist [CAT_CLA] 11. Ombré Two Tone Lipstick [CAT_OTTL] 12. Ultra Matt Liquid Lip Powder [CAT_UMLLP] 13. Ultimate Matt Lipstick [CAT_UML] 14. Velvet Matt Lip Cream [CAT_VMLC] 		
No. of colour names	106		
Date of extraction	2017		
Types of products	<p>Make-up</p> <p>Face: foundation, concealer, powder, base and, bronzer and contouring, blush, highlighter, brushes and tools.</p> <p>Eyes: eyeshadow, mascara, eyeliner, eye pencil, eye base, eyebrow products, false eyelashes.</p> <p>Lips: lipstick, lipgloss, lipliner.</p> <p>Nails: nail polish, top coats and nail care.</p>		

APPENDIX III

Descriptions for colour names in cosmetics

MCT

Colour name	Description	Code
<i>013 Beige</i>	beige	DIOR_DALM_8
<i>221 Chic matte</i>	beige	DIOR_RDL_2
<i>Stone</i>	beige	NYX_TUL_13
<i>Coral Mist</i>	coral	NYX_PGL_6
<i>Call Me</i>	coral	NARS_PLP_2
<i>Firework</i>	coral	NARS_PLP_27
<i>Majella</i>	garnet	NARS_SLP_9
<i>Unspeakable</i>	garnet	NARS_VLG_21
<i>Infatuated Red</i>	garnet	NARS_VMLP_14
<i>Moonwalk</i>	greige	NYX_SML_19
<i>Delicate Lust</i>	greige	NYX_LL_21
<i>Los Angeles</i>	greige	NYX_SMLC_35
<i>485 Ultra lust</i>	rosewood	DIOR_RDUR_3
<i>012 Rosewood</i>	rosewood	DIOR_DALM_7
<i>212 Rosewood</i>	rosewood	DIOR_DALGTTM_7
<i>Aria</i>	violet	NYX_MLI_30
<i>Violet Femme</i>	violet	NYX_PUPL_15
<i>Seoul</i>	violet	NYX_SMLC_30
<i>Consuming Red</i>	bordeaux	NARS_VMLP_4
<i>Bette</i>	bordeaux	NARS_AL_7
<i>843 Ultra Crave</i>	chestnut	DIOR_RDUR_22
<i>Deborah</i>	chestnut	NARS_AL_13
<i>Carmen</i>	geranium	NARS_AL_9
<i>Don't Stop</i>	geranium	NARS_PLP_3
<i>Lavender</i>	lavender	NYX_MLII_9
<i>Sway</i>	lavender	NYX_LSCL_6
<i>Liquorice</i>	oxblood	BB_TAB_17
<i>901 Oxblood matte</i>	oxblood	DIOR_RDL_21
<i>656 Tutti Frutti</i>	peach	DIOR_DRLG_4
<i>Daydream</i>	peach	NYX_MLI_31
<i>007 Raspberry</i>	raspberry	DIOR_DALM_4
<i>207 Raspberry</i>	raspberry	DIOR_DALGTTM_4
<i>31 Bronze Beauty</i>	bronze	MIL_CSL_24
<i>986 Ultra Radical</i>	chocolate	DIOR_RDUR_24
<i>Aubergine</i>	eggplant	BB_MCLC_3
<i>Grape Expectations</i>	grape	NYX_CSGLC_7
<i>Go Rogue</i>	gun metal	NYX_LSMM_12
<i>Feisty</i>	indigo	NYX_STFCLO_7
<i>Pussy Control</i>	lilac	NARS_VMLP_21
<i>Mona</i>	mahogany	NARS_AL_31
<i>Honeywheat</i>	chocolate	BB_TM_12

<i>Ex's Tears</i>	navy	NYX_SML_23
<i>Smormellow</i>	nude	NYX_BL_30
<i>Anita</i>	rose	NARS_AL_1
<i>Violet</i>	royal	NYX_MLII_5
<i>Rita</i>	scarlet	NARS_AL_34
<i>601 Hologlam</i>	silver	DIOR_RDL_12
<i>Geraldine</i>	tangerine	NARS_AL_15

MOD+MCT

Colour name	Description	Code
<i>Beetroot</i>	bold berry	BB_TAB_1
<i>Chain Reaction</i>	bright berry	NYX_SCML_6
<i>Life's A Beach</i>	bright coral	NYX_LSCL_2
<i>Sweet Shock</i>	bright fuchsia	NYX_BL_9
<i>Sexual Content</i>	bright guava	NARS_LG_19
<i>Playdate</i>	bright lavender	NYX_TUL_17
<i>Baby</i>	bright lavender	NYX_SCGL_3
<i>Vera</i>	bright raspberry	NARS_AL_39
<i>Twisted</i>	bright violet	NYX_TUL_8
<i>Just What I Needed</i>	burnished rose	NARS_PLP_9
<i>Corset</i>	cool nude	NYX_PUPL_21
<i>Moody</i>	cool toned plum	NYX_PPLLC_7
<i>Infuse</i>	dark cherry	BB_ABL_10
<i>Cocoa</i>	dark chocolate	BB_TM_9
<i>870 Ultra Pulse</i>	dark magenta	DIOR_RDUR_21
<i>Shake That Money</i>	dark olive	NYX_SML_24
<i>Peach Don't Kill My Vibe</i>	dark peach	NYX_SML_8
<i>12 Cashmere</i>	deep aubergine	MIL_ASMLC_12
<i>Toy</i>	deep aubergine	NARS_VLG_19
<i>Baden Baden</i>	deep aubergine	NARS_FVLL_3
<i>Liv</i>	deep aubergine	NARS_AL_27
<i>Train Bleu</i>	deep aubergine	NARS_VMLP_24
<i>Kiss The Dust</i>	deep beige	NYX_FTL_7
<i>Locked</i>	deep berry	NYX_FTL_9
<i>Deviant</i>	deep burgundy	NARS_VLG_5
<i>Moonlit Night</i>	deep burgundy	NYX_BL_13
<i>Neon Lights</i>	deep coral	NYX_BL_23
<i>Louise</i>	deep crimson	NARS_AL_28
<i>Stefania</i>	deep fuchsia	NARS_AL_38
<i>Mix</i>	deep fuchsia	BB_ABL_12
<i>Zen Orchid</i>	deep lavender	NYX_MLI_36
<i>Dirty Mind</i>	deep lilac	NARS_VMLP_7
<i>Wild Night</i>	deep lilac	NARS_PLP_24
<i>Radish</i>	deep magenta	BB_TAB_25

<i>Resort</i>	deep magenta	NYX_SCGL_4
<i>Janet</i>	deep magenta	NARS_AL_20
<i>Feelin Fine</i>	deep mauve	NYX_L&LAIOL_6
<i>Loaded</i>	deep mauve	NYX_FTL_3
<i>Rock With You</i>	deep mulberry	NARS_PLP_14
<i>Detention</i>	deep plum	NYX_PPLLC_16
<i>Goal Digger</i>	deep plum	NYX_MLI_45
<i>Mascarpone</i>	deep salmon	BB_TM_15
<i>Braised</i>	deep scarlet	BB_ABL_2
<i>Vacation Spot</i>	deep taupe	NYX_BL_33
<i>05 Temptation</i>	deep terracotta	MIL_ASLLC_5
<i>Passionate</i>	deep violet	NYX_LOLLL_2
<i>Siren</i>	deep violet	NYX_MLI_32
<i>Pickled Ginger</i>	electric coral	BB_TAB_24
<i>Candied</i>	electric crimson	BB_ABL_3
<i>Crème Caramel</i>	fresh melon	BB_TM_10
<i>Gingersnap</i>	fresh peach	BB_TAB_12
<i>265 Fury Matte</i>	fresh rosewood	DIOR_RDL_3
<i>05 Beaming Light</i>	holographic amethyst	MIL_HLLT_5
<i>03 Fluorescent Light</i>	holographic fuchsia	MIL_HLLT_3
<i>06 Electro Light</i>	holographic plum	MIL_HLLT_6
<i>Girl Crush</i>	hot fuchsia	NYX_MLI_39
<i>Jelly Bean Dream</i>	hot pink	NYX_CSGLC_5
<i>Stir</i>	intense magenta	BB_ABL_15
<i>Sorbet</i>	juicy watermelon	BB_TAB_29
<i>Dm Me</i>	light nude	NYX_L&LAIOL_1
<i>Fetish</i>	light nude	NYX_SML_1
<i>Outrage</i>	light peach	NARS_LG_16
<i>Kyoto</i>	light peach	NYX_SMLC_45
<i>Cape Town</i>	light plum	OF_LLLL_38
<i>Firecracker</i>	light terracotta	NARS_PLP_1
<i>Prague</i>	matte merlot	NYX_SMLC_18
<i>Thistle</i>	medium mauve	BB_TAB_38
<i>Mischievous</i>	metallic gold	NYX_WL_8
<i>Relentless</i>	metallic rose	NARS_MUG_3
<i>Stone Cold</i>	metallic silver	NYX_WL_6
<i>Cashmere Silk</i>	midtone beige	NYX_LL_18
<i>London</i>	mid-tone beige	NYX_SMLC_4
<i>Sable</i>	mid-tone beige	NYX_MLI_29
<i>Nude</i>	mid-tone peach	NYX_MLI_1
<i>Banned Red</i>	mulled wine	NARS_SL_2
<i>Toulouse</i>	muted mauve	NYX_SMLC_36
<i>French Maid</i>	muted mauve	NYX_LL_20
<i>Sweet Cream</i>	muted peach	BB_TAB_35
<i>Confident</i>	muted plum	NYX_LL_14
<i>Whipped Caviar</i>	muted plum	NYX_MLI_15

<i>Dark Era</i>	muted plum	NYX_MLI_37
<i>Obvs</i>	muted plum	NYX_SCML_3
<i>Brandy</i>	muted raspberry	BB_MCLC_7
<i>Wisteria</i>	neon lavender	NYX_PUPL_14
<i>Daytona Beach</i>	neon peach	OF_LLLL_45
<i>Smore Please</i>	neutral mauve	NYX_CSGLC_10
<i>Manila</i>	neutral nude	OF_LLLL_28
<i>Swing</i>	neutral rose	NARS_VLG_18
<i>Exposed</i>	pale gold	NYX_LSM_8
<i>Silk</i>	pale nude	NYX_PUPL_19
<i>Confident</i>	pale nude	NYX_LOLLL_6
<i>Bare With Me</i>	pale nude	NYX_MLI_38
<i>Shooting Star</i>	pastel coral	NYX_BL_25
<i>Daydreaming</i>	pastel lilac	NYX_BL_10
<i>Pastel Dust</i>	pastel peach	NYX_PGL_10
<i>Silvia</i>	radiant orchid	NARS_AL_37
<i>La Main Bleue</i>	rich berry	NARS_VLG_8
<i>Ingrid</i>	rich blackberry	NARS_AL_18
<i>Area</i>	rich chestnut	NARS_VLG_1
<i>Anise</i>	rich coffee	BB_TM_3
<i>Sangria</i>	rich fuchsia	BB_TAB_28
<i>Supreme</i>	rich fuchsia	BB_ABL_16
<i>Afghan Red</i>	rich garnet	NARS_SL_1
<i>Damned</i>	rich magenta	NARS_VMLP_6
<i>Extraordinary</i>	rich magenta	NYX_LOLLL_3
<i>Almond</i>	rich mahogany	BB_TM_2
<i>Chutney</i>	rich mauve	BB_ABL_7
<i>Jam</i>	rich merlot	BB_TAB_14
<i>Brioche</i>	rich terracotta	BB_TM_6
<i>Molasses</i>	rich toffee	BB_TAB_20
<i>Molasses</i>	rich toffee	BB_MCLC_15
<i>Club Mix</i>	sheer grape	NARS_VGLP_3
<i>Chihuahua</i>	sheer guava	NARS_LG_4
<i>Fast Ride</i>	sheer mulberry	NARS_SL_7
<i>Striptease</i>	sheer nude	NARS_LG_22
<i>Barbarella</i>	sheer peach	NARS_SL_1
<i>First Time</i>	shimmering pewter	NARS_MUG_1
<i>Risky Business</i>	shimmering raspberry	NARS_LG_18
<i>Buenos Aires</i>	soft coral	NYX_SMLC_12
<i>#205 Partay</i>	soft fuchsia	OF_LSK_3
<i>Sydney</i>	soft lavender	NYX_SMLC_13
<i>Breezy</i>	soft peach	NYX_STFCLO_12
<i>Paradise Garage</i>	soft plum	NARS_VLG_13
<i>Éclair</i>	soft rose	BB_ABL_9
<i>Rosecliff</i>	soft rose	NARS_SL_9
<i>Tropicana</i>	soft rose	OF_LSK_14

<i>Pare</i>	spiced ginger	BB_ABL_13
<i>Opinionated</i>	true coral	NYX_PUPL_2
<i>Sandstorm</i>	true nude	NYX_LSCL_7
<i>Shy</i>	true nude	NYX_MLI_26
<i>Sunset Beach</i>	vibrant coral	OF_LLLL_39
<i>Lodhi</i>	vibrant coral	NARS_SLP_7
<i>Las Vegas</i>	vibrant lilac	OF_LLLL_9
<i>Cocos Island</i>	vibrant salmon	OF_LLLL_4
<i>#08 Beached</i>	vibrant salmon	OF_LSK_12
<i>Chiffonade</i>	vivid coral	BB_ABL_6
<i>Sexy Time</i>	vivid gold	NARS_LG_20
<i>Flambé</i>	vivid poppy	BB_ABL_1
<i>Luxembourg</i>	vivid watermelon	NARS_SLP_8
<i>Pêche</i>	warm peach	BB_MCLC_17
<i>Rio</i>	warm peach	OF_LLLL_14
<i>Teenie Bikini</i>	warm taupe	NYX_SCGL_1

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Colour name	Description	Code
<i>Birthday Sprinkles</i>	barbie pink	NYX_CSGLC_6
<i>Karina</i>	barbie pink	OF_LSK_26
<i>Bettina</i>	beige pink	NARS_VMLP_2
<i>06 Revel</i>	berry purple	MIL_ASMLC_6
<i>Fatal Attraction</i>	berry purple	NYX_STFCLO_6
<i>05 Velour</i>	berry red	MIL_ASMLC_5
<i>Bordeaux</i>	blackberry purple	OF_LLLL_48
<i>Le Palace</i>	blood red	NARS_VLG_9
<i>Maple</i>	brick red	BB_TAB_18
<i>Vain</i>	brick red	NARS_PLP_21
<i>Havana Nights</i>	brick red	OF_LLLL_24
<i>Red Haute</i>	brick red	NYX_PUPL_10
<i>Alabama</i>	brick red	NYX_MLI_7
<i>Crazed</i>	brick red	NYX_MLI_43
<i>Dance Party</i>	bubble gum pink	NYX_PUPL_3
<i>Tokyo</i>	bubblegum pink	NYX_SMLC_3
<i>Pink Bikini</i>	bubblegum pink	NYX_BL_3
<i>851 Ultra Shock</i>	burgundy red	DIOR_RDUR_15
<i>Angel</i>	cardinal red	NYX_MLI_13
<i>Hyde Park</i>	cardinal red	NARS_SLP_5
<i>Pink Nude</i>	champagne-pink	NYX_JLP_1
<i>Fire Brick</i>	cherry red	NYX_BL_19
<i>Done It Again</i>	chocolate brown	NARS_PLP_4
<i>Brooklyn</i>	chocolate brown	OF_LLLL_40
<i>Beauty Mark</i>	chocolate brown	NYX_LL_5
<i>Aya</i>	chocolate brown	NARS_AL_5

<i>Lonely Heart</i>	chocolate brown	NARS_VMLP_17
<i>Ruffle Trim</i>	cinnamon pink	NYX_LL_4
<i>660 Ultra Atomic</i>	coral pink	DIOR_RDUR_9
<i>Watermelon Taffy</i>	coral pink	NYX_CSGLC_2
<i>Firecracker</i>	coral-red	NYX_BL_20
<i>Madrid</i>	cranberry red	NYX_SMLC_27
<i>Mysterious Red</i>	crimson red	NARS_VMLP_18
<i>Queens</i>	eggplant purple	OF_LLLL_22
<i>Block Party</i>	eggplant purple	NYX_BL_14
<i>Hollywood</i>	flamingo pink	OF_LLLL_36
<i>322 Candy Cane</i>	garnet red	DIOR_DRLG_2
<i>Leon</i>	honey brown	NYX_SMLC_42
<i>Fraise</i>	jewel red	BB_MCLC_10
<i>Rose</i>	lavender pink	NYX_MLII_1
<i>Color Me</i>	lavender pink	NARS_LG_5
<i>London Calling</i>	lilac pink	NARS_PLP_11
<i>Key Lime</i>	lime green	NYX_MLII_3
<i>Playpen</i>	lychee pink	NARS_VLG_14
<i>Timanfaya</i>	mandarin red	NARS_SLP_12
<i>Sour Cherry</i>	maraschino red	BB_TAB_31
<i>Soufflé</i>	marshmallow pink	BB_TAB_30
<i>Chai</i>	mauve brown	BB_TAB_5
<i>Chai</i>	mauve brown	BB_ABL_5
<i>Honeymoon</i>	mauve pink	NYX_MLI_35
<i>Snack Shack</i>	mauve pink	NYX_BL_29
<i>Santo Domingo</i>	mauve pink	NARS_FVLL_9
<i>Hypno</i>	mauve red	OF_LLLL_66
<i>Tea Rose</i>	mauve-pink	NYX_MLI_11
<i>Soft Fuchsia</i>	mauve-pink	NYX_JLP_4
<i>Unspoken</i>	midnight blue	NARS_VMLP_25
<i>Midnight Muse</i>	midnight blue	NYX_VML_3
<i>Maison</i>	chocolate brown	NYX_MLI_14
<i>Pistachio</i>	mint green	NYX_MLII_6
<i>Foul Mouth</i>	navy black	NYX_LSCL_18
<i>Moscow</i>	navy blue	NYX_SMLC_31
<i>27 Dulce Caramelo</i>	nude brown	MIL_CSL_22
<i>02 Tenderness</i>	nude brown	MIL_ASLLC_2
<i>Nude Beach</i>	nude pink	NYX_PGL_12
<i>Unlaced</i>	nude pink	NARS_VLG_20
<i>Spirit</i>	nude pink	NYX_MLI_33
<i>Baby Doll</i>	nude pink	NYX_LL_11
<i>Julie</i>	nude pink	NARS_AL_21
<i>Gin Fizz</i>	orchid pink	BB_TAB_11
<i>Senior Class</i>	plum purple	NYX_PPLLC_11
<i>Merlot</i>	plum red	NYX_MLI_16
<i>651 Ultra Fire</i>	poppy red	DIOR_RDUR_7

<i>777 Ultra Star</i>	poppy red	DIOR_RDUR_6
<i>Tannin</i>	poppy red	BB_TAB_36
<i>Nº.54</i>	poppy red	NARS_VLG_12
<i>Annabella</i>	poppy red	NARS_AL_3
<i>Earl Grey</i>	powder blue	NYX_MLII_8
<i>788 Frenetic Satin</i>	raspberry pink	DIOR_RDL_17
<i>Street Red</i>	raspberry pink	NYX_MLI_24
<i>Bansar</i>	rose brown	NARS_SLP_1
<i>Sandra</i>	rose brown	NARS_AL_35
<i>Somebody To Love</i>	rose brown	NARS_PLP_17
<i>#206 Haze</i>	rose nude	OF_LSK_2
<i>Intriguing</i>	rose pink	NARS_VMLP_15
<i>Rikugien</i>	rose pink	NARS_SLP_11
<i>Staycation</i>	rose pink	NYX_BL_6
<i>Walk This Way</i>	rose pink	NARS_PLP_22
<i>Tatin</i>	rose pink	BB_MCLC_22
<i>Strawberry Daiquiri</i>	salmon pink	NYX_MLI_22
<i>Disruptor</i>	scarlet red	NARS_VLG_6
<i>Acme</i>	strawberry red	NYX_LSMM_10
<i>565 Versatile Satin</i>	strawberry red	DIOR_RDL_10
<i>Scorching Sun</i>	strawberry red	NYX_BL_22
<i>Dime Piece</i>	tea rose pink	NYX_PGL_8
<i>Squad Goals</i>	tea rose pink	NYX_PPLLC_4
<i>Brunch & Bubbles</i>	tea rose pink	NYX_SCGL_8
<i>Downtown Beauty</i>	walnut brown	NYX_LSCL_22
<i>Rendezvous</i>	watermelon red	OF_LLLL_70
<i>Subversive Socialite</i>	wine purple	NYX_LSCL_19
<i>Single Serving</i>	wine red	NYX_CSGLC_9
<i>Fire Dancer</i>	wine red	NYX_STFCLO_9

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Colour name	Description	Code
<i>Peachy Keen</i>	baby pink	NYX_SCGL_2
<i>Scandalous</i>	bright green	NYX_WL_2
<i>Jolt</i>	bright orange	NYX_FTL_10
<i>Tourne</i>	bright orange	BB_ABL_17
<i>546 Bubble Gum</i>	bright pink	DIOR_DRLG_1
<i>Pink Lady</i>	bright pink	BB_MCLC_18
<i>Main Squeeze</i>	bright pink	NYX_SCGL_9
<i>Flame</i>	bright pink	NARS_PLP_3
<i>Ego</i>	bright purple	NYX_LSMM_9
<i>Cayenne</i>	bright red	BB_TAB_4
<i>05 Red Label</i>	bright red	MIL_CSL_4
<i>Kitten Heels</i>	bright red	NYX_LSCL_11

<i>Sunny In La</i>	bright red	NYX_SCGL_11
<i>Salted Caramel</i>	burnt orange	BB_FPLG_3
<i>Purée</i>	burnt orange	BB_ABL_14
<i>Up The Bass</i>	classic red	NYX_FTL_11
<i>Free Spirit</i>	clean orange	NYX_TUL_18
<i>Istanbul</i>	clean pink	NYX_SMLC_6
<i>Claudia</i>	cool pink	NARS_AL_12
<i>Cognac</i>	dark brown	BB_MCLC_9
<i>862 Hectic Matte</i>	dark purple	DIOR_RDL_19
<i>Truffle</i>	deep brown	BB_MCLC_23
<i>Crave</i>	deep pink	NYX_MLI_42
<i>Vancouver</i>	deep purple	NYX_SMLC_29
<i>Oh, Put It On</i>	deep purple	NYX_LSCL_20
<i>Disorderly</i>	deep purple	NYX_VML_2
<i>Cherry Cola</i>	deep purple	NYX_SCGL_12
<i>Sharp Femme</i>	deep red	NYX_PGL_11
<i>07 Desire</i>	deep red	MIL_ASLLC_7
<i>08 Ruby Valentine</i>	deep red	MIL_CSL_7
<i>Burlesque</i>	deep red	NYX_TUL_20
<i>Risktaker</i>	deep red	NYX_SCML_9
<i>Blue Velvet</i>	electric blue	NYX_MLII_4
<i>Lotus</i>	fresh pink	BB_TM_13
<i>04 Luminous Light</i>	holographic pink	MIL_HLLT_4
<i>Clinger</i>	hot pink	NYX_SML_12
<i>Mexican Rose</i>	hot pink	NARS_VGLP_8
<i>14 Rose Hip</i>	hot pink	MIL_CSL_11
<i>Santa Monica</i>	hot pink	OF_LLLL_16
<i>Pink Lust</i>	hot pink	NYX_LSCL_8
<i>Teenage Dream</i>	hot pink	NYX_PPLC_5
<i>Paris</i>	hot pink	NYX_SMLC_24
<i>Lethal Kiss</i>	hot pink	NYX_FTL_1
<i>Girl, Please</i>	hot pink	NYX_L&LAIOL_5
<i>Hot Nights</i>	hot pink	NYX_BL_4
<i>Conform</i>	light brown	NYX_SCML_4
<i>427 Delicate Satin</i>	light brown	DIOR_RDL_6
<i>Black Sesame</i>	light gray	NYX_MLII_10
<i>Couture</i>	light pink	NYX_MLI_28
<i>201 Pink</i>	light pink	DIOR_DALGTTM_1
<i>001 Pink</i>	light pink	DIOR_DALM_1
<i>Summer Fruits</i>	light pink	NYX_BL_1
<i>Electroshock</i>	light pink	NYX_SML_13
<i>209 Holo Purple</i>	light purple	DIOR_DALGTTM_5
<i>009 Holo Purple</i>	light purple	DIOR_DALM_5
<i>Embellishment</i>	muted purple	NYX_LL_2
<i>Temptress</i>	neutral pink	NYX_MLI_25
<i>Sugarcane</i>	pale pink	BB_TAB_34

<i>Sugarcane</i>	pale pink	BB_MCLC_1
<i>Bait</i>	pastel pink	NARS_VLG_2
<i>Love Me Do</i>	pastel pink	NARS_LG_11
<i>Amsterdam</i>	pure red	NYX_SMLC_1
<i>Dirty Talk</i>	rich brown	NYX_TUL_12
<i>Kimchi</i>	shocking pink	BB_TAB_16
<i>Munchies</i>	soft grey	NYX_SML_20
<i>Sweet 16</i>	soft pink	NYX_TUL_1
<i>French Kiss</i>	soft pink	NYX_TUL_11
<i>Dainty Daze</i>	soft pink	NYX_SML_2
<i>Bronx</i>	true black	OF_LLLL_42
<i>Cold Brew</i>	true brown	NYX_SML_7
<i>Group Love</i>	true red	NYX_PPLC_3
<i>Red Queen</i>	true red	NYX_STFCLO_11
<i>07 Best Red</i>	true red	MIL_CSL_6
<i>Brickell</i>	true red	OF_LLLL_53
<i>In The Red</i>	true red	NYX_SCML_8
<i>Afternoon Heat</i>	true red	NYX_BL_17
<i>Spicy</i>	true red	NYX_SML_9
<i>Vermilion</i>	vibrant red	OF_LLLL_57
<i>Rose Hip</i>	vibrant red	BB_MCLC_20
<i>Yu</i>	vivid pink	NARS_SLP_13
<i>Michiyo</i>	vivid pink	NARS_AL_30
<i>Let's Go Crazy</i>	vivid pink	NARS_VMLP_16
<i>Red District</i>	vivid red	NARS_FVLL_8
<i>French Press</i>	warm brown	BB_FPLG_4
<i>Mars</i>	warm brown	NARS_VLG_10
<i>Sucre</i>	warm pink	BB_MCLC_21
<i>Conquest</i>	warm pink	NARS_FVLL_5
<i>Marisa</i>	warm pink	NARS_AL_29

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Colour name	Description	Code
<i>Extra Mints</i>	aqua teal	NYX_CSGLC_12
<i>Flawless</i>	ash nude	NYX_TUL_10
<i>Honeycomb</i>	beige nude	BB_TAB_13
<i>Vibeke</i>	beige nude	NARS_AL_40
<i>Seoul</i>	berry pearl	NYX_SMLC_8
<i>Santa Ana</i>	berry rose	OF_LLLL_15
<i>American Woman</i>	chestnut rose	NARS_PLP_1
<i>Do Me Baby</i>	chestnut rose	NARS_VMLP_8
<i>Demi-Glace</i>	chocolate mauve	BB_ABL_8
<i>Kelly</i>	coral hibiscus	NARS_AL_24
<i>Sidekick</i>	coral nude	NYX_FTL_12
<i>Suck</i>	coral rose	NARS_VLG_17

<i>Vanilla Latte</i>	golden beige	BB_FPLG_2
<i>Staten Island</i>	greige nude	OF_LLLL_37
<i>Hopi</i>	honey beige	NARS_VGLP_7
<i>Will Power</i>	lavender mauve	NYX_PPLLC_12
<i>Cava</i>	lilac beige	BB_TAB_3
<i>Cava</i>	lilac beige	BB_TM_7
<i>Dragonfruit</i>	magenta violet	BB_TAB_7
<i>I Woke Up Like This</i>	mauve nude	NYX_STFCLO_1
<i>Soft-Spoken</i>	mauve nude	NYX_LSCL_4
<i>325 Ultra Tender</i>	nude beige	DIOR_RDUR_16
<i>Satin Ribbon</i>	nude beige	NYX_LL_7
<i>Tan-Gerine</i>	nude coral	NYX_TUL_15
<i>03 Crush</i>	nude mauve	MIL_ASLLC_3
<i>Fig</i>	nude rose	BB_TAB_9
<i>Best Buds</i>	nude rose	NYX_PPLLC_8
<i>Brigitte</i>	nude rose	NARS_AL_8
<i>Cape Town</i>	nude sand	NYX_SMLC_39
<i>Blondie</i>	nude taupe	BB_TM_5
<i>Charlotte</i>	oxblood burgundy	NARS_AL_11
<i>Endangered Red</i>	oxblood burgundy	NARS_VMLP_11
<i>Under Arrest</i>	peach beige	NARS_LC_1
<i>Isola Bella</i>	peach beige	NARS_SLP_6
<i>Pink Lady</i>	peach coral	NYX_TUL_4
<i>Spritzer</i>	plum rose	BB_TAB_32
<i>08 Seduction</i>	plum wine	MIL_ASLLC_8
<i>Baroque</i>	raspberry sorbet	NARS_VGLP_1
<i>Rose Land</i>	rose blush	NARS_VLG_15
<i>334 Vibrant Metal</i>	rose gold	DIOR_RDL_4
<i>25 Naturally Chic</i>	rose nude	MIL_CSL_20
<i>Sanibel</i>	rose nude	OF_LLLL_51
<i>Fever Beat</i>	rose plum	NARS_LG_9
<i>Cashew</i>	rose taupe	BB_TM_1
<i>Verbena</i>	rose terracotta	BB_TAB_37
<i>Dubai</i>	sand-stone nude	OF_LLLL_6
<i>Barbara</i>	tan rose	NARS_AL_6
<i>Get It On</i>	tan rose	NARS_PLP_5
<i>Jane</i>	terracotta rose	NARS_AL_19
<i>Dirty Chai</i>	terracotta rose	BB_FPLG_1
<i>Corset</i>	toffee nude	NYX_LL_9
<i>Butter</i>	toffee nude	NYX_MLI_21
<i>Midnight Swim</i>	violet fuchsia	NYX_BL_11
<i>20 Uptown Mauve</i>	violet mauve	MIL_CSL_16
<i>Sweet Pink</i>	violet-fuchsia	NYX_MLI_17
<i>Ruby</i>	wine berry	OF_LLLL_60

BCT+MCT

Colour name	Description	Code
<i>24 Black Cherry</i>	black cherry	MIL_CSL_19
<i>Golshan</i>	black cherry	NARS_SLP_3
<i>Marsala</i>	black raspberry	BB_ABL_11
<i>Black Truffle</i>	black violet	BB_TAB_2
<i>Black Truffle</i>	black violet	BB_MCLC_4
<i>04 Foxy</i>	brown mauve	MIL_ASLLC_4
<i>Minx</i>	gray taupe	NYX_MLI_44
<i>527 Reckless Matte</i>	orange beige	DIOR_RDL_9
<i>03 Orange-Gina</i>	orange bronze	MIL_CSL_2
<i>Chelsea Girls</i>	pink beige	NARS_LG_3
<i>Raquel</i>	pink beige	NARS_AL_33
<i>Get Off</i>	pink beige	NARS_VMLP_13
<i>Bolero</i>	pink cantaloupe	NARS_VMLP_3
<i>11 Fruit Punch</i>	pink coral	MIL_CSL_9
<i>210 Holo Pink</i>	pink coral	DIOR_DALGTTM_6
<i>010 Holo Pink</i>	pink coral	DIOR_DALM_6
<i>Easy Livin</i>	pink coral	NYX_BL_26
<i>Juliette</i>	pink coral	NARS_AL_22
<i>Impossible Red</i>	pink flamingo	NARS_VLG_7
<i>Biscayne Park</i>	pink guava	NARS_SLP_2
<i>Dominioue</i>	pink lilac	NARS_AL_14
<i>Never Say Never</i>	pink lilac	NARS_VMLP_19
<i>Snowcone</i>	pink mauve	NYX_BL_5
<i>Sex Machine</i>	pink mauve	NARS_VMLP_23
<i>26 Nude Creme</i>	pink nude	MIL_CSL_21
<i>Tiki Time</i>	pink nude	NYX_SCGL_7
<i>Tolède</i>	pink rose	NARS_SL_11
<i>Turkish Delight</i>	pink sherbet	NARS_LG_26
<i>600 Ultra Tough</i>	pink taupe	DIOR_RDUR_18
<i>Manhattan</i>	purple mauve	OF_LLLL_23
<i>Kate</i>	purple orchid	NARS_AL_23
<i>Aragon</i>	red chestnut	NARS_LG_1
<i>Shirley</i>	red crimson	NARS_AL_36
<i>Audrey</i>	red currant	NARS_AL_4
<i>Just Push Play</i>	red currant	NARS_PLP_8
<i>883 Ultra Poison</i>	red plum	DIOR_RDUR_23
<i>Feline</i>	red plum	NYX_TUL_16
<i>979 Poison Metal</i>	red plum	DIOR_RDL_15
<i>Vivien</i>	red plum	NARS_AL_41
<i>770 Ultra Love</i>	red raspberry	DIOR_RDUR_8
<i>Thunderstorm</i>	blue violet	NYX_BL_12
<i>08 Indulge</i>	red terracotta	MIL_ASMLC_8
<i>09 Velvet</i>	brown terracotta	MIL_ASMLC_9

DMCT+MCT

Colour name	Description	Code
<i>Whip</i>	blushed beige	BB_ABL_18
<i>Caramel</i>	coppery shimmer	OF_LSK_30
<i>Caramelized</i>	creamy butterscotch	BB_ABL_4
<i>Fearless</i>	dusty lavender	NYX_LOLL_1
<i>Sake</i>	dusty mauve	BB_TAB_27
<i>Xenon</i>	dusty mauve	NARS_VLG_22
<i>Bustier</i>	dusty mauve	NYX_LL_15
<i>Almost Famous</i>	dusty mauve	NYX_PUPL_6
<i>Anna</i>	dusty mauve	NARS_AL_2
<i>Save The Queen</i>	dusty mauve	NARS_PLP_15
<i>Pastille</i>	dusty mauve	BB_MCLC_16
<i>Glacé</i>	dusty mauve	BB_MCLC_12
<i>Wild Spirit</i>	dusty navy	NYX_PUPL_18
<i>Pepper</i>	dusty rose	BB_TAB_22
<i>Cream Bee</i>	dusty rose	NYX_CSGLC_11
<i>Cabaret Show</i>	dusty rose	NYX_LL_24
<i>Lavender & Lace</i>	dusty rose	NYX_SML_14
<i>Dolce Vita</i>	dusty rose	NARS_VMLP_9
<i>Forbidden</i>	peach toned nude	NYX_MLI_23
<i>Munchies</i>	peachy coral	NYX_SCGL_10
<i>Meringue</i>	peachy nude	BB_TAB_19
<i>Amaretto</i>	peachy nude	BB_MCLC_2
<i>Sugarcoated Kissed</i>	peachy nude	NYX_CSGLC_1
<i>555 Ultra Kiss</i>	rosy coral	DIOR_RDUR_4
<i>Brilliant</i>	rosy nude	NYX_LOLL_5
<i>Eggplant</i>	smokey plum	BB_TAB_8
<i>Praline</i>	spicy peach	BB_TM_18
<i>Catherine</i>	sunny guava	NARS_AL_10
<i>Mina</i>	vampy berry	OF_LLLL_34
<i>Harlem</i>	vampy burgundy	OF_LLLL_7

MOD+MCT+BCT

Colour name	Description	Code
<i>450 Ultra Lively</i>	bright coral pink	DIOR_RDUR_2
<i>204 Coral</i>	bright coral pink	DIOR_DALGTTM_2
<i>004 Coral</i>	bright coral pink	DIOR_DALM_2
<i>Ultimate Red</i>	bright coral red	OF_LLLL_1
<i>Indie Flick</i>	bright coral-red	NYX_MLI_5
<i>Little Denim Dress</i>	bright sky blue	NYX_LSCL_16
<i>Trickster</i>	bright violet mauve	NYX_FTL_2
<i>Walkyrie</i>	burnt coral red	NARS_VMLP_26
<i>Miami Fever</i>	burnt terracotta orange	OF_LLLL_25
<i>Spicy</i>	cool nude brown	OF_LSK_15

<i>Never Listen</i>	dark nude brown	NYX_L&LAIOL_2
<i>797 Savage Matte</i>	dark raspberry pink	DIOR_RDL_18
<i>Ripe Berry</i>	deep berry plum	NYX_BL_15
<i>Purple Haze</i>	deep berry purple	OF_LSK_18
<i>Sandman</i>	deep brick red	NYX_FTL_5
<i>Milan</i>	deep cranberry red	OF_LLLL_33
<i>Monte Carlo</i>	deep cranberry red	NYX_SMLC_10
<i>New Orleans</i>	deep magenta-purple	OF_LLLL_11
<i>Black Coffee</i>	deep plum-brown	BB_FPLG_6
<i>12 Addiction</i>	deep rose brown	MIL_ASLLC_12
<i>Abu Dhabi</i>	deep rose-beige	NYX_SMLC_9
<i>Duchess</i>	deep sangria purple	NYX_VML_6
<i>Cherry Skies</i>	deep wine red	NYX_LSCL_3
<i>Con Artist</i>	deep wine red	NYX_FTL_4
<i>01 Luster Light</i>	holographic rose gold	MIL_HLLT_1
<i>Frivolous</i>	iridescent seashell pink	NARS_VGLP_5
<i>07 Almost Natural</i>	light nude pink	MIL_KIFNLP_7
<i>Morocco</i>	matte coral orange	NYX_SMLC_22
<i>Athens</i>	matte peach beige	NYX_SMLC_15
<i>Cannes</i>	medium nude pink	NYX_SMMLC_6
<i>Stockholm</i>	mid-tone beige pink	NYX_SMLC_2
<i>Tuscany</i>	muted mauve-red	OF_LLLL_31
<i>Tea & Cookies</i>	muted tea rose pink	NYX_LSCL_9
<i>Cruella</i>	passionate scarlet red	NARS_VMPL_5
<i>Smoke Me</i>	pastel lilac grey	NYX_PUPL_13
<i>Warm Leatherette</i>	rich berry pink	NARS_PLP_23
<i>Rhubarb</i>	rich plum rose	BB_TAB_26
<i>Gipsy</i>	sheer berry red	NARS_SL_8
<i>Mocha</i>	sheer mauve nude	OF_LGS_7
<i>#109 Toffee</i>	sheer mocha mauve	OF_LSK_7
<i>Belle De Jour</i>	sheer nude beige	NARS_SL_2
<i>Cruising</i>	sheer nude pink	NARS_SL_3
<i>#108 Lucky</i>	sheer watermelon pink	OF_LSK_8
<i>03 Prismatic Peach</i>	shimmering peachy nude	MIL_KIFNLP_3
<i>01 Champagne</i>	shimmering warm nude	MIL_KIFNLP_1
<i>Pink Brown</i>	shimmery salmon pink	NYX_JLP_3
<i>Air Blossom</i>	soft bubblegum pink	NYX_PGL_2
<i>Amethyst</i>	soft mauve pink	OF_LSK_31
<i>Redemption</i>	soft rose gold	NARS_MUG_2
<i>Bound</i>	soft rose pink	NARS_VLG_3
<i>#07 Petal</i>	soft watermelon pink	OF_LSK_13
<i>Stolen Kisses</i>	sparkling caramel pink	NARS_LG_21
<i>06 Passion</i>	true ruby red	MIL_ASLLC_6
<i>Dragon Girl</i>	vivid siren red	NARS_VMPL_10
<i>Dusk To Dawn</i>	warm beige nude	NYX_LL_19
<i>Exotic</i>	warm mahogany red	NYX_LL_12

<i>10 Enchanting</i>	warm nude pink	MIL_ASLLC_10
<i>Mauve Mist</i>	warm rose nude	NYX_LSMM_1

MOD+MOD+MCT

Colour name	Description	Code
<i>01 Delight</i>	beige shimmery nude	MIL_ASLLC_1
<i>#204 Paradise</i>	bright metallic fuchsia	OF_LSK_4
<i>Amsterdam</i>	cool toned deep mauve	OF_LLLL_49
<i>New Era</i>	deep metallic bronze	NYX_LSMM_3
<i>Biscotti</i>	deep muted mauve	BB_TM_4
<i>Resistance</i>	dirty deep mauve	NYX_PUPL_24
<i>Hera</i>	iridescent soft fuchsia	NYX_JLP_5
<i>Funny Face</i>	matte bright fuchsia	NARS_SML_5
<i>Fire Down Bellow</i>	matte deep crimson	NARS_SML_4
<i>Transeurope Express</i>	matte deep rose	NARS_SML_15
<i>Transylvania</i>	matte deep violet	NYX_SMLC_21
<i>Cannes</i>	matte muted mauve	NYX_SMLC_19
<i>Zurich</i>	matte muted rose	NYX_SMLC_14
<i>Cairo</i>	matte pure nude	NYX_SMLC_16
<i>Copenhagen</i>	matte rich plum	NYX_SMLC_20
<i>Morocco</i>	matte warm cinnamon	NARS_SML_8
<i>Beyond Basic</i>	medium nude	NYX_STFCLO_10
<i>Bang Bang</i>	muted deep plum	NYX_STFCLO_4
<i>Cheekies</i>	pale warm nude	NYX_LL_16
<i>Casablanca</i>	satin bold coral	NARS_SL_4
<i>Blonde Venus</i>	satin cool beige	NARS_SL_3
<i>Honolulu Honey</i>	satin natural beige	NARS_SL_6
<i>Chic</i>	sheer deep brick	OF_LSK_29
<i>Shrinagar</i>	sheer metallic raspberry	NARS_SL_10
<i>Damage</i>	sheer muted grape	NARS_SL_4
<i>Glamour Pink</i>	sheer muted magenta	OF_LGS_9
<i>Love</i>	sheer shimmering coral	OF_LGS_11
<i>Babydoll</i>	sheer shimmering magenta	OF_LGS_1
<i>Apricot Dream</i>	sheer shimmering peach	OF_LGS_3
<i>Falbala</i>	sheer shimmering rose	NARS_SL_6
<i>Supervixen</i>	sheer sparkling mauve	NARS_LG_24
<i>10 Golden Dust</i>	shimmering warm coral	MIL_KIFNLP_10
<i>Cytère</i>	soft metallic rose	NARS_VGLP_4
<i>Puppy Love</i>	warm medium peach	NYX_PPLLC_2
<i>Shanghai</i>	warm midtone nude	NYX_SMLC_38

MOD+MOD+BCT

Colour name	Description	Code
<i>Greta</i>	bright cool pink	NARS_AL_17

#201 Say	bright neutral pink	OF_LSK_6
Red My Lips	classic neutral red	OF_LSK_17
Mochi	classic, deep red	BB_TM_16
Palm Beach	cool-toned neon pink	OF_LLLL_21
Kirat	deep bright purple	NARS_AL_25
Lifeguard	deep classic red	NYX_BL_18
Bombshell	deep hot pink	NYX_PUPL_4
Amethyst	deep neon purple	NYX_LSCL_10
Cyprus	light pastel pink	NYX_SMLC_37
Red Lizard	matte full powered red	NARS_SML_10
Schiap	matte vivid pink	NARS_SML_12
Dubai	medium cool brown	NYX_SMLC_34
Fiery	medium deep orange	NYX_PUPL_8
Berlin	medium warm brown	NYX_SMLC_23
Coven	neutral metallic brown	OF_LLLL_63
Ruthless	rich deep purple	NYX_SCML_10
Red Velvet	Rich deep red	BB_MCLC_19
Roman Holiday	sheer light pink	NARS_SL_9
Pink Panther	sheer pale pink	OF_LGS_13
Sweet Dreams	shimmering pale pink	NARS_LG_25
12 Sparkling Pink	shimmering soft pink	MIL_KIFNLP_12
Pop Life	shimmering true red	NARS_VMLP_20
Coy	soft light pink	NYX_STFCLO_3
Lucy	true bright red	NYX_PUPL_9
Savage	true deep brown	NYX_PUPL_23
13 Rosewood	true shimmering pink	MIL_KIFNLP_13
Easy Lover	ultra-sheer hot pink	NARS_LG_7
Panama	vibrant baby pink	OF_LLLL_12
Teddy	warm rich brown	NYX_LL_10

MOD+BCT+BCT

Colour name	Description	Code
Red Square	bright orange red	NARS_VMLP_22
Eternal Red	bright orange-red	NARS_LG_8
Mineshaft	bright yellow red	NARS_VLG_11
Nori	deep brown red	BB_TAB_21
Persimmon	intense red-orange	BB_TAB_23
Blood Orange	intense red-orange	BB_MCLC_6
29 Teddy Bare	natural pink brown	MIL_CSL_23
Gazpacho	true blue-red	BB_TAB_10
Venice	vibrant orange-red	OF_LLLL_20
Framboise	vibrant pink-purple	BB_MCLC_11
Lana	vivid orange red	NARS_AL_26
Light My Fire	vivid orange red	NARS_PLP_10
Royal Orchid	vivid purple pink	OF_LSK_16

<i>#202 Park Ave</i>	bright blue red	OF_LSK_5
<i>Pure Red</i>	bright red-orange	NYX_MLI_8
<i>Euro Trash</i>	dark pink-brown	NYX_MLI_19
<i>Night Crawler</i>	dark purple brown	NYX_FTL_8
<i>Spin Me</i>	rich red brown	NARS_PLP_18
<i>Violet Smoke</i>	pastel grey purple	NYX_SML_15
<i>Lime Green</i>	sheer yellow green	OF_LSK_25
<i>No Regrets</i>	soft brown pink	NARS_LG_14
<i>Het Loo</i>	soft brown pink	NARS_SLP_4
<i>Slow Ride</i>	soft brown pink	NARS_PLP_16
<i>Audrey</i>	mid-tone blue pink	NYX_MLI_20
<i>Starwoman</i>	vivid blue red	NARS_PLP_19

MOD+BCT+MCT

Colour name	Description	Code
<i>Valencia</i>	bright pink coral	NARS_FVLL_10
<i>Grace</i>	bright pink coral	NARS_AL_16
<i>Famous Red</i>	bright pink coral	NARS_VMPL_12
<i>Get Up Stand Up</i>	bright pink coral	NARS_PLP_6
<i>Entice</i>	cool gray plum	NYX_STFCLO_2
<i>Mississippi</i>	deep black cherry	NARS_FVLL_7
<i>Tiara</i>	deep pink coral	NYX_TUL_19
<i>Neat Nude</i>	dirty grey plum	NYX_LSMM_4
<i>Star Babe</i>	glittering white gold	NARS_MUG_4
<i>Bam Bam</i>	hot pink coral	NYX_SCGL_6
<i>863 Ultra Feminine</i>	intense red raspberry	DIOR_RDUR_13
<i>09 Pink Frost</i>	light pink frost	MIL_CSL_8
<i>Pulsion</i>	light pink nude	NARS_LG_17
<i>Working Girl</i>	metallic yellow gold	NARS_MUG_5
<i>Cherry Mocha</i>	opaque pink nude	OF_LGS_5
<i>Sexual Healing</i>	shimmering pink blossom	NARS_SL_10
<i>11 Tropical Shine</i>	shimmering pink nude	MIL_KIFNLP_11
<i>06 Bare Pink</i>	soft pink cream	MIL_KIFNLP_6
<i>Flutter Kisses</i>	soft pink mauve	NYX_TUL_5
<i>Greek Holiday</i>	sparkling pink sand	NARS_LG_10
<i>05 Blush</i>	true pink cream	MIL_KIFNLP_5
<i>After Hours</i>	warm brown nude	NYX_LL_23
<i>Silk Indulgent</i>	baby pink nude	NYX_LL_22

MOD+DMCT+MCT

Colour name	Description	Code
<i>Nectar</i>	deep dusty plum	BB_TM_17
<i>Macaroon</i>	deep dusty rose	BB_TM_14
<i>Beijing</i>	light dusty rose	NYX_SMLC_46

<i>Brunch Me</i>	light dusty rose	NYX_SML_5
<i>Sao Paulo</i>	neutral peachy nude	OF_LLLL_17
<i>11 Charming</i>	nude dusty rose	MIL_ASLLC_11
<i>Dolce Vita</i>	sheer dusty rose	NARS_LG_6
<i>Dolce Vita</i>	sheer dusty rose	NARS_SL_5
<i>Mythic Red</i>	soft blushing mauve	NARS_LG_13

Descriptions with “with”

MOD+MCT with

Colour name	Description	Code
<i>Papaya</i>	fresh coral with rose	BB_TM_19
<i>Run The World</i>	bright violet with pink undertones	NYX_LSCL_15
<i>Americano</i>	dark sienna with a hint of sheen	OF_LLLL_59
<i>Copenhagen</i>	deep berry with blue pearl	NYX_SMMLC_2
<i>Budapest</i>	deep mauve with red undertone	NYX_SMLC_25
<i>Rags To Riches</i>	deep salmon with gold pearl	NYX_TUL_14
<i>Boundless</i>	deep tea rose with yellow undertone	NYX_PUPL_5
<i>Modern Maven</i>	deep wine with blue brown pearl	NYX_LSMM_11
<i>Respect The Pink</i>	light fuchsia with blue undertones	NYX_LSCL_13
<i>Rosé The Day</i>	light nude with pink	NYX_SML_3
<i>Cabo</i>	light nude with pink undertone	NYX_SMLC_44
<i>San Diego</i>	light nude with yellow undertone	NYX_SMLC_41
<i>Free Spirit</i>	medium nude with pink	NYX_SML_4
<i>Rome</i>	medium nude with red undertone	NYX_SMLC_32
<i>Wrath</i>	metallic copper with an orange undertone	NYX_WL_4
<i>Cape Town</i>	metallic gold with pink shimmer	NARS_FVLL_4
<i>Rose Pearl</i>	metallic rose with green and violet shimmer	BB_PPM_5
<i>Oyster Pearl</i>	metallic taupe with silver shimmer	BB_PPM_4
<i>Peacock Pearl</i>	metallic teal with black, red and green shimmer	BB_PPM_3
<i>Wine & Dine</i>	semi-deep plum with pink undertone	NYX_TUL_2
<i>Candied Guava</i>	shimmering apricot with gold pearl	BB_CCSLC_4
<i>Cocoa Crush</i>	shimmering bronze with bronze pearl	BB_CCSLC_10
<i>Violet Icing</i>	shimmering lavender with silver and violet pearl	BB_CCSLC_6
<i>Mauve Marzipan</i>	shimmering mauve with magenta pearl	BB_CCSLC_3
<i>Bel Air</i>	warm nude with hint of peach	OF_LLLL_8
<i>Pure Society</i>	deep violet with blue pearl	NYX_LSMM_6
<i>18 Snowflake</i>	shimmering pearl with gold and silver reflect	MIL_KIFNLP_18
<i>Grape Glaze</i>	shimmering violet with iridescent pearl	BB_CCSLC_9
<i>Cerise</i>	dark cherry with brown	BB_TM_8
<i>Island</i>	soft coral with golden flecks	OF_LSK_23
<i>Squid Ink</i>	deep navy with black	BB_TAB_33
<i>Whiskey</i>	rich mahogany with red	BB_TAB_39

MOD+BCT with

Colour name	Description	Code
<i>Seashell</i>	pale pink with blue undertone	NYX_BL_2
<i>Brooklyn Thorn</i>	deep brown with purple undertones	NYX_LSCL_21
<i>Oh So Pretty</i>	soft pink with yellow undertone	NYX_SCML_2
<i>Frosted Pink</i>	soft pink with shimmer	OF_LSK_27
<i>Darling</i>	soft pink with blue undertone	NYX_PUPL_1
<i>Blush Pearl</i>	metallic white with pink shimmer	BB_PPM_1
<i>Pink Pearl</i>	metallic pink with red and pink shimmer	BB_PPM_2
<i>Individualistic</i>	medium brown with blue shimmer	NYX_PUPL_22
<i>553 Princess</i>	light pink with purple undertones	DIOR_DAUG_8
<i>Periwinkle</i>	light blue with blue & white / satin	NYX_FML_3
<i>765 Ultradior</i>	hot pink with red undertones	DIOR_DAUG_18
<i>Unicorn Fur</i>	hot pink with purple undertones	NYX_VML_1
<i>Reflector</i>	hot pink with pink and magenta glitter	NYX_GGLL_4
<i>Privileged</i>	hot pink with blue undertone	NYX_TUL_3
<i>Paris</i>	hot pink with blue pear	NYX_SMLC_3
<i>Azalea</i>	hot pink with blue undertone	NYX_PGL_4
<i>Bless</i>	frosty purple with purple & blue pearl	NYX_DCL_5
<i>As If</i>	frosty pink with pink & purple pearl	NYX_DCL_1
<i>Dayum</i>	frosty green with green & gold pearl	NYX_DCL_4
<i>Chill Chill</i>	frosty blue with blue & purple pearl	NYX_DCL_2
<i>Beach Bbq</i>	deep pink with yellow undertone	NYX_BL_7
<i>Fruit Punch</i>	deep pink with blue undertone	NYX_BL_8
<i>Alienated</i>	deep grey with silver glitter	NYX_GGLL_8
<i>Stone Fox</i>	deep grey with blue undertone	NYX_LSCL_1
<i>Plumas</i>	dark pink with a metallic finish	OF_LLLL_46
<i>Shimmy</i>	coral orange with gold glitter	NYX_GGLL_1
<i>Firestorm</i>	bright red with a magenta undertone	NYX_FTL_6
<i>Atlantic City</i>	bright red with a cool undertone	OF_LLLL_27
<i>Immortal</i>	bright purple with purple shimmer	NYX_WL_7
<i>Smudge Me</i>	dark grey with blue	NYX_SML_21
<i>Cool Intentions</i>	light brown with pink undertones	NYX_PPLLC_1

BCT with

Colour name	Description	Code
<i>Oil Spill</i>	black with blue and purple glitter	NYX_GGLL_9
<i>Everglades</i>	black with gold pearl	NARS_FVLL_6
<i>Ace</i>	blue with grey	NYX_SML_22
<i>02 Iridescent Blue</i>	blue with purple shifting pearl	MIL_SLHLG_2
<i>Dubai</i>	brown with copper pearl	NYX_SMLC_12
<i>Club Hopper</i>	brown with reddish undertone	NYX_LSCL_23
<i>#207 Shh</i>	pink with a neutral undertone	OF_LSK_1
<i>Primrose</i>	pink with grey & white / satin	NYX_FML_2
<i>04 Prismatic Pink</i>	pink with silver shifting pearl	MIL_SLHLG_4

<i>Havana</i>	purple with blue undertone	NYX_SMLC_26
<i>06 Kaleidoscopic Purple</i>	purple with green shifting pearl	MIL_SLHLG_6
<i>Amethyst Vibes</i>	purple with multi-dimensional glitter	NYX_GGLL_7
<i>Blood Love</i>	red with blue undertones	NYX_VML_4
<i>Hollywood</i>	red with light blue undertone	NYX_TUL_6
<i>Cherry Quartz</i>	red with magenta glitter	NYX_GGLL_2
<i>Monte Carlo</i>	red with pink undertone	NYX_SMMLC_1

MCT with

Colour name	Description	Code
<i>Boardwalk</i>	beige with pink undertone	NYX_BL_31
<i>Bloodstone</i>	berry with multi-dimensional glitter	NYX_GGLL_6
<i>656 Cosmic</i>	coral with blue iridescent shimmer	DIOR_DAUG_13
<i>Manila</i>	coral with pink undertone	NYX_SMLC_33
<i>Malibu</i>	fuchsia with a hint of sheen	OF_LLLL_10
<i>05 Fluorescent Fuchsia</i>	fuchsia with blue shifting pearl	MIL_SLHLG_5
<i>On The DL</i>	nude with yellow undertone	NYX_SCML_1
<i>03 Luminous Peach</i>	peach with pink shifting pearl	MIL_SLHLG_3
<i>Napa Valley</i>	plum with a metallic finish	OF_LLLL_47
<i>Crystal Crush</i>	plum with gold glitter	NYX_GGLL_3
<i>Vintage</i>	plum with mauve undertone	NYX_LSCL_12
<i>X Infinity</i>	violet with pink and magenta glitter	NYX_GGLL_5
<i>Budapest</i>	brick with pearl	NYX_SMMLC_4
<i>Sierra</i>	bronze with pink undertones	NYX_MLI_12
<i>643 Everdior</i>	coral with golden sparkle	DIOR_DAUG_10

MCT+BCT with

Colour name	Description	Code
<i>Santorini</i>	berry pink with a metallic finish	OF_LLLL_3
<i>Pink Shimmer</i>	berry pink with shimmer	OF_LSK_20
<i>Berry</i>	berry red with white & gold pearl / satin	NYX_FML_4
<i>St. Tropez</i>	bubblegum pink with a hint of purple	OF_LLLL_19
<i>17 Candy Pop</i>	candy apple red with pink reflect	MIL_KIFNLP_17
<i>Crazy Pink</i>	lavender pink with shimmer	OF_LSK_28
<i>Midnight Blue</i>	navy blue with a hint of sheen	OF_LSK_24
<i>Trickery</i>	olive green with a gold undertone	NYX_WL_3
<i>Bondi Beach</i>	sapphire blue with a metallic finish	OF_LLLL_50
<i>Tan Lines</i>	nude brown with light pink undertone	NYX_BL_32
<i>Charmed</i>	brick red with purple undertones	NYX_VML_5

MOD+MOD+BCT with

Colour name	Description	Code
<i>Pink Lady</i>	cool pale pink with a hint of sheen	OF_LSK_21

<i>Angeles</i>	cool pale pink with a hint of sheen	OF_LLLL_35
<i>Flashy</i>	deep vibrant purple with blue undertone	NYX_PUPL_16
<i>Envy</i>	royal metallic blue with silver	NYX_WL_12
<i>Surfers Paradise</i>	true bright orange with a hint of sheen	OF_LLLL_44
<i>Fuchsia Frosting</i>	shimmering hot pink with electric fuchsia pearl	BB_CCSLC_8
<i>Cherry On Top</i>	shimmering warm red with red pearl	BB_CCSLC_2

MOD+MCT+BCT with

Colour name	Description	Code
<i>Kale</i>	deep hunter green with black	BB_TAB_15
<i>Betrayal</i>	deep vamp purple with pearl	NYX_WL_1
<i>Sinful</i>	deep cobalt blue with silver pearl	NYX_WL_5
<i>Spell</i>	neon coral pink with a hint of sheen	OF_LLLL_62
<i>Misbehave</i>	sheer cherry red with gold shimmer	NARS_LG_12
<i>Jet Set</i>	deep navy blue with purple undertones	NYX_LSCL_17

MCT+MCT with

Colour name	Description	Code
<i>Mocha</i>	mauve nude with a hint of red	OF_LLLL_58
<i>#101 Sonoma</i>	berry mauve with a hint of sheen	OF_LSK_11
<i>Dressed To Kill</i>	fuchsia rose with gold shimmer	NARS_SL_5
<i>Manila</i>	peach pearl with pink undertone	NYX_SMMLC_7
<i>Cocktail Hour</i>	wine plum with soft pink shimmer	NYX_PUPL_7

DMCT+MCT with

Colour name	Description	Code
<i>#103 Tango</i>	corally copper with sheen	OF_LSK_9
<i>Gelato</i>	hazy plum with taupe	BB_TM_11
<i>#102 Champagne Ice</i>	pinkish coral with shimmer	OF_LSK_10
<i>Honolulu</i>	plum-ish maroon with a hint of sheen	OF_LLLL_41

DMCT+BCT with

Colour name	Description	Code
<i>Super Orgasm</i>	peachy pink with gold glitter	NARS_LG_23
<i>Orgasm</i>	peachy pink with golden shimmer	NARS_SL_8
<i>Orgasm</i>	peachy pink with shimmer	NARS_LG_15
<i>Rome</i>	rosy brown with gold pearl	NYX_SMMLC_9

MOD+MOD+MCT with

Colour name	Description	Code
<i>Cold Hearted</i>	deep metallic granite with silver shimmer	NYX_WL_11

<i>Power</i>	deep metallic rose with silver shimmer	NYX_WL_10
<i>Sugar Flower</i>	shimmering warm rose with gold pearl	BB_CCSLC_1

BCT+MCT with

Colour name	Description	Code
<i>Belize</i>	pink mauve with flecks of gold	NARS_LG_2
<i>Baroque</i>	pink nude with gold flecks	OF_LLLL_68
<i>Beam</i>	pink peach with blue undertone	NYX_TUL_7

MOD+DMCT+BCT with

Colour name	Description	Code
<i>Rosé Glacé</i>	shimmering peachy pink with rose pearl	BB_CCSLC_5
<i>Orgasm</i>	sheer peachy pink with golden shimmer	NARS_ALB_1

MOD+MCT+MCT with

Colour name	Description	Code
<i>Molten Chocolate</i>	shimmering cocoa plum with maroon pearl	bb_ccslc_7
<i>Dutchess</i>	true mauve-nude with cool undertones	of_III_67

Other constructions:

Colour name	Description	Code
<i>Stripped</i>	a perfect sheer beige	NARS_VLG_16
<i>582 Spicy Sweet</i>	bright pink contour & light pink metal heart	DIOR_RDDR_4
<i>992 Poison Purple</i>	deep purple contour & purple metal heart	DIOR_RDDR_5
<i>New Lover</i>	a gold infused strawberry pink	NARS_VGLP_9
<i>510 Jungle Beige</i>	light brown contour & light pink heart	DIOR_RDDR_2
<i>288 Miss Crush</i>	light pink contour & sand metal heart	DIOR_RDDR_1
<i>Lilac</i>	lilac with white & blue pearl / satin	NYX_FML_1
<i>534 Tempting Tangerine</i>	orange contour & ochre metal heart	DIOR_RDDR_3
<i>Atlantis</i>	pink-to-peach duochrome metallic	OF_LLLL_55
<i>999 Matte Metal</i>	red contour & red metal heart	DIOR_RDDR_6
<i>Emerald City</i>	triple-chrome that reflects green, gold and red pigments with a metallic finish	OF_LLLL_29
<i>Eden</i>	bright blue and red	NYX_MLI_27
<i>Unzipped</i>	universally flattering berry mauve	OF_LLLL_69
<i>So Anti</i>	frosty silver & pink with silver & green pearl	NYX_DCL_3
<i>Happy Days</i>	a pink coral infused with gold shimmer	NARS_VGLP_6

APPENDIX IV

In-brand repetitions

Chanel

Colour name	Code
<i>99 - Pirate</i>	CHA_RALILC_13
<i>19 - Pirate</i>	CHA_RAGCASLIOC_2
<i>186 - Sensible</i>	CHA_RALILC_2
<i>15 - Sensible</i>	CHA_RAGCASLIOC_4

Givenchy

Colour name	Code
<i>N° 101 Beige Mousseline</i>	GIV_LRICSM_2
<i>N° 102 Beige Mousseline</i>	GIV_LRAPWLFFL_2
<i>N° 16 Noir Révélateur</i>	GIV_LIVESL_16
<i>N° 16 Noir Révélateur</i>	GIV_GIVESG_12

Burberry

Colour name	Code	Colour name	Code
<i>Black Cherry No. 439</i>	BUR_LV_24	<i>Military Red No.305</i>	BUR_BKS_20
<i>Black Cherry No. 57</i>	BUR_LLV_14	<i>Military Red No.429</i>	BUR_LV_20
<i>Bright Plum 101</i>	BUR_BK_24	<i>Military Red No.553</i>	BUR_BFK_15
<i>Bright Plum No. 49</i>	BUR_LLV_12	<i>Nude No.221</i>	BUR_BKS_4
<i>Bright Plum No.426</i>	BUR_LV_18	<i>Nude No.407</i>	BUR_LV_6
<i>Bright Rose No.417</i>	BUR_LV_12	<i>Nude No.505</i>	BUR_BFK_3
<i>Bright Rose No.61</i>	BUR_BKG_4	<i>Nude Pink 05</i>	BUR_BK_2
<i>Coral Pink 65</i>	BUR_BK_16	<i>Nude Pink No.205</i>	BUR_BKS_1
<i>Coral Pink No.265</i>	BUR_BKS_14	<i>Oxblood No. 94</i>	BUR_LVC_12
<i>Crimson Pink 53</i>	BUR_BK_13	<i>Oxblood No. 53</i>	BUR_LLV_13
<i>Crimson Pink No.241</i>	BUR_BKS_9	<i>Oxblood No.101</i>	BUR_BKG_13
<i>English Rose 17</i>	BUR_BK_4	<i>Oxblood No.293</i>	BUR_BKS_18
<i>English Rose No.529</i>	BUR_BFK_9	<i>Oxblood No.437</i>	BUR_LV_23
<i>Light Crimson 49</i>	BUR_BK_12	<i>Oxblood No.549</i>	BUR_BFK_14
<i>Light Crimson No. 49</i>	BUR_LVC_5	<i>Pomegranate Pink 41</i>	BUR_BK_10
<i>Light Crimson No.269</i>	BUR_BKS_15	<i>Pomegranate Pink No.413</i>	BUR_LV_11
<i>Light Crimson No.517</i>	BUR_BFK_6	<i>Poppy Red 105</i>	BUR_BK_25
<i>Lilac No.424</i>	BUR_LV_16	<i>Poppy Red No.113</i>	BUR_BKG_15
<i>Lilac No.541</i>	BUR_BFK_12	<i>Poppy Red No.309</i>	BUR_BKS_21
<i>Magenta No. 52</i>	BUR_LVC_6	<i>Poppy Red No.433</i>	BUR_LV_21
<i>Magenta No. 33</i>	BUR_LLV_8	<i>Rose Blush 89</i>	BUR_BK_22

<i>Military Red 109</i>	BUR_BK_26	<i>Rose Blush No.89</i>	BUR_BKG_10
<i>Military Red No. 65</i>	BUR_LVC_8	<i>Rosewood No.421</i>	BUR_LV_15
<i>Military Red No. 41</i>	BUR_LLV_10	<i>Rosewood No.533</i>	BUR_BFK_10
<i>Military Red No.109</i>	BUR_BKG_14	<i>Rosewood No.93</i>	BUR_BKG_11

Dior

Colour name	Description	Code
<i>012 Rosewood</i>	rosewood	DIOR_DALM_7
<i>212 Rosewood</i>	rosewood	DIOR_DALGTTM_7
<i>007 Raspberry</i>	raspberry	DIOR_DALM_4
<i>207 Raspberry</i>	raspberry	DIOR_DALGTTM_4
<i>001 Pink</i>	light pink	DIOR_DALM_1
<i>201 Pink</i>	light pink	DIOR_DALGTTM_1
<i>999 Matte</i>	-	DIOR_RD_21
<i>999 Matte</i>	red	DIOR_RDL_23
<i>999 Matte</i>	-	DIOR_RDB_3
<i>009 Holo Purple</i>	light purple	DIOR_DALM_5
<i>209 Holo Purple</i>	light purple	DIOR_DALGTTM_5
<i>010 Holo Pink</i>	pink coral	DIOR_DALM_6
<i>210 Holo Pink</i>	pink coral	DIOR_DALGTTM_6
<i>004 Coral</i>	bright coral pink	DIOR_DALM_2
<i>204 Coral</i>	bright coral pink	DIOR_DALGTTM_2
<i>772 Classic matte</i>	-	DIOR_RD_30
<i>772 Classic matte</i>	-	DIOR_RDB_5
<i>006 Berry</i>	berry	DIOR_DALM_3
<i>206 Berry</i>	berry	DIOR_DALGTTM_3

Ofra

Colour name	Description	Code
<i>Bordeaux</i>	blackberry purple	OF_LLLL_48
<i>Bordeaux</i>	opaque shimmering deep plum	OF_LGS_4
<i>Mocha</i>	mauve nude with a hint of red	OF_LLLL_58
<i>Mocha</i>	sheer mauve nude	OF_LGS_7
<i>Spicy</i>	sheer shimmering brick red	OF_LGS_14
<i>Spicy</i>	cool nude brown	OF_LSK_15

Nars

Colour name	Description	Code
<i>Dolce Vita</i>	dusty rose	NARS_VMLP_9
<i>Dolce Vita</i>	sheer dusty rose	NARS_SL_5
<i>Dolce Vita</i>	sheer dusty rose	NARS_LG_6

<i>Orgasm</i>	peachy pink with golden shimmer	NARS_SL_8
<i>Orgasm</i>	sheer peachy pink with golden shimmer	NARS_ALB_1
<i>Orgasm</i>	peachy pink with shimmer	NARS_LG_15

Too Faced

Colour Name	Code
<i>Angel Tears</i>	TF_MCLT_2
<i>Angel Tears</i>	TF_LCML_3
<i>Fairy Tears</i>	TF_MCLT_3
<i>Fairy Tears</i>	TF_LCML_4
<i>Marcia Marcia Marcia</i>	TF_MMLMLWL_5
<i>Marcia Marcia Marcia</i>	TF_TMSL_4
<i>Mermaid Tears</i>	TF_MCLT_1
<i>Mermaid Tears</i>	TF_LCML_2
<i>Unicorn Tears</i>	TF_MCLT_4
<i>Unicorn Tears</i>	TF_ML_15
<i>Unicorn Tears</i>	TF_LCML_1

Bite Beauty

Colour name	Description	Code
<i>Black Truffle</i>	black violet	BB_TAB_2
<i>Black Truffle</i>	black violet	BB_MCLC_4
<i>Cava</i>	lilac beige	BB_TAB_3
<i>Cava</i>	lilac beige	BB_MCLC_8
<i>Cava</i>	lilac beige	BB_TM_7
<i>Chai</i>	mauve brown	BB_TAB_5
<i>Chai</i>	mauve brown	BB_ABL_5
<i>Liquorice</i>	oxblood	BB_TAB_17
<i>Liquorice</i>	oxblood rich medium-dark burgundy red	BB_MCLC_14
<i>Molasses</i>	rich toffee	BB_TAB_20
<i>Molasses</i>	rich toffee	BB_MCLC_15
<i>Sugarcane</i>	pale pink	BB_TAB_34
<i>Sugarcane</i>	pale pink	BB_MCLC_1

Nyx

Colour name	Description	Code
<i>Seoul</i>	violet	NYX_SMLC_30
<i>Seoul</i>	berry pearl	NYX_SMLC_8
<i>Scandalous</i>	brownish taupe	NYX_LL_13

<i>Scandalous</i>	bright green	NYX_WL_2
<i>Rome</i>	medium nude with red undertone	NYX_SMLC_32
<i>Rome</i>	rosy brown with gold pearl	NYX_SMMLC_9
<i>Paris</i>	hot pink	NYX_SMLC_24
<i>Paris</i>	hot pink with blue pearl	NYX_SMMLC_3
<i>Munchies</i>	peachy coral	NYX_SCGL_10
<i>Munchies</i>	soft grey	NYX_SML_20
<i>Monte Carlo</i>	deep cranberry red	NYX_SMLC_10
<i>Monte Carlo</i>	red with pink undertone	NYX_SMMLC_1
<i>Madrid</i>	cranberry red	NYX_SMLC_27
<i>Madrid</i>	wine red pearl	NYX_SMMLC_11
<i>Honeymoon</i>	mauve pink	NYX_MLI_35
<i>Honeymoon</i>	grey toned beige	NYX_LL_1
<i>Hera</i>	iridescent soft fuchsia	NYX_JLP_5
<i>Hera</i>	-	NYX_ECRL_525
<i>Havana</i>	purple with blue undertone	NYX_SMLC_26
<i>Havana</i>	blue toned purple pearl	NYX_SMMLC_5
<i>Free Spirit</i>	medium nude with pink	NYX_SML_4
<i>Free Spirit</i>	clean orange	NYX_TUL_18
<i>Dubai</i>	medium cool brown	NYX_SMLC_34
<i>Dubai</i>	brown with copper pearl	NYX_SMMLC_12
<i>Corset</i>	toffee nude	NYX_LL_9
<i>Corset</i>	cool nude	NYX_PUPL_21
<i>Copenhagen</i>	matte rich plum	NYX_SMLC_20
<i>Copenhagen</i>	deep berry with blue pearl	NYX_SMMLC_2
<i>Confident</i>	muted plum	NYX_LL_14
<i>Confident</i>	pale nude	NYX_LOLLL_6
<i>Cold Brew</i>	reddish brown	NYX_SCGL_5
<i>Cold Brew</i>	true brown	NYX_SML_7
<i>Cherry Cola</i>	burgundy	NYX_CSGLC_8
<i>Cherry Cola</i>	deep purple	NYX_SCGL_12
<i>Cannes</i>	medium nude pink	NYX_SMMLC_6
<i>Cannes</i>	matte muted mauve	NYX_SMLC_19
<i>Budapest</i>	brick with pearl	NYX_SMMLC_4
<i>Budapest</i>	deep mauve with red undertone	NYX_SMLC_25
<i>Biker Babe</i>	burgundy	NYX_LSMM_7
<i>Biker Babe</i>	red	NYX_L&LAIOL_4

Milani

Colour name	Code
<i>03 Fancy</i>	MIL_ASMLC_3
<i>17 Fancy</i>	MIL_AMLC_8

Kiko Milano

Colour name	Code	Colour name	Code
03 Amaranth	KIKO_ICMLLC_3	315 Mauve	KIKO_VPML_15
430 Amaranth	KIKO_SML_30	106 Mauve	KIKO_GECL_6
109 Amaranth	KIKO_GECL_9	502 Natural Rose	KIKO_JS_2
419 Baby Pink	KIKO_SML_19	103 Natural Rose	KIKO_UDT_3
07 Baby Pink	KIKO_PLG_7	03 Natural Rose	KIKO_US_3
301 Beige	KIKO_VPML_1	109 Natural Rose	KIKO_LLCLM_9
101 Beige	KIKO_LLCLM_1	101 Natural Rose	KIKO_GECL_1
325 Black	KIKO_VPML_25	326 Natural Rose	KIKO_VPML_26
130 Black	KIKO_GECL_30	114 Orange Red	KIKO_UDT_14
418 Blackberry	KIKO_SML_18	102 Orange Red	KIKO_LLCLM_2
331 Blackberry	KIKO_VPML_31	308 Papaya	KIKO_VPML_9
06 Bordeaux	KIKO_MLLC_6	117 Papaya	KIKO_GECL_17
417 Bordeaux	KIKO_SML_17	409 Peach	KIKO_SML_9
122 Bordeaux	KIKO_UDT_22	14 Peach	KIKO_US_14
113 Bordeaux	KIKO_CL_13	429 Pearly Mauve	KIKO_SML_29
05 Brick Red	KIKO_ICMLLC_5	17 Pearly Mauve	KIKO_3DHL_17
111 Brick Red	KIKO_LLCLM_11	509 Persian Red	KIKO_JS_9
04 Burgundy	KIKO_ICMLLC_4	329 Persian Red	KIKO_VPML_29
05 Burgundy	KIKO_KVPML_5	11 Plum	KIKO_ICMLLC_11
318 Burgundy	KIKO_VPML_18	02 Plum	KIKO_KVPML_2
112 Burgundy	KIKO_GECL_12	314 Plum	KIKO_VPML_14
408 Candy Rose	KIKO_SML_8	107 Plum	KIKO_LLCLM_7
06 Candy Rose	KIKO_3DHL_6	135 Plum	KIKO_GECL_35
19 Cherry	KIKO_US_19	06 Poppy Red	KIKO_ICMLLC_6
312 Cherry	KIKO_VPML_12	01 Poppy Red	KIKO_KVPML_1
506 Cherry Red	KIKO_JS_6	414 Poppy Red	KIKO_SML_14
416 Cherry Red	KIKO_SML_16	311 Poppy Red	KIKO_VPML_11
107 Cherry Red	KIKO_UDT_7	207 Poppy Red	KIKO_GDSL_7
15 Cherry Red	KIKO_3DHL_15	303 Rose	KIKO_VPML_3
434 Chestnut	KIKO_SML_34	202 Rose	KIKO_GDSL_2
133 Chestnut	KIKO_GECL_33	108 Rose	KIKO_GECL_8
431 Chocolate	KIKO_SML_31	01 Rosy Beige	KIKO_ICMLLC_1
319 Chocolate	KIKO_VPML_19	201 Rosy Beige	KIKO_GDSL_1
134 Chocolate	KIKO_GECL_34	510 Rosy Chestnut	KIKO_JS_10
503 Coral	KIKO_JS_3	02 Rosy Chestnut	KIKO_ICMLLC_2
411 Coral	KIKO_SML_11	508 Rosy Mauve	KIKO_JS_8
210 Coral	KIKO_GDSL_10	09 Rosy Mauve	KIKO_ICMLLC_9
116 Coral	KIKO_GECL_16	120 Rosy Mauve	KIKO_UDT_20
330 Coral	KIKO_VPML_30	01 Rosy Nude	KIKO_MLLC_1
117 Cyclamen	KIKO_UDT_17	01 Rosy Nude	KIKO_US_1
125 Cyclamen	KIKO_GECL_25	104 Sangria	KIKO_UDT_4




<i>307 Cyclamen Pink</i>	KIKO_VPML_7	<i>313 Sangria</i>	KIKO_VPML_13
<i>24 Cyclamen Pink</i>	KIKO_3DHL_24	<i>206 Sangria</i>	KIKO_GDSL_6
<i>104 Deep Pink</i>	KIKO_LLCLM_4	<i>111 Sangria</i>	KIKO_GECL_11
<i>16 Deep Pink</i>	KIKO_PLG_14	<i>03 Scarlet Red</i>	KIKO_SL_3
<i>425 Deep Violet</i>	KIKO_SML_25	<i>435 Scarlet Red</i>	KIKO_SML_35
<i>13 Deep Violet</i>	KIKO_US_13	<i>105 Scarlet Red</i>	KIKO_UDT_5
<i>115 Fire Red</i>	KIKO_UDT_15	<i>05 Scarlet Red</i>	KIKO_US_5
<i>15 Fire Red</i>	KIKO_US_15	<i>403 Soft Rose</i>	KIKO_SML_3
<i>13 Fire Red</i>	KIKO_3DHL_13	<i>101 Soft Rose</i>	KIKO_UDT_1
<i>511 Fuchsia</i>	KIKO_JS_11	<i>109 Strawberry Red</i>	KIKO_UDT_9
<i>421 Fuchsia</i>	KIKO_SML_21	<i>10 Strawberry Red</i>	KIKO_US_10
<i>09 Fuchsia</i>	KIKO_US_9	<i>310 Strawberry Red</i>	KIKO_VPML_10
<i>306 Fuchsia</i>	KIKO_VPML_6	<i>17 Tulip Red</i>	KIKO_US_17
<i>15 Fuchsia</i>	KIKO_PLG_13	<i>309 Tulip Red</i>	KIKO_VPML_8
<i>115 Geranium</i>	KIKO_GECL_15	<i>04 Vintage Rose</i>	KIKO_KVPML_4
<i>14 Geranium</i>	KIKO_3DHL_14	<i>02 Vintage Rose</i>	KIKO_MLLC_2
<i>507 Hibiscus</i>	KIKO_JS_7	<i>405 Vintage Rose</i>	KIKO_SML_5
<i>06 Hibiscus</i>	KIKO_US_6	<i>02 Vintage Rose</i>	KIKO_US_2
<i>305 Hibiscus</i>	KIKO_VPML_5	<i>316 Vintage Rose</i>	KIKO_VPML_16
<i>108 Hot Pink</i>	KIKO_LLCLM_8	<i>203 Vintage Rose</i>	KIKO_GDSL_3
<i>13 Hot Pink</i>	KIKO_PLG_12	<i>104 Vintage Rose</i>	KIKO_GECL_4
<i>110 Hot Pink</i>	KIKO_CL_10	<i>112 Vintage rose</i>	KIKO_CL_12
<i>512 Magenta</i>	KIKO_JS_12	<i>406 Warm Rose</i>	KIKO_SML_6
<i>07 Magenta</i>	KIKO_ICMLLC_7	<i>204 Warm Rose</i>	KIKO_GDSL_4
<i>423 Magenta</i>	KIKO_SML_23	<i>410 Watermelon</i>	KIKO_SML_10
<i>11 Magenta</i>	KIKO_US_11	<i>07 Watermelon</i>	KIKO_US_7
<i>126 Magenta</i>	KIKO_GECL_26	<i>317 Wine</i>	KIKO_VPML_17
<i>23 Magenta</i>	KIKO_3DHL_23	<i>205 Wine</i>	KIKO_GDSL_5
<i>03 Mauve</i>	KIKO_KVPML_3	<i>110 Wine</i>	KIKO_GECL_10

APPENDIX V

Colour repetitions in Kiko Milano vs. Nars

Colour name	Code	Picture
<i>04 Vintage Rose</i>	KIKO_KVPML_4	
<i>02 Vintage Rose</i>	KIKO_MLLC_2	
<i>405 Vintage Rose</i>	KIKO_SML_5	
<i>02 Vintage Rose</i>	KIKO_US_2	
<i>316 Vintage Rose</i>	KIKO_VPML_16	
<i>203 Vintage Rose</i>	KIKO_GDSL_3	
<i>104 Vintage Rose</i>	KIKO_GECL_4	

		
<i>112 Vintage rose</i>	KIKO_CL_12	

Colour name	Description	Code	Picture
<i>Orgasm</i>	Peachy Pink with Golden Shimmer	NARS_SL_8	
<i>Orgasm</i>	Sheer, Peachy Pink with Golden Shimmer	NARS_ALB_1	
<i>Orgasm</i>	Peachy Pink with Shimmer	NARS_LG_15	

APPENDIX VI

Nomenclatures

3.2.1 Semantic nomenclature

3.2.1.1 Food and beverages

NYX	
Candy Slick Glow Lip Color	Macaron Lippies
<i>Sugarcoated Kissed</i>	<i>Rose</i>
<i>Watermelon Taffy</i>	<i>Orange Blossom</i>
<i>Sweet Stash</i>	<i>Key Lime</i>
<i>Jawbreaker</i>	<i>Blue Velvet</i>
<i>Jelly Bean Dream</i>	<i>Violet</i>
<i>Birthday Sprinkles</i>	<i>Pistachio</i>
<i>Grape Expectations</i>	<i>Citron</i>
<i>Cherry Cola</i>	<i>Earl Grey</i>
<i>Single Serving</i>	<i>Lavender</i>
<i>Smore Please</i>	<i>Black Sesame</i>
<i>Cream Bee</i>	<i>Coconut</i>
<i>Extra Mints</i>	<i>Chambord</i>

DIOR	
Double Rouge Lolli'glow - Limited Edition	Dior Addict Lip Tattoo Color Juice
<i>546 Bubble gum</i>	<i>551 Watermelon</i>
<i>322 Candy Cane</i>	<i>341 Litchi</i>
<i>353 Popsicle</i>	<i>571 Cranberry</i>
<i>656 Tutti Frutti</i>	<i>641 Orange</i>

BITE BEAUTY		
The Multistick	French Press Lip Gloss	
<i>Cashew</i>	<i>Gelato</i>	<i>Dirty Chai</i>
<i>Almond</i>	<i>Honeywheat</i>	<i>Vanilla Latte</i>
<i>Anise</i>	<i>Lotus</i>	<i>Salted Caramel</i>
<i>Biscotti</i>	<i>Macaroon</i>	<i>French Press</i>
<i>Blondie</i>	<i>Mascarpone</i>	<i>Flat White</i>
<i>Brioche</i>	<i>Mochi</i>	<i>Black Coffee</i>
<i>Cava</i>	<i>Nectar</i>	
<i>Cerise</i>	<i>Praline</i>	
<i>Cocoa</i>	<i>Papaya</i>	
<i>Crème Caramel</i>		

BITE BEAUTY				
Amuse Bouche Liquified Lipstick		Matte Crème Lip Crayon		Crystal Crème Shimmer Lip Crayon
<i>Flambé</i>	<i>Infuse</i>	<i>Sugarcane</i>	<i>Léché</i>	<i>Sugar Flower</i>
<i>Braised</i>	<i>Marsala</i>	<i>Amaretto</i>	<i>Liquorice</i>	<i>Cherry On Top</i>
<i>Candied</i>	<i>Mix</i>	<i>Aubergine</i>	<i>Molasses</i>	<i>Mauve Marzipan</i>
<i>Caramelized</i>	<i>Pare</i>	<i>Black Truffle</i>	<i>Pastille</i>	<i>Candied Guava</i>
<i>Chai</i>	<i>Purée</i>	<i>Blanc</i>	<i>Pêche</i>	<i>Rosé Glacé</i>
<i>Chiffonade</i>	<i>Stir</i>	<i>Blood Orange</i>	<i>Pink Lady</i>	<i>Violet Icing</i>
<i>Chutney</i>	<i>Supreme</i>	<i>Brandy</i>	<i>Red Velvet</i>	<i>Molten Chocolate</i>
<i>Demi-Glace</i>	<i>Tourne</i>	<i>Cava</i>	<i>Rose Hip</i>	<i>Fuchsia Frosting</i>
<i>Éclair</i>	<i>Whip</i>	<i>Cognac</i>	<i>Sucre</i>	<i>Grape Glaze</i>
		<i>Fraise</i>	<i>Tatin</i>	<i>Cocoa Crush</i>
		<i>Framboise</i>	<i>Truffle</i>	
		<i>Glacé</i>		

BITE BEAUTY		
The Amuse Bouche		
<i>Beetroot</i>	<i>Jam</i>	<i>Sake</i>
<i>Black Truffle</i>	<i>Kale</i>	<i>Sangria</i>
<i>Cava</i>	<i>Kimchi</i>	<i>Sorbet</i>
<i>Cayenne</i>	<i>Liquorice</i>	<i>Soufflé</i>
<i>Chai</i>	<i>Maple</i>	<i>Sour Cherry</i>
<i>Cotton Candy</i>	<i>Meringue</i>	<i>Spritzer</i>
<i>Dragonfruit</i>	<i>Molasses</i>	<i>Squid Ink</i>
<i>Eggplant</i>	<i>Nori</i>	<i>Sugarcane</i>
<i>Fig</i>	<i>Pepper</i>	<i>Sweet Cream</i>
<i>Gazpacho</i>	<i>Persimmon</i>	<i>Tannin</i>
<i>Gin Fizz</i>	<i>Pickled Ginger</i>	<i>Verbena</i>
<i>Gingersnap</i>	<i>Radish</i>	<i>Thistle</i>
<i>Honeycomb</i>	<i>Rhubarb</i>	<i>Whiskey</i>

3.2.1.2 Feelings and characteristics

NYX			CHANEL
Wicked Lippies		Luv Out Loud Liquid Lipstick	Les Beiges Healthy Glow Lip Balm
<i>Betrayal</i>	<i>Immortal</i>	<i>Fearless</i>	<i>Light</i>
<i>Scandalous</i>	<i>Mischievous</i>	<i>Passionate</i>	<i>Medium</i>
<i>Trickery</i>	<i>Risque</i>	<i>Extraordinary</i>	<i>Deep</i>

<i>Wrath</i>	<i>Power</i>	<i>Brave</i>	
<i>Sinful</i>	<i>Cold Hearted</i>	<i>Brilliant</i>	
<i>Stone Cold</i>	<i>Envy</i>	<i>Confident</i>	

MILANI	
Amore Satin Matte Lip Crème	
<i>01 Lavish</i>	<i>07 Classic</i>
<i>02 Luxe</i>	<i>08 Indulge</i>
<i>03 Fancy</i>	<i>09 Velvet</i>
<i>04 Plush</i>	<i>10 Satin</i>
<i>05 Velour</i>	<i>11 Elegant</i>
<i>06 Revel</i>	<i>12 Cashmere</i>

CHANEL		
Rouge Allure Velvet Extrême Intense Matte Lip Colour	Le Rouge Crayon De Couleur Mat Jumbo Longwear Matte Lip Crayon	Rouge Coco Gloss Top Coats
<i>102 - Modern</i>	<i>257 - Discretion</i>	<i>774 - Excitation</i>
<i>110 - Impressive</i>	<i>259 - Provocation</i>	<i>776 - Impulsion</i>
<i>112 - Idéal</i>	<i>261 - Excess</i>	
<i>114 - Épitome</i>	<i>265 - Subversion</i>	
<i>116 - Extrême</i>	<i>267 - Impulsion</i>	
<i>118 - Éternel</i>	<i>269 - Impact</i>	

3.2.1.3 Toponyms

OFRA		
Long Lasting Liquid Lipsticks		
<i>Monaco</i>	<i>Venice</i>	<i>Sunset Beach</i>
<i>Santorini</i>	<i>Palm Beach</i>	<i>Brooklyn</i>
<i>Cocos Island</i>	<i>Queens</i>	<i>Honolulu</i>
<i>Cancún</i>	<i>Manhattan</i>	<i>Bronx</i>
<i>Dubai</i>	<i>Miami Fever</i>	<i>Aruba</i>
<i>Harlem</i>	<i>Laguna Beach</i>	<i>Surfers Paradise</i>
<i>Bel Air</i>	<i>Atlantic City</i>	<i>Daytona Beach</i>
<i>Las Vegas</i>	<i>Manila</i>	<i>Plumas</i>
<i>Malibu</i>	<i>Emerald City</i>	<i>Napa Valley</i>
<i>New Orleans</i>	<i>Wonderland</i>	<i>Bordeaux</i>
<i>Panama</i>	<i>Tuscany</i>	<i>Amsterdam</i>
<i>Pasadena</i>	<i>Versailles</i>	<i>Bondi Beach</i>
<i>Rio</i>	<i>Milan</i>	<i>Sanibel</i>
<i>Santa Ana</i>	<i>Mina</i>	<i>Las Olas</i>
<i>Santa Monica</i>	<i>Angeles</i>	<i>Brickell</i>
<i>Sao Paulo</i>	<i>Hollywood</i>	<i>Bal Harbour</i>

<i>Solano</i>	<i>Staten Island</i>	<i>Atlantis</i>
<i>St. Tropez</i>	<i>Cape Town</i>	<i>Verona</i>
<i>Rendezvous</i>		

NARS		
Satin Lip Pencil	Full Vinyl Lip Lacquer	Connor Tingley Audacious Lipstick
<i>Bansar</i>	<i>Abruzzo</i>	<i>Canoga</i>
<i>Biscayne Park</i>	<i>At First Sight</i>	<i>Madura</i>
<i>Golshan</i>	<i>Baden Baden</i>	<i>Carrera</i>
<i>Het Loo</i>	<i>Cape Town</i>	<i>Arnera</i>
<i>Hyde Park</i>	<i>Conquest</i>	
<i>Isola Bella</i>	<i>Everglades</i>	
<i>Lodhi</i>	<i>Mississippi</i>	
<i>Luxembourg</i>	<i>Red District</i>	
<i>Majella</i>	<i>Santo Domingo</i>	
<i>Palais Royal</i>	<i>Valencia</i>	
<i>Rikugien</i>		
<i>Timanfaya</i>		
<i>Yu</i>		

NYX				
Soft Matte Lip Creams				Soft Matte Metallic Lip Cream
<i>Amsterdam</i>	<i>Sydney</i>	<i>Budapest</i>	<i>Cyprus</i>	<i>Monte Carlo</i>
<i>Stockholm</i>	<i>Zurich</i>	<i>Havana</i>	<i>Shanghai</i>	<i>Copenhagen</i>
<i>Tokyo</i>	<i>Athens</i>	<i>Madrid</i>	<i>Cape Town</i>	<i>Paris</i>
<i>London</i>	<i>Cairo</i>	<i>San Juan</i>	<i>San Francisco</i>	<i>Budapest</i>
<i>Antwerp</i>	<i>Ibiza</i>	<i>Vancouver</i>	<i>San Diego</i>	<i>Havana</i>
<i>Istanbul</i>	<i>Prague</i>	<i>Seoul</i>	<i>Leon</i>	<i>Cannes</i>
<i>Addis Ababa</i>	<i>Cannes</i>	<i>Moscow</i>	<i>Montreal</i>	<i>Manila</i>
<i>Sao Paulo</i>	<i>Copenhagen</i>	<i>Rome</i>	<i>Cabo</i>	<i>Seoul</i>
<i>Abu Dhabi</i>	<i>Transylvania</i>	<i>Manila</i>	<i>Kyoto</i>	<i>Rome</i>
<i>Monte Carlo</i>	<i>Morocco</i>	<i>Dubai</i>	<i>Beijing</i>	<i>Milan</i>
<i>Milan</i>	<i>Berlin</i>	<i>Los Angeles</i>		<i>Madrid</i>
<i>Buenos Aires</i>	<i>Paris</i>	<i>Toulouse</i>		<i>Dubai</i>

3.2.1.4 People and their names

CHANEL		
Rouge Coco Ultra Hydrating Lip Colour		
402 <i>Adrienne</i>	426 <i>Roussy</i>	450 <i>Ina</i>
404 <i>Julia</i>	428 <i>Légende</i>	452 <i>Emilienne</i>
406 <i>Antoinette</i>	430 <i>Marie</i>	454 <i>Jean</i>
408 <i>Jeanne</i>	432 <i>Cécile</i>	456 <i>Erik</i>
410 <i>Catherine</i>	434 <i>Mademoiselle</i>	458 <i>Marlene</i>
412 <i>Teheran</i>	436 <i>Maggy</i>	460 <i>Suzy</i>
414 <i>Sari Doré</i>	438 <i>Suzanne</i>	462 <i>Romy</i>
416 <i>Coco</i>	440 <i>Arthur</i>	464 <i>Jackie</i>
418 <i>Misia</i>	442 <i>Dimitri</i>	466 <i>Carmen</i>
420 <i>Vera</i>	444 <i>Gabrielle</i>	468 <i>Michèle</i>
422 <i>Olga</i>	446 <i>Etienne</i>	470 <i>Marthe</i>
424 <i>Edith</i>	448 <i>Elise</i>	

NYX					
Extra Creamy Round Lipstick			Audacious Lipstick		
<i>Iris</i>	<i>Hades</i>	<i>Calisto</i>	<i>Anita</i>	<i>Geraldine</i>	<i>Marisa</i>
<i>Helio</i>	<i>Phoebe</i>	<i>Shiva</i>	<i>Anna</i>	<i>Grace</i>	<i>Michiyo</i>
<i>Medusa</i>	<i>Nymphus</i>	<i>Celene</i>	<i>Annabella</i>	<i>Greta</i>	<i>Mona</i>
<i>Harmonica</i>	<i>Pandora</i>	<i>Eros</i>	<i>Audrey</i>	<i>Ingrid</i>	<i>Natalie</i>
<i>Orpheus</i>	<i>Chloe</i>	<i>Gala</i>	<i>Aya</i>	<i>Jane</i>	<i>Raquel</i>
<i>Zeus</i>	<i>Circe</i>	<i>Heredes</i>	<i>Barbara</i>	<i>Janet</i>	<i>Rita</i>
<i>Nyx</i>	<i>Ulysses</i>	<i>Metis</i>	<i>Bette</i>	<i>Julie</i>	<i>Sandra</i>
<i>Orion</i>	<i>Aphrodite</i>	<i>Alecto</i>	<i>Brigitte</i>	<i>Juliette</i>	<i>Shirley</i>
<i>Narcissus</i>	<i>Hera</i>	<i>Pluto</i>	<i>Carmen</i>	<i>Kate</i>	<i>Stefania</i>
<i>Echo</i>	<i>Hestia</i>	<i>Athena</i>	<i>Catherine</i>	<i>Kelly</i>	<i>Vera</i>
<i>Chaos</i>	<i>Uranus</i>	<i>Hebe</i>	<i>Charlotte</i>	<i>Kirat</i>	<i>Vibeke</i>
<i>Aried</i>	<i>Gaea</i>	<i>Hermes</i>	<i>Claudia</i>	<i>Lana</i>	<i>Vivien</i>
<i>Electra</i>	<i>Thalia</i>	<i>Hero</i>	<i>Deborah</i>	<i>Liv</i>	
<i>Protus</i>	<i>Atlas</i>	<i>Ceto</i>	<i>Dominique</i>	<i>Louise</i>	
<i>Clio</i>	<i>Syclia</i>	<i>Poseidon</i>	Spiked Audacious Lipstick		
<i>Dido</i>	<i>Rea</i>	<i>Apollo</i>	<i>Nancy</i>		

3.2.1.5 Sex and romance

NYX	
Lip Lingerie	
<i>Honeymoon</i>	<i>Scandalous</i>
<i>Embellishment</i>	<i>Confident</i>
<i>Lace Detail</i>	<i>Bustier</i>

<i>Ruffle Trim</i>	<i>Cheekies</i>
<i>Beauty Mark</i>	<i>Seduction</i>
<i>Push-Up</i>	<i>Cashmere Silk</i>
<i>Satin Ribbon</i>	<i>Dusk To Dawn</i>
<i>Bedtime Flirt</i>	<i>French Maid</i>
<i>Corset</i>	<i>Delicate Lust</i>
<i>Teddy</i>	<i>Silk Indulgent</i>
<i>Baby Doll</i>	<i>After Hours</i>
<i>Exotic</i>	<i>Cabaret Show</i>

MILANI			
Amore Matte Lip Crème			Amore Shine Liquid Lip Color
<i>10 Adorable</i>	<i>22 Amore</i>	<i>34 Beautiful</i>	<i>01 Delight</i>
<i>11 Precious</i>	<i>23 Babe</i>	<i>35 Attraction</i>	<i>02 Tenderness</i>
<i>12 Loved</i>	<i>24 Cherish</i>	<i>36 Magnetic</i>	<i>03 Crush</i>
<i>13 Craze</i>	<i>25 Allure</i>	<i>37 Dearest</i>	<i>04 Foxy</i>
<i>14 Devotion</i>	<i>26 Fling</i>	<i>38 Stunning</i>	<i>05 Temptation</i>
<i>15 Gorgeous</i>	<i>27 Fascination</i>	<i>39 Pretty</i>	<i>06 Passion</i>
<i>16 Sweetheart</i>	<i>28 Darling</i>	<i>40 Striking</i>	<i>07 Desire</i>
<i>17 Fancy</i>	<i>29 Sweety</i>	<i>41 Fabulous</i>	<i>08 Seduction</i>
<i>18 Obsession</i>	<i>30 Honey</i>	<i>42 Magnificent</i>	<i>09 Idol</i>
<i>19 Covet</i>	<i>31 Glamour</i>	<i>48 Fierce</i>	<i>10 Enchanting</i>
<i>20 Sugar</i>	<i>32 Emotion</i>	<i>49 Spicy</i>	<i>11 Charming</i>
<i>21 Flame</i>	<i>33 Fixation</i>		<i>12 Addiction</i>

3.2.1.6 Summer

NYX		
Butter Lipstick		
<i>Summer Fruits</i>	<i>Thunderstorm</i>	<i>Neon Lights</i>
<i>Seashell</i>	<i>Moonlit Night</i>	<i>Bonfire</i>
<i>Pink Bikini</i>	<i>Block Party</i>	<i>Shooting Star</i>
<i>Hot Nights</i>	<i>Ripe Berry</i>	<i>Easy Livin</i>
<i>Snowcone</i>	<i>Root Beer Float</i>	<i>West Coast</i>
<i>Staycation</i>	<i>Afternoon Heat</i>	<i>Sandy Kiss</i>
<i>Beach BBQ</i>	<i>Lifeguard</i>	<i>Snack Shack</i>
<i>Fruit Punch</i>	<i>Fire Brick</i>	<i>Smormellow</i>
<i>Sweet Shock</i>	<i>Firecracker</i>	<i>Boardwalk</i>
<i>Daydreaming</i>	<i>Heat Wave</i>	<i>Tan Lines</i>
<i>Midnight Swim</i>	<i>Scorching Sun</i>	<i>Vacation Spot</i>

3.2.2 Grammatical nomenclatures

CATRICE		TOO FACED	
Volumizing Lip Balm	Million Styles Lip Topcoat	La Creme Mystical Lipstick	Magic Crystal Lip Topper
010 Beauty-Full Lips	10 Highlight Lips	Unicorn Tears	Unicorn Tears
020 Delight-Full Lips	20 Metallic Lips	Mermaid Tears	Mermaid Tears
030 Wonder-Full Lips	30 Smoky Lips	Angel Tears	Angel Tears
040 Grace-Full Lips	40 Golden Lips	Fairy Tears	Fairy Tears
050 Bliss-Full Lips		Unicorn Tears	Unicorn Tears
060 Sin-Full Lips			
070 Dream-Full Lips			

TOO FACED	
Melted. Liquified Long Wear Lipstick	Melted Chocolate Liquified Long Wear Lipstick
Melted Sugar	Melted Chocolate Honey
Melted Nude	Melted Metallic Candy Bar
Melted Peony	Melted Metallic Frozen Hot Chocolate
Melted Coral	Melted Chocolate Cherries
Melted Fuchsia	Metallic Chocolate Diamonds
Melted Ruby	Metallic Chocolate Milkshake
Melted Berry	
Melted Velvet	
Melted Fig	
Melted Violet	

MILANI		DIOR
Bold Color Statement Matte Lipstick		Dior Addict Lip Tattoo
01 I Am Fabulous	13 I Am Happy	761 Natural Cherry
03 I Am Awesome	14 I Am Bold	421 Natural Beige
04 I Am Smart	16 I Am Fierce	451 Natural Coral
05 I Am Pretty	20 I Am Strong	491 Natural Rosewood
07 I Am Worthy	21 I Am Cool	761 Natural Cherry
08 I Am Positive	22 I Am Powerful	771 Natural Berry
10 I Am Confident	23 I Am Victorious	881 Natural Pink
11 I Am Motivated	24 I Am Invincible	
12 I Am Radiant		

Hypnotic Lights Lip Topper	BITE BEAUTY
01 Luster Light	Prismatic Pearl Multistick
02 Flashing Light	Blush Pearl
03 Fluorescent Light	Pink Pearl
04 Luminous Light	Peacock Pearl

<i>05 Beaming Light</i>	<i>Oyster Pearl</i>
<i>06 Electro Light</i>	<i>Rose Pearl</i>

DIOR	MILANI
Rouge Dior Ultra Rouge	Color Statement Matte Lipstick
<i>000 Ultra Light 47</i>	<i>60 Matte Innocence</i>
<i>450 Ultra Lively</i>	<i>61 Matte Naked</i>
<i>485 Ultra Lust</i>	<i>69 Matte Beauty</i>
<i>555 Ultra Kiss</i>	<i>77 Matte Tender</i>
<i>545 Ultra Mad</i>	<i>76 Matte Style</i>
<i>777 Ultra Star</i>	<i>82 Matte Drama</i>
<i>651 Ultra Fire</i>	<i>62 Matte Blissful</i>
<i>770 Ultra Love</i>	<i>78 Matte Delicate</i>
<i>660 Ultra Atomic</i>	<i>74 Matte Darling</i>
<i>763 Ultra Hype</i>	<i>63 Matte Diva</i>
<i>999 Ultra Dior</i>	<i>64 Matte Orchid</i>
<i>436 Ultra Trouble</i>	<i>65 Matte Glam</i>
<i>863 Ultra Feminine</i>	<i>75 Matte Luxe</i>
<i>641 Ultra Spice</i>	<i>66 Matte Passion</i>
<i>851 Ultra Shock</i>	<i>72 Matte Kiss</i>
<i>325 Ultra Tender</i>	<i>68 Matte Iconic</i>
<i>587 Ultra Appeal</i>	<i>67 Matte Confident</i>
<i>600 Ultra Tough</i>	<i>79 Matte Romance</i>
<i>755 Ultra Daring</i>	<i>81 Matte Elegance</i>
<i>679 Ultra Loud</i>	<i>80 Matte Dreamy</i>
<i>870 Ultra Pulse</i>	<i>71 Matte Flirty</i>
<i>843 Ultra Crave</i>	<i>73 Matte Love</i>
<i>883 Ultra Poison</i>	<i>83 Matte Tease</i>
<i>986 Ultra Radical</i>	<i>70 Matte Fearless</i>
<i>971 Ultra Cult</i>	
<i>111 Ultra Night 47</i>	

3.2.3 Morfosemantic nomenclatures

CHANEL	
Le Rouge Duo Ultra Tenue Ultra Wear Lip Colour	
<i>397 - Merry Rose</i>	<i>126 - Radiant Pink</i>
<i>69 - Tender Beige</i>	<i>59 - Shocking Pink</i>
<i>122 - Soft Coral</i>	<i>104 - Bright Raspberry</i>
<i>47 - Daring Red</i>	<i>43 - Sensual Rose</i>
<i>49 - Ever Red</i>	<i>54 - Strawberry Red</i>
<i>57 - Darling Pink</i>	<i>48 - Soft Rose</i>

40 - Light Rose	112 - Chic Rosewood
124 - Soft Candy	102 - Milky Blueberry
142 - Sweet Berry	

GIVENCHY	
Rouge Interdit Vinyl. Extreme Shine Lipstick	Le Rouge Liquide. Velvet Finish, Blurring, Hydrating
N° 1 Nude Ravageur	N° 100 Nude Tweed
N° 2 Beige Indécent	N° 101 Nude Cachemire
N° 3 Rose Mutin	N° 106 Nude Taffetas
N° 4 Rose Tentateur	N° 107 Nude Velours
N° 5 Rose Transgressif	N° 202 Rose Flanelle
N° 6 Rose Sulfureux	N° 203 Rose Jersey
N° 7 Fuchsia Illicite	N° 204 Fuchsia Angora
N° 8 Orange Magnétique	N° 205 Corail Popeline
N° 9 Corail Redoutable	N° 306 Orange Plumetis
N° 10 Rouge Provocant	N° 308 Rouge Mohair
N° 11 Rouge Rebelle	N° 309 L'Interdit
N° 12 Grenat Envoûtant	N° 410 Rouge Suédine
N° 13 Rose Désirable	N° 411 Framboise Charmeuse
N° 14 Violine Troublant	N° 412 Grenat Alpaga
N° 15 Moka Renversant	
N° 16 Noir Révélateur	

GIVENCHY	
Le Rouge. Intense Color, Sensuously Mat	Le Rouge À Porter. Whipped Lipstick, Flush for Lips
N° 101 Beige Mousseline	N° 101 Nude Ultime
N° 102 Beige Plume	N° 102 Beige Mousseline
N° 103 Brun Créateur	N° 103 Beige Plumetis
N° 105 Brun Vintage	N° 104 Beige Floral
N° 106 Nude Guipure	N° 105 Brun Vintage
N° 109 Brun Casual	N° 106 Parme Silhouette
N° 201 Rose Taffetas	N° 201 Rose Aristocrate
N° 202 Rose Dressing	N° 202 Rose Fantaisie
N° 204 Rose Boudoir	N° 203 Rose Avant - Garde
N° 205 Fuchsia Irresistible	N° 204 Rose Perfecto
N° 209 Rose Perfecto	N° 205 Violine Inspiration
N° 210 Rose Dahlia	N° 206 Corail Décolleté
N° 214 Rose Broderie	N° 301 Vermillion Création
N° 301 Magnolia Organza	N° 302 Rouge Atelier

N° 302 <i>Hibiscus Exclusif</i>	N° 303 <i>Framboise Griffée</i>
N° 303 <i>Corail Décolleté</i>	N° 304 <i>Moka Imprimé</i>
N° 304 <i>Mandarine Boléro</i>	
N°305 <i>Rouge Egérie</i>	
N°306 <i>Carmin Escarpin</i>	
N° 307 <i>Grenat Initié</i>	
N° 315 <i>Framboise Velours</i>	
N° 317 <i>Corail Signature</i>	
N° 323 <i>Framboise Couture</i>	
N° 324 <i>Corail Backstage</i>	
N° 325 <i>Rouge Fétiche</i>	
N° 326 <i>Pourpre Edgy</i>	
N° 327 <i>Prune Trendy</i>	

MILANI	CHANEL
Stellar Lights Holographic Lip Gloss	Rouge Coco Lip Blush Hydrating Lip and Cheek Sheer Colour
<i>01 Opalescent</i>	<i>410 - Corail Naturel</i>
<i>02 Iridescent Blue</i>	<i>412 - Orange Explosif</i>
<i>03 Luminous Peach</i>	<i>414 - Tender Rose</i>
<i>04 Prismatic Pink</i>	<i>416 - Teasing Pink</i>
<i>05 Fluorescent Fuchsia</i>	<i>418 - Rouge Captivant</i>
<i>06 Kaleidoscopic Purple</i>	<i>420 - Burning Berry</i>

Universitat d'Alacant
Universidad de Alicante

APPENDIX VII

MCTs listed in OED

Minerals

Term	Definition by OED
amethyst, <i>n.</i>	3. “ <i>Her.</i> The colour of the amethyst, purple violet.”
bronze, <i>n.</i>	5. “A brown colour like that of bronze.” 6.b. “Of the colour bronze, bronze-coloured.”
cobalt, <i>n.</i>	2. a. “The blue pigment, also called cobalt-blue, prepared from this mineral, largely used in staining glass. Also the deep blue colour of this.” 2.b “In this sense used <i>attrib.</i> or as <i>adj.</i> ” 3. <i>attrib.</i> and <i>Comb.</i> , as <i>cobalt-blue</i> (see 2), <i>cobalt green</i> , <i>cobalt red</i> , <i>cobalt ultramarine</i> , <i>cobalt violet</i> , <i>cobalt yellow</i> [...]”
copper, <i>n.</i>	II.9.d. “Copper-coloured, coppery. (Cf. gold, silver.). “Copper-coloured, coppery II.10.d. “Similative, as <i>copper-brown</i> , <i>-green</i> , <i>-red</i> , <i>-yellow</i> .”
coppery, <i>adj.</i>	“Characterized by the presence, qualities, or appearance of copper.” b. “Qualifying, or combined with, names of colours, as <i>coppery green</i> , <i>cooperly-red</i> , etc.”
emerald, <i>n.</i>	3. “ <i>transf.</i> as name of its colour; =, emerald-green.” 5. <i>attrib.</i> and <i>Comb.</i> 5.a. Simple <i>attrib</i> 5.b. “quasi- <i>adj.</i> Brilliantly green like the emerald.” 5.c. “Similative in adjs. as <i>emerald-bright</i> , <i>emerald-green</i> , <i>emerald-like</i> ”. 5.d. “[...] emerald green, a durable pigment of a vivid light-green colour, prepared from the arseniate of copper [...]”
garnet, <i>n.</i>	2. “ <i>attrib.</i> as <i>garnet-colour</i> , <i>garnet-doublet</i> ; <i>garnet-breasted</i> , <i>garnet-coloured</i> , <i>garnet-like</i> , <i>garnet-garnet-red</i> adjs. [...]”
gold, <i>n.</i>	6.I.6. The colour of the metal: a bright golden Yellowyellow. Ordinarily an absol. Use use of the <i>adj.</i> (see 8 b); but in poetic and rhetorical lang. directly <i>transf.</i> From 1. .” II.8.b. “Gold-coloured, golden-yellow. Also, old gold, having the colour of old gold, of a dulled golden yellow with a brownish tinge; also as <i>n.</i> ”

	II.9.d. “similative, as <i>gold-bright, gold-bronze, gold-brown, †gold-burned, gold-green</i> (n. and adj.), <i>gold-like, gold-red, gold-yellow</i> adjs.”
golden, <i>adj.</i>	3. A.3.a. “Of the colour of gold; that shines like gold.” 9.a. “ <i>Comb.</i> with adjs. of colour, as <i>golden-brown, golden-chestnut, golden-green, golden-olive, golden-red, golden yellow.</i> ” 9.b. “quasi-adverbial ‘with or like gold’, as <i>golden-gleaming, golden-glowing, golden-wrought.</i> ” 9.c. “Parasyntetic, as <i>†golden-aged, golden-coloured, golden-fettered, golden-fleeced, golden-footed, golden-fruited, golden-girdled, golden-haired, golden-hearted, golden-hilted, golden-locked, golden-railed, †golden-slopt, golden-tongued, golden-trapped, golden-winged, golden-wired, etc.</i> ”
gunmetal, <i>n.</i>	2.2.2 “A colour resembling that of gun-metal, a dull bluish-grey.”
pewter, <i>n.</i>	c.1.c. “The colour of the alloy, a bluish or silver grey.” 5.b. “Of the colour of pewter.” 6. “ <i>Comb.</i> , [...] pewter-grey = sense 1c.”
ruby, <i>n.</i> , <i>adj.</i>	I.4. “The colour of the ruby; a glowing purple-tinged red.” I.5 “ <i>transf.</i> Applied to various things of a colour similar to the ruby: I.5.a <i>pl.</i> The lips.” II. <i>attrib.</i> and <i>Comb.</i> 9. “As <i>adj.</i> , Having the colour of the ruby; of a dark glowing red, usually tinged with purple.” II.10.a. “In parasyntetic adjs., as <i>ruby-berried, ruby-budded, ruby-coloured, ruby-eyed, ruby-hued, ruby-lipped, ruby-tasselled, etc.</i> ”
sapphire, <i>n.</i>	d.1.d. “The pure bright blue of the sapphire.” e.1.e <i>Her.</i> The tincture blue or azure, in blazoning by the names of precious stones. 3. “ <i>attrib.</i> and <i>Comb.</i> As <i>sapphire-blaze, sapphire-blue</i> (adj. and n.) [...] <i>sapphire-coloured, sapphire-hued, sapphire-shot, sapphire-visaged</i> adjs.” 3.b. “quasi- <i>adj.</i> Resembling the sapphire, sapphire-coloured.”
silver, <i>n.</i> , <i>adj.</i>	6.I.6. “A silvery colour or lustre.” III. 17.c. “With reference to the colour or lustre of silver.”

slate, <i>n.</i>	5. “A bluish-grey colour like that of slate.” 6.d. “With names of colours, as <i>slate-blue</i> , <i>-brown</i> , <i>-grey</i> . Also <i>attrib.</i> , of a slate colour.”
topaz, <i>n.</i>	1.c. “The dark yellow colour of topaz.” 3. “ <i>attrib.</i> and <i>Comb.</i> , as <i>topaz-colour</i> , <i>topaz-fire</i> , <i>topaz-gleam</i> , <i>topaz-seal</i> , <i>topaz-stone</i> ; <i>topaz-coloured</i> , <i>topaz-tailed</i> , <i>topaz-throated</i> , <i>topaz-tinted</i> .”

Nature

Term	Definition
amaranth, <i>n.</i>	3. “A purple colour, being that of the foliage of <i>Amarantus</i> .”
aqua, <i>n.</i> [Abbrev. Of aquamarine.]	“[Abbrev. of aquamarine.] A light greenish blue colour.”
carnation, <i>adj.</i> <i>n.</i>	A.1.b. “Aa light rosy pink, but sometimes used for a deeper crimson colour as in the carnation flower.” B.b. “rose pink. See A.1.” C. <i>Comb.</i> , as <i>carnation-coloured</i> , <i>carnation-painted</i> adjs.”
cyclamen, <i>n.</i>	c.c “The shade of colour characteristic of the red or pink cyclamen flower.”
dahlia, <i>n.</i>	2 “Name for a particular shade of red.”
dusty, <i>adj.</i>	3. “Of colour, etc.: Having the appearance of being strewn with dust. Also <i>advb.</i> Qualifying adjs. of colour.”
fiery, <i>adj.</i>	3.a. “Having the appearance of fire; brightly glowing or flaming, of a blazing red.” 7. “ <i>attrib.</i> and <i>Comb.</i> a. adverbial as <i>fiery-bright</i> , <i>fiery-fierce</i> , <i>fiery-flaming</i> , <i>fiery-hot</i> , <i>fiery-kindled</i> , <i>fiery-liquid</i> , <i>fiery-rash</i> , <i>fiery-red</i> [...]”.
fire, <i>n.</i>	fire-colour. B.I.1.a. (sense 1) as <i>fire-chariot</i> , <i>fire-colour</i> , <i>fire-crag</i> , <i>fire-flame</i> [...]”.
flame, <i>n.</i>	5. “Something resembling a flame of fire: †a.5.a A flame-shaped ornament.” B.5.b A streak or patch of colour or the like.c. “The colour of flame, flame-red.”
fuchsia, <i>n.</i>	c. “ <i>attrib.</i> as <i>fuchsia-red</i> , <i>fuchsia-tree</i> .”

	d. "A red colour like that of the fuchsia flower, fuchsia-red."
geranium, <i>n.</i>	6. 6 <i>attrib.</i> and <i>Comb.</i> , "as <i>geranium-coloured</i> , <i>geranium-red</i> . Hence, geraniumed (ppl.a. [+ed], having the colour of scarlet geranium."
honeysuckle, <i>n.</i>	5. "The colour of the flowers of the common honeysuckle." 8. " <i>attrib.</i> and <i>Comb.</i> As honeysuckle arbour, honeysuckle colour."
hot, <i>adj.</i> , <i>n.</i>	8.b. "Of colour: intense, vivid, glowing."
icy, <i>adj.</i>	4. <i>Comb.</i> , as <i>icy-blue</i> , <i>icy-clear</i> , <i>icy-cold</i> ; <i>icy-pearled</i> (having pearls or sparkling drops of ice), <i>icy-wheeled</i> .
lavender, <i>n.</i> , <i>adj.</i>	3. "The colour of lavender-flowers, a very pale blue with a trace of red."
lilac, <i>n.</i>	2. a. "The colour of lilac blossom." b.2.b " <i>attrib.</i> , passing into <i>adj.</i> Of the colour of lilac blossom." 3. <i>attrib.</i> and <i>Comb.</i> As <i>lilac-ambush</i> , <i>lilac-blossom</i> , <i>lilac-bush</i> , <i>lilac-flower</i> , <i>lilac-shade</i> , <i>lilac-time</i> , <i>lilac-tree</i> ; also qualifying the names of colours, as <i>lilac-blue</i> , <i>lilac-grey</i> , <i>lilac-mauve</i> , <i>lilac-pink</i> , <i>lilac-purple</i> ; parasyntetic as <i>lilac-coloured</i> , <i>lilac-headed</i> , <i>lilac-tinted</i> adjs."
magnolia, <i>n.</i>	c. "The colour of magnolia blossom, usu. A shade of pale pink. Hence <i>attrib.</i> passing into <i>adj.</i> of the colour of magnolia blossom."
mahogany, <i>n.</i>	6.b. "Of the colour of polished mahogany, reddish-brown. Also <i>absol.</i> 7. <i>attrib.</i> and <i>comb.</i> : simple <i>attrib.</i> , as <i>mahogany-dust</i> , <i>mahogany-plank</i> , <i>mahogany-trade</i> , <i>mahogany-wood</i> ; <i>mahogany-brown</i> , <i>mahogany-red</i> adjs; parasyntetic, as <i>mahogany-coloured</i> , <i>mahogany-faced</i> adjs. [...]"
maroon, <i>n.</i> , <i>adj.</i>	A. <i>n.</i> A. 2. A.A.2.a. "[= F. marron, from the quasi-adj. use as in couleur marron.] A particular kind of brownish-crimson or claret colour." B. <i>adj.</i> "Of the colour described in A.2." From a large kind of sweet chestnut nature to Southern Europe; also, the tree bearing this nut.
Mars, <i>n.</i>	4. " <i>attrib.</i> and <i>Comb.</i> [...] Mars colours, as <i>Mars brown</i> , <i>Mars red</i> , <i>Mars violet</i> , <i>Mars yellow</i> , pigments prepared from earths, and coloured with iron oxide.
mauve, <i>n.</i> , <i>adj.</i>	a. <i>n.</i> "A bright but delicate purple dye obtained from coal-tar aniline; the colour of this dye."

	b. <i>adj.</i> “Of the colour of ‘mauve’. <i>Adj.</i> Also <i>Comb.</i> <i>Mauve-colour, mauve-coloured</i> <i>adjs.</i> ; also with other colours, as <i>mauve-pink, mauve-red</i> . Hence <i>mauvish, a., somewhat mauve.</i> ”
midnight, <i>n.</i>	4.b. “ <i>attrib.</i> passing into <i>adj.</i> Dark as midnight. As a designation of colour.”
orchid, <i>n.</i>	2. “A purplish colour or tint.”
peony, <i>n.</i>	2. 2.2 <i>attrib.</i> and <i>Comb</i> A.2.a. “ <i>attrib.</i> or as <i>adj.</i> Resembling a peony-flower, dark red; esp. of the cheeks, plump and rosy.” b.2.b. “ <i>Comb.</i> , as <i>peony-blush, peony-root, peony-faced, peony-flowered, peony-red, peony-pink, peony-red.</i> ”
periwinkle, <i>n.</i>	3.b. “A blue colour like that of the periwinkle flower. Also <i>attrib.</i> and as <i>adj.</i> ”
poppy, <i>n.</i>	6. “The bright scarlet colour of the common field poppy or other species.”
primrose, <i>n., adj.</i>	6. A.A.6.a. “Elliptical for <i>primrose colour</i> : A pale greenish yellow or lemon colour. “ 7. <i>attrib.</i> and <i>Comb</i> , as in the sense ‘of primrose’, <i>primrose bank, primrose bed, primrose breath, primrose bud, primrose chaplet, primrose colour, primrose drop, primrose-peep, primrose-picker, primrose season, primrose star, primrose-tide, primrose yellow [...]</i> ”
rose, <i>n., adj.</i>	III. As a designation of colour 8. “A delicate red or light crimson colour.”
rose-pink, <i>adj., n.</i>	A. <i>n.</i> 1. “A pigment of a pinkish hue, produced by colouring whiting or chalk with a decoction of Brazil-wood, etc.” 2. “A pink tint or hue like that of roses. Also <i>fig.</i> , sentimentality, sentimental writing.” B. <i>adj.</i> 1. Of a pinkish colour resembling that of the rose; <i>rosy pink, roseate.</i> ” 2. <i>fig.</i> = ROSE-COLOURED a. 3. Hence ‘rose-pink v., to colour with rose-pink.
rose-red, <i>adj., n.</i>	A. <i>Adj.</i> “Red like a rose; rose-coloured” B. <i>n.</i> “A red like that of a rose.”
rosewood, <i>n.</i>	6. “A shade or tint of the colour of rosewood.” 7. “ <i>attrib.</i> and <i>Comb.</i> , as <i>rosewood-coloured. Adj.</i> ; <i>rosewood marble, rosewood oil, rosewood piano, rosewood shelf, rosewood tree.</i> ”
rosy, <i>adj.</i>	A.1.a. “Having the crimson or pink colour of a rose; rose-coloured, rose red.”

	<p>6. “With other adjs. (or ns.) expressing colour, as <i>rosy-blue</i>, <i>rosy crimson</i>, <i>rosy-gilt</i>, <i>rosy-golden</i>, <i>rosy-mauve</i>, <i>rosy-red</i>; also <i>rosy bright</i>, <i>rosy-pale</i>.”</p> <p>7. <i>Comb.</i>, chiefly parasyntetic, as <i>rosy-billed</i>, <i>rosy-bosomed</i>, <i>rosy-cheeked</i>, <i>rosy-coloured</i>, <i>rosy-faced</i>, <i>rosy-fleeced</i>, <i>rosy-flowered</i>, <i>rosy-footed</i>, <i>rosy-lipped</i>, <i>rosy-muzzled</i>, <i>rosy petalled</i>, <i>rosy-rayed</i>, etc.; also <i>rosy-blushing</i>, <i>rosy-dancing</i>, <i>rosy-glistening</i>, <i>rosy-rising</i>, <i>rosy-torturing</i>, <i>rosy-warm</i>.”</p>
sand, <i>n.</i>	<p>1. i. “A fashion shade resembling the colour of sand.”</p> <p>9.e. “adverbial, chiefly similitive, as <i>sand-blond</i>, <i>sand-coloured</i>, <i>sand-like</i>, <i>sand-sized</i>, <i>sand-toned</i> adjs. [...]”</p>
sky, <i>n.</i>	5.a. “The colour of the sky; sky-blue.”
smokey, smoky, <i>adj, n.</i>	<p>A.6.a. “Of the colour of smoke; dark, dusky; spec. of a brownish or bluish shade of grey.”</p> <p>7. “Qualifying names of colours.”</p>
snow, <i>n.</i>	<p>II.5. “Applied to various things or substances having the colour or appearance of snow.”</p> <p>656. a.II.7.a “The pure white colour of snow; snow-white. Chiefly <i>poet</i>.”</p> <p>III. 8.c. “In the sense of ‘snow-like, white as snow’.”</p> <p>9. <i>Comb.</i> a. [...] in parasyntetic combs., as <i>snow-bearded</i>, <i>snow-blanketed</i>, <i>snow-bowered</i>, <i>snow-capped</i>, <i>snow-coloured</i> [...]”</p> <p>9.c. With adjs., chiefly in the sense ‘as or like snow’</p>
ssunset, <i>n.</i>	3.a. “ <i>attrib.</i> and <i>Comb.</i> As <i>sunset clock</i> , <i>sunset hue</i> , <i>sunset light</i> , <i>sunset mist</i> , <i>sunset ray</i> ; <i>sunset-blue</i> , <i>sunset-flushed</i> , <i>sunset-lighted</i> , <i>sunset-purpled</i> , <i>sunset-red</i> (also as <i>n.</i>)”
stone, <i>n.</i>	<p>1.d. “A fashion shade of yellowish or brownish grey; stone-colour. Also <i>attrib.</i> or as <i>adj.</i> Cf. sense 19”.</p> <p>19. [...] Also with adjs. of colour (which may also be used as ns), as <i>stone-brown</i>, <i>stone-buff</i>, <i>stone-grey</i>.”</p> <p>Stone-colour, the (usual) colour of stone, a yellowish or brownish grey.</p>
tea rose, <i>n.</i>	<p>a. “The colour of a variety (or group of varieties) of cultivated rose, derived from the species (<i>Rosa indica</i>, var. <i>odorata</i> species), having flowers of a pale yellow colour, with a delicate scent supposed to resemble that of tea. Originally, <i>tea-scented rose</i>.”</p> <p>b. “The colour of this rose. Also <i>attrib.</i>”</p>
violet, <i>adj., n.</i>	1.a. “Having the colour of violets; of a blue or bluish-purple colour. In early use only of woven fabrics.”

	<p>1.b. “Qualifying <i>colour, hue, tint</i>, etc.</p> <p>1.c. “Qualifying names of other colours, as <i>violet black, violet blue</i>, etc. In later use frequently hyphenated (cf. next), and in some cases (esp. violet-blue) also repr. the n. used attrib.”</p> <p>1.d. “Forming adj. combs., as violet-black, violet-blue, etc.”</p> <p>4.a. “A purplish blue colour resembling that of the violet; a pigment or dye of this colour. Partly a substantival use of the adj.”</p> <p>6.b. “In adj. combs., chiefly instrumental, as <i>violet-adorned, violet-crowned, violet-embroidered, violet-garlanded, violet-inwoven, violet-scented</i>; also, <i>violet-dewy, violet-hued, violet-like, violet-rippling, violet-sweet</i>.”</p>
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Food and beverages

Term	Definition
almond, <i>n.</i>	7. “The delicate pink colour of the almond blossom. 8. Also, a light shade of yellow or yellowish brown. <i>Almond black</i> , a pigment similar to peach-black. <i>Almond green</i> , a shade of greyish green. ”
apple, <i>n.</i>	B.I.2.a. simulative, as <i>apple-bright, apple-green, apple-smelling, apple-yellow</i> ; passing into <i>synthetic derivatives</i> , as <i>apple-cheeked, apple-faced, apple-leaved, apple-rotten, apple-scented, apple-shaped</i> .
apricot, <i>n.</i>	1.b <i>transf.</i> “The pinkish yellow colour of an apricot. Also <i>Comb.</i> , as <i>apricot-coloured, apricot-tinted</i> adjs.”
aubergine, <i>n.</i>	b. “A purple colour resembling that of the fruit. Also <i>attrib.</i> and as <i>adj.</i> <i>aubergine purple</i> , a shade of purple found in Oriental porcelain.”
Bordeaux, <i>n.</i>	2.2 “A shade of red produced by any of several red azo-dyes derived from beta naphthol.”
bubblegum, <i>n.</i>	1.1 “ <i>mass noun</i> The bright pink colour that is typical of bubblegum.”
Burgundy, <i>n.</i>	d.2.d. “A shade of red of the colour of Burgundy wine.”
butter, <i>n.</i>	II.4 General comb.: II.4.c simulative, as <i>butter-bright, butter-colour, butter-coloured, butter-like, butter-smooth</i> , adjs.”
candy, <i>n.</i>	2. “ <i>Comb.</i> , as <i>candy-coloured, candy-pale</i> adjs”
caramel, <i>n.</i>	d. “The colour of caramel brown. Also <i>attrib.</i> ” ()
cerise, <i>n.</i>	“[a. F. <i>cerise</i> cherry, <i>rouge-cerise</i> , cherry-red] Name of a light bright clear red, resembling that of some cherries.”

champagne, <i>n.</i>	1.c. “attrib. and Comb., as champagne-coloured adj.” 2. “A colour like that of champagne; also, a fabric of this colour. (Freq. <i>attrib.</i> or quasi- <i>adj.</i> .”)
cherry, <i>n.</i>	II.8. “ <i>General comb.simple attrib.</i> or as <i>adj.</i> Cherry-coloured, red.” a.II.9.a “ <i>attrib.similative</i> , as <i>cherry-cheek</i> , <i>cherry-colour</i> ; <i>cherry-crimson</i> , <i>cherry-rose</i> adjs.” c.II.9.c parasynthetic, as <i>cherry-cheeked</i> , <i>cherry-coloured</i> , <i>cherry-lipped</i> adjs. Also <i>cherry-like</i> adj.”
chestnut, <i>n.</i> <i>adj.</i>	1. a.B. as <i>adj.</i> 1.a “Of the colour of a chestnut; deep reddish-brown.” C.C “ <i>attrib.</i> and <i>Comb.</i> , as <i>chestnut shade</i> , <i>chestnut-colour</i> , <i>chestnut-coloured</i> [...]; chestnut-brown adj. and <i>n.</i> , (of) the deep reddish-brown colour of a chestnut [...].”
chocolate, <i>n.</i>	4.a. “Chocolate colour.” 4.b. “as <i>adj.</i> Chocolate-coloured; dark brown [...].”
cinnamon, <i>n.</i>	3.3 “ <i>attrib.</i> and as <i>adj.</i> Cinnamon-coloured.” 4. “ <i>attrib.</i> and <i>Comb.</i> , [...] with the names of colours, as <i>cinnamon-blackish</i> , <i>cinnamon-brown</i> , <i>cinnamon-red</i> , <i>cinnamon-yellow</i> ; <i>cinnamon-coloured</i> (see 3), <i>cinnamon-hued</i> adjs. [...].”
citron, <i>n.</i>	3. “The pale yellow or greenish yellow colour of the rind of a citron (or lemon); = citrine B. 1. Also as <i>adj.</i> = <i>citron-coloured</i> .”
cocoa, <i>n.</i>	3.b. “A shade of brown resembling the colour of the powder. Also <i>attrib.</i> ” 4. “ <i>attrib.</i> and <i>Comb.</i> , <i>cocoa-coloured</i> adj.”
coffee, <i>n.</i>	c.1.c. “A shade or tint of the colour of coffee (cf. 5 a below).” 5.5 a. “ <i>attrib.</i> and <i>Comb.</i> General combinations, as <i>coffee-brown</i> , <i>coffee-coloured</i> , <i>coffee-tinted</i> [...] adjs; a. Also, quasi- <i>adj.</i> with the meaning ‘coffee-coloured’, as <i>coffee</i> .”
cream, <i>n2.</i>	6.a. “ <i>simple attrib.</i> or <i>adj.</i> Cream-coloured, yellowish white.” b.6.b. “ <i>ellipt.</i> Cream colour; also, a cream-coloured horse, rabbit, or the like.”
damson, <i>n.</i>	4. a.4.a “ <i>attrib.</i> or <i>adj.</i> Of the colour of the damson. Also, <i>damson brown</i> .”
eggplant, <i>n.</i>	1.1. <i>mass noun</i> “A dark purple colour like the skin of an aubergine.”
framboise, <i>n.</i> , <i>adj.</i>	B. <i>adj.</i> “Of raspberry colour. Also <i>absol.</i> ”
ginger, <i>n.</i> , <i>adj.</i>	4.A.4. “ <i>dial.</i> And <i>slang.</i> A.A.4.a A light sandy colour, resembling that of ginger.”

	6. “ <i>attrib.</i> and <i>Comb.</i> , a. simple attributive, as <i>ginger-biscuit</i> , <i>ginger-colour</i> , <i>ginger-cookie</i> , <i>ginger-jar</i> , <i>ginger-root</i> , <i>ginger-sauce</i> , <i>ginger-tea</i> ; [...] c. parasyntetic an similative, as <i>ginger-coloured</i> , <i>ginger-faced</i> , <i>ginger-hackled</i> , <i>ginger-haired</i> , <i>ginger-red</i> , adjs.”
grape, <i>n.</i>	8.d. “parasyntetic, c as <i>grape-hued</i> , <i>grape-seeded</i> , <i>grape-shaped</i> , <i>grape-sized</i> adjs; 8.e. “similative, as <i>grape-green</i> , <i>grape-like</i> adjs.” 8.e similative, as <i>grape-green</i>
honey, <i>n., adj.</i>	b.A.4.b. “A colour resembling that of honey. Also <i>attrib.</i> and <i>Comb.</i> (see sense 6 c). c.A.6.c “parasyntetic, as <i>honey-coloured</i> [...]”
lime, <i>n</i> ² .	1.c. <i>ellipt.</i> fFor <i>lime-green n.</i> and <i>adj.</i> ” .2. “ <i>attrib.</i> and <i>Comb.</i> , as <i>lime-green n.</i> and <i>adj.</i> [...]”
maple, <i>n.</i>	2.b. “The colour of maple.”
mint, <i>n2.</i>	3.3. “ <i>attrib.</i> and <i>Comb.</i> : <i>mint-green adj.</i> ”
mocha, <i>n.</i>	1.c. “A shade or tint of the colour of mocha coffee; a dark brown colour. Also <i>mocha brown.</i> ”
mulberry, <i>n., adj.</i>	3. “The colour of a mulberry. Also as <i>adj.</i> = mulberry-coloured.”
olive, <i>n., adj.</i>	9. a.A.9.a “= Olive colour: see B.” b.A.9.b. “A woman or girl of olive complexion.” B. “ <i>adj.</i> a. Of the colour of unripe fruit of the olive, a dull somewhat yellowish green. b. Also, applied to a yellowish brown of brownish yellow, in the complexion of persons and races. c. Also, of the colour of the foliage of the olive, a dull ashy green with silvery sheen.”
paprika, <i>n.</i>	3.3 “The orange-red colour of paprika. Also <i>attrib.</i> ”
peach, <i>n.</i>	5. “= <i>peach-colour</i> : see 6; also <i>attrib.</i> or as <i>adj.</i> ” 6. “ <i>attrib.</i> and <i>Comb.</i> , as <i>peach-bud</i> , <i>peach-down</i> , <i>peach-flavour</i> , <i>peach-flower</i> , <i>peach-graft</i> , <i>peach-kernel</i> , <i>peach-orchard</i> , <i>peach-stone</i> ; <i>peach-fed</i> , <i>peach-like</i> adjs.; also with names of colours: designating that shade of the colour which is shown by the peach, as <i>peach-beige</i> , <i>peach-green</i> , <i>peach-pink</i> , <i>peach-red</i> [...]”
peachy, <i>adj.</i>	1. “Of the nature or appearance of a peach, esp. in colour or texture; chiefly of the cheeks: Round, soft, and having a delicate pink flush like a peach; also <i>transf.</i> of a person: Having ‘peachy’ complexion.”

pepper, <i>n.</i>	7. “ <i>attrib.</i> and <i>Comb.</i> , as <i>pepper-berry</i> , <i>pepper-field</i> , <i>pepper-plantation</i> , <i>pepper-seed</i> , <i>pepper-vend</i> ; <i>pepper-coloured</i> , <i>pepper-proof</i> adjs. [...]”.
persimmon, <i>n.</i>	4. U.S. a. “The colour of persimmon fruit, yellow to red-orange.” b.4.b “The colour of persimmon wood, reddish brown. Also <i>attrib.</i> and <i>Comb.</i> ”
pistachio, <i>n.</i>	2. “A green colour resembling that of the kernel of the pistachio nut. (Also pistachio green: see 3.) Also <i>attrib.</i> or as <i>adj.</i> : Of this colour.” 3. “ <i>attrib.</i> and <i>Comb.</i> , as pistachio candy, pistachio cream, pistachio green (<i>n.</i> and <i>adj.</i>) [...]”.
plum, <i>n.</i>	6. “= <i>plum-colour.</i> ” 7. “ <i>attrib.</i> and <i>Comb.</i> , d. plum-coloured, a shade of purple; so plum-coloured <i>adj.</i> ” 7.e. “passing into <i>adj.</i> = <i>plum-coloured adj.</i> ”
pomegranate, <i>n.</i>	d.1.d “A colour resembling that of the pomegranate. Usu. <i>attrib.</i> or as <i>adj.</i> ” 5. “ <i>attrib.</i> and <i>Comb.</i> , as <i>pomegranate apple</i> , <i>pomegranate bark</i> , <i>pomegranate colour</i> (hence <i>pomegranate-coloured adj.</i>), <i>pomegranate kernel</i> , <i>pomegranate root</i> ; <i>pomegranate-like</i> , <i>pomegranate-red</i> adjs. [...]”
raspberry, <i>n.</i>	5. 5 “The colour of a raspberry, varying from pink to scarlet. Also <i>attrib.</i> or as <i>adj.</i> ” 6. “ <i>attrib.</i> and <i>Comb.</i> , raspberry red, the colour of the raspberry.”
rhubarb, <i>n.</i>	5.b. “passing into <i>adj.</i> of the colour of medicinal rhubarb, yellowish-brown; also <i>rhubarb-colour</i> , <i>rhubarb-coloured</i> adjs.”
spice, <i>n.</i>	<i>mass Noun</i> 2. “A russet or ginger colour.”
strawberry, <i>n.</i>	656. “Short for <i>strawberry colour</i> , <i>strawberry red</i> , etc.” II. 7. “ <i>attrib.</i> passing into <i>adj.</i> Resembling a strawberry in colour. Also, strawberry pink, red, roan, crushed strawberry, etc.” II.8.c. Parasynthetic and similitive, as <i>strawberry-breasted</i> , <i>strawberry-coloured</i> , <i>strawberry-like</i> .”
tangerine, <i>n.</i> , <i>adj.</i>	b.B.2.b. “A deep orange colour; also <i>attrib.</i> and <i>Comb.</i> , as <i>tangerine-coloured adj.</i> ”
tea, <i>n.</i>	9.9.b. <i>attrib.</i> and <i>Comb.</i> A.9.a <i>attrib.</i> Of, pertaining or relating to, dealing or connected with tea as <i>ns.</i> And <i>adjs.</i> instrumental and parasynthetic as <i>tea-bathed</i> , <i>tea-coated</i> , <i>tea-coloured</i> [...], also similitive, as <i>tea-brown adj.</i> ”
toffee, <i>n.</i> , <i>adj.</i>	4.A.4. “A medium shade of brown. Cf. sense B below.” 5.A.5. “ <i>toffee-coloured</i> , <i>toffee-like</i> adjs.” B.B “ <i>adj.</i> Toffee-coloured; medium brown. Cf. sense A. 4 above.”

walnut, <i>n.</i>	Add: [3.] c.3.c. “The colour of walnut-wood, variously a yellowish to a dark shade of brown; also, a wood stain imparting this colour. Also used of the colour imparted to skin by walnut juice.”
wine, <i>n.</i>	I With reference to the colour of wine, as wine colour <i>n.</i> , and predicatively as <i>adj.</i> , wine tint; wine-black, wine-bright, wine-coloured, wine-red <i>adjs.</i> , wine-yellow (after G. weingelb) <i>adj.</i> , also as <i>n.</i> ; wine-tint <i>vb.</i> 7. Passing into <i>adj.</i> A dark red colour. 8.c. “With reference to the colour of wine, as <i>wine colour n.</i> , and predicatively as <i>adj.</i> , <i>wine tint</i> ; <i>wine-black</i> , <i>wine-bright</i> , <i>wine-coloured</i> , <i>wine-red adjs.</i> , <i>wine-yellow</i> (after G. weingelb) <i>adj.</i> , also as <i>n.</i> ; <i>wine-tint vb.</i>

Animals

Term	Definition
blush, <i>n.</i> , <i>adj.</i>	A.5. <i>transf.</i> A rosy colour or glow, as that of the dawn; in a wider sense, a flush of light or of colour.” B. <i>adj.</i> (or the <i>n.</i> used <i>attrib.</i>) Of the colour of a blush.” C. Comb., as <i>blush-pink</i> , <i>blush-white</i> ; <i>blush-coloured</i> , <i>blush-compelling</i> , <i>blush-making</i> , <i>blush-tinted adjs.</i> ; blush-rose, a variety of a very delicate pink; also <i>attrib.</i> or as <i>adj.</i> ”
buff, <i>n.</i> , <i>adj.</i>	III. The colour, and things so colours. [BUFF, a., and used as <i>n.</i>] 5.a. “Buff colour; a dull light yellow.”
coral, <i>n.</i>	b.7.b. “Coral-like, of the colour of red coral.” 8.c. “similative, as coral-red.”
fawn, <i>n.</i>	3.3. “Short for fawn-colour (see 4).” 4. “ <i>attrib.</i> and <i>Comb.</i> , as <i>fawn-skin</i> ; also <i>fawn-brown</i> , <i>fawn-eyed</i> , <i>fawn-like</i> , <i>fawn-pink adjs.</i> ; <i>fawn-colour</i> , a light yellowish brown (hence <i>fawn coloured adj.</i>)”
flamingo, <i>n.</i>	b.1.b. “The deep pink colour of the flamingo.”
nude, <i>adj.</i>	A.4. “As a colour, esp. of stockings, flesh-coloured.”
oxblood, <i>n.</i>	“The blood of the ox; a colour resembling this; also used <i>attrib.</i> or as <i>adj.</i> , <i>spec.</i> of a colour of opals, of porcelain, and of leather.”
salmon, <i>n.</i> , <i>adj.</i>	A.3. “Short for <i>salmon colour</i> (see 4 c).” A.4.c. “Special combinations: salmon-colour” B.B <i>adj.</i> [The <i>n.</i> used <i>attrib.</i> : cf. A. 3.] Of the colour of the flesh of salmon; a kind of orange-pink. Also <i>Comb.</i> , as <i>salmon-pink</i> , <i>salmon-red</i> , <i>salmon-rose</i> .”

tan, <i>n., adj.</i>	<p>II.3.a. “The brown colour of tan; tawny.”</p> <p>II.3.b. “<i>esp.</i> The bronzed tint imparted to the skin by exposure to the sun or the weather.”</p> <p>4. <i>pl.</i> [<i>ellipt.</i> Use of the adj. Articles of dress, etc., of a tan colour; <i>esp.</i> tan shoes or boots.”</p> <p>B. <i>adj.</i> “Of the colour of tan or of tanned leather; of a yellowish or reddish brown; tawny; bronzed, sunburnt. Also <i>euphem.</i> (<i>rare</i>), black, negro.”</p> <p>C. <i>attrib.</i> and <i>Comb.</i></p> <p>1. “From the <i>n.</i> (in senses 1a,1b), as tan-colour [...]”</p> <p>2. <i>adjs.</i> “from A.3. or B., chiefly parasynthetic, as <i>tan-coloured, tan-faced, tan-sailed, tan-skinned, tan-tinted.</i>”</p>
taupe, <i>n.</i>	<p>“A brownish shade of grey resembling the colour of moleskin. Also <i>Comb.</i>, as <i>taupe-coloured adj.</i>”</p>

Dyes and pigments

Term	Definition
crimson, <i>n., adj.</i>	<p>A.A <i>adj</i> 1.A.1 “The name of a colour: of a deep red somewhat inclining towards purple; of the colour of an alkaline infusion of cochineal.</p> <p>Historically, the colour obtained from the Kermes or Scarlet Grain insect, at first chiefly used in dyeing fine cloth and velvet (F. velours cramoisi), in connexion with which this shade of red was first distinguished in English.”</p> <p>B. <i>n.</i> (The <i>adj.</i> used absolutely.)</p> <p>1. The colour or pigment.</p> <p>C. <i>Comb.</i> as <i>crimson-barred, crimson-coloured, crimson-dyed, crimson-scarfed, crimson-tipped, crimson-warm adjs.</i>; also with colours, expressing blended shades, as <i>crimson-carmine, crimson-kale, crimson-purple, crimson-violet, etc.</i></p>
magenta, <i>n.</i>	<p>“The name of a town in Northern Italy where, in 1859, the Austrians were defeated by the French and Sardinians. Used for the name of a brilliant crimson aniline dye, discovered shortly after the date of the battle.”</p> <p>b. <i>attrib.</i> passing into <i>adj.</i></p> <p>c. Qualifying other designation of colour</p>
scarlet, <i>n., adj.</i>	<p>A.2.a. “A brilliant vivid red colour, inclining to orange.”</p> <p>A.2.b. “A pigment or dye of this colour. In recent use also spec. any one of a certain group of coal-tar colouring matters used in scarlet pigments and dyes.”</p>

	<p>B. <i>adj.</i> (Originally the n. used attrib.)</p> <p>1.a. Having, or pertaining to, the colour scarlet (see A.2.)</p> <p>3. General combinations: a. parasyntetic, as <i>scarlet-barred</i>, <i>scarlet-blossomed</i>, <i>scarlet-breasted</i>, <i>scarlet-circled</i>, <i>scarlet-coated</i>, <i>scarlet-coloured</i> [...] <i>adjs.</i>”</p> <p>3.b. qualifying the name of a colour, as <i>scarlet-crimson</i>, <i>scarlet-red</i>, <i>scarlet-vermilion</i>.</p>
sepia, <i>n.</i>	<p>2.a. “A pigment of a rich brown colour (used in monochrome water-colour painting) prepared from the inky secretion of the cuttle-fish; the colour of this pigment. Also called <i>Roman sepia</i>.”</p> <p>4. <i>attrib.</i> or as <i>adj.</i> a. = Of the colour of sepia; drawn in sepia. Also Comb., as <i>sepia-coloured</i>, <i>sepia-eyed</i>, <i>sepia-like</i>, <i>sepia-tinted</i> <i>adjs.</i> [...]”</p>
Siena, <i>n.</i>	<p>1. (Usu. written <i>Sienna</i>.) a. “A ferruginous earth used as a pigment in oil and water-colour painting (called <i>burnt sienna</i> when it has been exposed to a red heat). b. “The colour of this pigment, a rich reddish brown. Also <i>attrib.</i> or <i>Comb.</i>, as <i>sienna-brown</i>, <i>sienna-red</i>.”</p>
vermilion, <i>n., adj.</i>	<p>A.2. “The colour of this pigment; a bright red or scarlet.”</p> <p>6.a. <i>Comb.</i>, as <i>vermilion-dyed</i>, <i>vermilion-like</i> <i>adjs.</i>”</p> <p>6.b. <i>attrib.</i> with <i>colour</i>, etc. (passing into next); hence in combs., as <i>vermilion-coloured</i>.”</p> <p>B. <i>adj.</i> “Having the colour of vermilion; of a bright red or scarlet colour.”</p> <p>c. “With names of colours, as <i>vermilion-crimson</i>, <i>vermilion-red</i>, <i>vermilion-scarlet</i>, <i>vermilion-tawny</i>, etc. The colour of the cinnabar pigment, also called red crystalline mercuric sulphide; a bright red or scarlet</p>

Objects

Term	Definition
ash, <i>n</i> ² .	<p>6.b. “Ash-colour.”</p> <p>8. <i>Comb.</i> a. “In a similitive relation, as <i>ash-brown</i>, <i>ash-grey</i>, <i>ash-looking</i>, <i>ash-white</i>; passing into parasyntetic compounds, as <i>ash-bellied</i>, having a belly the colour of ashes; <i>ash-colour</i> (used attrib.), <i>ash-coloured</i>, of the colour of ashes, whitish- or brownish-grey. Also, in instrumental relation, <i>ash-smearred</i>.”</p>
beige, <i>n., adj.</i>	<p>A.2. “A shade of colour like that of undyed and unbleached wool; yellowish-grey. Also <i>beige colour</i>, whence <i>beige-coloured</i> <i>adj.</i>”</p> <p>B. <i>adj.</i> “Of wool or woollen and other fabrics, etc.: of a natural yellowish grey colour.”</p>

brick, <i>n.</i>	1.c. The colour of brick; brick-red.” 9. General comb.: a.II.9.a <i>attrib.</i> , as <i>brick-colour</i> 9.c. instrumental or parasynthetic, forming adjs, as <i>brick-bound, brick-built, brick-coloured [...]</i> ”
cardinal, <i>adj.</i>	III.8. “Of the colour of a cardi’al’s cassock; deep scarlet.”
indigo, <i>n.</i>	A.3. “The colour yielded by indigo, reckoned by Newton as one of the seven prismatic or primary colours, lying in the spectrum between blue and violet, and now often called <i>blue-violet</i> or <i>violet-blue</i> .” B.B <i>adj.</i> (<i>attrib.</i> use of A. 3.) Of a deep violet-blue colour. Also in comb. to express blended shades, as <i>indigo-black</i> .” C. <i>attrib.</i> and <i>Comb.</i> 1. Simple <i>attrib.</i> and general <i>Comb.</i> , as <i>indigo-dyed [...]</i> adjs.”
navy, <i>n.</i>	5.5 <i>ellipt.</i> a.5.a = <i>navy blue</i> . Also <i>attrib.</i> ”
rouge, <i>adj.</i> <i>n.</i>	B.1.a. A fine red powder prepared from safflower, and used as cosmetic to give an artificial colour to the cheeks or lips. B.1.c. <i>attrib</i> and <i>Comb.</i> , as <i>rouge compact, rouge-pot; rouge-maker, rouge-making, rouge-like adj.</i> ” 3.B.3 = red n. ¹ 6 b.
royal, <i>adj.</i> , <i>n.</i> ,	A.II.15.c “With names of colours, as <i>royal blue, royal green, royal purple, royal red</i> .” B.8. “Short for <i>royal blue</i> .”
russet, <i>n.</i> , <i>adj.</i>	2.A.2 “A reddish-brown colour; a shade of this.” B. <i>adj.</i> 1.a. Of reddish-brown colour. In the 15 th and 16 th cent. Usually of cloth.” 1.d. Qualifying adjs. and ns. Denoting colour.” 1.e. <i>Comb.</i> , as <i>russet-backed, russet-bearded, russet-clad, russet-coloured [...]</i> ” 5. Of boots or shoes: Made of leather which has not been blackened; tan, brown. A reddish-brown colour; a shade of garments of such cloth (coarse homespun woollen cloth of a reddish-brown, grey or neutral colour.
terracotta, <i>n.</i>	2.2 “The colour of this pottery, a brownish red of various shades.” 3. <i>attrib.</i> and <i>Comb.</i> c. Of the colour of terra-cotta, as <i>terra-cotta feather, terra-cotta paper, terra-cotta velvet; also terra-cotta tinted adj.</i> ”

APPENDIX VIII

Colour related vocabulary listed in the OED and LEXICO powered by Oxford

Brightness	Definition
brilliance, <i>n.</i>	1. "Intense or sparkling brightness or radiance, lustre, splendour."
brilliant, <i>adj.</i>	1.a. "Brightly shining, glittering, sparkling, lustrous."
bright, <i>adj.</i>	4.a. "Of vivid or brilliant colour: used also with names of colour, as <i>bright red</i> ."
sparkling, <i>adj.</i>	1. "That emits sparks or sparkles. Also <i>fig.</i> and in <i>fig.</i> context."
kaleidoscopic <i>adj.</i>	"Of or belonging to the kaleidoscope; exhibiting brightly coloured or continually varying figures like those seen in the kaleidoscope. a. With reference to (changing) colours."
Prismatic, <i>adj.</i>	2. "Of or pertaining to the optical prism; formed, effected, separated, or distributed by or as by a transparent prism; hence, of varied colours, bright-coloured, brilliant. Also <i>fig.</i> <i>prismatic colours</i> , the seven colours into which a ray of white light is separated by a prism."
radiant, <i>adj.</i>	A.1.a. "Sending out rays of light; shining brightly."
shimmering, <i>ppl., adj.</i>	"That shimmers"
shiny, <i>adj.</i>	A. a. "Full of light or brightness; luminous; having a bright or glistening surface."
lustrous, <i>adj.</i>	"Having lustre, sheen, or gloss"
iridescence, <i>n.</i>	"The quality of being iridescent; the intermingling and interchange of brilliant colours as in the rainbow, soap-bubbles, and mother-of-pearl; a play of glittering and changing colours."
iridescent, <i>adj.</i>	"Displaying colours like those of the rainbow, or those reflected from soap-bubbles and the like; glittering or flashing with colours which change according to the position from which they are viewed."
luminescence, <i>n.</i>	1. "Luminescent condition or quality." 2. "Light, or glow, emitted by a luminescent (cool) object or surface."
luminosity, <i>n.</i>	1.a. "The quality or condition of being luminous."
neon, <i>n., adj.</i>	3.c. Passing into <i>adj.</i> Resembling a neon light in colour or brilliance; hence, bright, gaudy, glowing."

shimmery, <i>adj.</i>	“Giving out a shimmering light.”
glittering, <i>adj.</i>	1. That glitters. <i>lit.</i> and <i>fig.</i>
pearly, <i>adj.</i>	A.1.b. Like pearl in appearance or lustre.

Temperature	Definition
cold, <i>adj.</i>	III.16. “Cold occurs prefixed to another adj. to indicate the combination of the two qualities. (But Shakespeare’s cold-pale perhaps meant pale with cold (n.); later examples may be imitations.)”
cool, <i>adj.</i>	c. Of colours: Betwe’n ‘w’rm’ a’d ‘c’ld’; containing low-toned red or yellow; a’, ‘cool gr’en’.
warm, <i>adj.</i>	15. a. “Of colour: Suggestive of warmth; said esp. of rich red or yellow, and tints mingled with these. 15. b. “qualifying an adjective of colour.”
burnt, <i>adj.</i>	8. Burnt (colour), a deep shade of yellowish brown; so <i>burnt-coloured</i> adj. b. Of a colour or shade of colour; having the appearance of darkening by scorching.

Saturation	Definition
bold, <i>adj.</i>	7. fig. Showing daring, vigour, or licence of conception or expression; vigorous, striking.
hot, <i>adj.</i>	8.b. “Of a colour: intense, vivid, glowing.”
intense, <i>adj.</i>	1. “Of a quality or condition: Raised to or existing in a strained or very high degree; very strong or acute; violent, vehement, extreme, excessive; of colour, very deep; of a feeling, ardent (cf. also 3).” 3. “Of personal, esp. mental, action, etc.: Strained or strenuously directed to some end; intent, eager, earnest, ardent. (Often not “distinguished from 1.)
vivid, <i>adj.</i>	3. a. “Of colour, light, etc.: Brilliant, fresh, lively, bright.”
shocking, <i>adj.</i>	3.d. <i>shocking pink</i> : a vivid, garish shade of pink.”
rich, <i>adj.</i>	6.b. Of colour: Strong, deep, warm.

Lightness	Definition
baby, <i>n.</i>	B. 2. Special combinations: baby-blue (orig. U.S.), a light shade of blue.
dark, <i>adj.</i>	3. a. Of the ordinary colour of an object: Approaching black in hue.

<p>deep, <i>adj.</i>, <i>adv.</i></p>	<p>13.a. Of colour (or coloured objects): Intense from the quantity of colour through or on which one looks; highly chromatic. The opposite of <i>faint, thin</i>.</p> <p>13.b. Qualifying names of colours. Orig, with ns. of colour, 's 'a deep blue' (F. un bleu foncé); when the colour word is used as an <i>adj.</i>, <i>deep</i> becomes functionally an <i>adv.</i>, and is sometimes hyphenated: cf. DEEP <i>adv.</i> 2, 3 b.</p> <p><i>Adv.</i></p> <p>2. fig. Deeply (in various figurative senses); profoundly, intensely, earnestly, heavily, etc.</p> <p>As qualifying an <i>adj.</i> (cf. quots. 1600, 1602) <i>deep</i> is obs. (exc. with words of colour, 's 'deep-red st'in', where <i>deep</i> is historically an <i>adj.</i>: see DEEP a. 13 b); qualifying a verb, it is generally superseded in prose use by <i>deeply</i>, although still used in particular cases; cf. quots. 1810-75.</p> <p>3.b. <i>deep</i> was also formerly used with adjectives (see 2), and these were (or are by editors) sometimes hyphenated (to make the grammatical construction clear), as <i>deep-naked, deep-sore, deep-sweet</i>: cf. <i>deep contemplative</i> in 2. So still sometimes with <i>adjs.</i> of colour, as 'deep blue sea', 'deep-green grass': see DEEP a. 13 b.</p>
<p>dull, <i>adj.</i></p>	<p>7.a. Of or in reference to physical qualities, as colour or luminosity, sound taste: Not clear, bright, vivid, or intense; obscure, dim; indistinct, muffled; flat, insipid.”</p> <p>8. Comb., as <i>dull-disposed, dull-looking, dull-making, dull smelling adjs.</i>; parasynthetic, as <i>dull-brained, dull-browed, dull-coloured, [...]</i> <i>adjs.</i>”</p>
<p>light, <i>adj.</i>².</p>	<p>2.a. Pale in hue. Also = <i>light-coloured</i></p> <p>2. b. Prefixed, as a qualification, to other adjectives of colour. (Usually hyphenated with the <i>adj.</i> when the latter is used attributively.) <i>light red</i>, (a) pale red; (b) a pale red or reddish orange pigment produced from iron oxides.</p> <p>3. Comb.: parasynthetic, as <i>light-coloured, light-complexioned, light-haired, light-leaved, light-veined, light-waved adjs.</i></p>
<p>muted, <i>adj.</i>².</p>	<p>Rendered mute, silent; muffled. spec. Of music or musical instruments: Having the sound muffled. Also in extended use; spec. of colour = SUBDUED <i>ppl.</i> a. 2.</p>
<p>soft, <i>adj.</i></p>	<p>I.1.c. “Pleasing to the eye; free from ruggedness or asperity. Also of colour, or with reference to this: Not crude or glaring; quiet, subdued.”</p>
<p>subdued, <i>ppl.</i> a.</p>	<p>2. Reduced in intensity, strength, force o vividness; moderated; toned down.</p>

pastel, n., adj.	3.b. <i>attrib.</i> (passing into <i>adj.</i>). Applied to articles of a pastel shade or colour.
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Transparency	Definition
clear, <i>adj.</i>	3.a. Allowing light to pass through, transparent.” 3.b. “Of coloured liquids, etc; Traslucet, pellucid, free from sediment, not turbid or opaque.!
transparent, <i>adj.</i>	1.a. Having the property of transmitting light, so as to render bodies lying beyond completely visible; that can be seen through; diaphanous.”
translucency, <i>n.</i>	“The quality or condition of being translucent; partial transparency: see quot.1842. Also <i>fig.</i> ”
transparency, <i>n.</i>	1.a. The quality or condition of being transparent; perviousness to light; diaphaneite, pellucity
translucent, <i>adj.</i>	2. Through which light passes: = TRANSPARENT b. Now, more distinctively: allowing the passage of light, yet diffusing it so as not to render bodies lying beyond clearly visible; semi-transparent.”
sheer, <i>adj.</i>	6.a. Of textile fabrics, etc.: Thin, fine, diaphanous”

Hue	Description
neutral, <i>adj.</i>	3.c. “Having no decided colour; of a bluish or greyish appearance; esp. <i>neutral colour</i> or <i>tint</i> (see also quot. 1911). Also <i>neutral orange</i> (see quotes. 1934 and 1969)”
medium, <i>adj.</i>	A.1.a. “A middle quality, degree, or condition.”
mid, <i>adj.</i>	2.b. <i>spec.</i> (b) “Of a colour: occupying a middle position in a range of shades.”
toned, <i>ppl.</i> <i>adj.</i>	2.a. “Slightly or finely coloured or shades; tinted.” II. <i>adj.</i> In combination: Having a tone (in various senses) of a specified kind or quality: e.g. deep-toned, fine-toned, high-toned, low-toned. See also the adjs.”
dirty, <i>adj.</i>	5.a. Of colour: Tinged with what destroys purity or clearness; inclining to black, brown, or dark grey. b. Prefixed, as a qualification, to adjectives of colour. (Usually hyphenated with the <i>adj.</i> when the latter is used attributively.)

Prototypicality	Description
True, <i>adj.</i>	4. a. "Agreeing with a standard, pattern, or rule; exact, accurate, precise; correct, right." 4. b. "In more general sense: Of the right kind, such as it should be, proper. (Cf. 5.)" 5. a. "Real, genuine; rightly answering to the description; properly so called; not counterfeit, spurious, or imaginary; also, conforming or approaching to the ideal character of such."
classic, <i>adj.</i>	1. "Of the first class, of the highest rank or importance; approved as a model; standard, leading."
perfect, <i>adj.</i>	B.5. Completely corresponding to a definition, pattern, or description c. "Fully answering to what the name implies." d. "Entire, unqualified; pure, unmixed, unalloyed."

DBCT: derived BCT found in the sample

Term	Definition by OED	Date
reddish, <i>adj.</i>	1.a. Somewhat red, red-tinted	1398
	2. <i>Comb.</i> a. Qualifying adjs. and ns. of colour; esp. <i>reddish-blue</i> , <i>reddish-brown</i> , <i>reddish-purple</i> , <i>reddish-violet</i> , <i>reddish-yellow</i> . 2.b. Parasyntetic, as <i>reddish-bellied</i> , <i>reddish-coloured</i> , <i>reddish-haired</i> , <i>reddish headed</i> , and similitive, as <i>reddish-looking</i> .	1629
pinky, <i>adj.</i>	Tinged with or inclining to pink.	1776-
	a. Qualifying other adjs. or ns. of colour.	96
	c. <i>Comb.</i> , as <i>pinky-coloured</i> adj. Also <i>pinky-faded</i> adj.	1817
orangey, <i>adj.</i>	Also orangy	1778
	a. Resembling an orange in colour, taste, etc. Also, covered in orange; suggestive of oranges. b. <i>Comb.</i> , as <i>orangey-blue</i> , <i>orangey-brown</i> , <i>orangey-buff</i> , <i>orangey-red</i> , <i>orangey-yellow</i> adjs.	1977
brownish, <i>adj.</i>	1. Somewhat brown. 2. <i>Comb.</i> , as <i>brownish-coloured</i> ; also with other colours, as <i>brownish-black</i> , <i>brownish -grey</i> , <i>brownish -red</i> , etc.	

APPENDIX IX

MCTs

Colour name	Code	Nominal domain	OED
<i>Seashell</i>	NYX_BL_2	animals	no
<i>411 Coral</i>	KIKO_SML_11	animals	yes
<i>503 Coral</i>	KIKO_JS_3	animals	yes
<i>N°1 - Nude</i>	CHA_LRDCJLLC_1	animals	yes
<i>204 Coral</i>	DIOR_DALGTTM_2	animals	yes
<i>Coral No.257</i>	BUR_BKS_13	animals	yes
<i>Nude No.221</i>	BUR_BKS_4	animals	yes
<i>Nude No.505</i>	BUR_BFK_3	animals	yes
<i>Nude</i>	NYX_MLI_1	animals	yes
<i>210 Coral</i>	KIKO_GDSL_10	animals	yes
<i>330 Coral - New</i>	KIKO_VPML_30	animals	yes
<i>Nude No.407</i>	BUR_LV_6	animals	yes
<i>Fawn No. 05</i>	BUR_LLV_2	animals	yes
<i>Nude 21</i>	BUR_BK_5	animals	yes
<i>Blush 77</i>	BUR_BK_19	animals	yes
<i>118 Salmon</i>	KIKO_GECL_18	animals	yes
<i>116 Coral</i>	KIKO_GECL_16	animals	yes
<i>363 Nude</i>	DIOR_DAUG_5	animals	yes
<i>05 Blush</i>	MIL_KIFNLP_5	animals	yes
<i>Sepia 85</i>	BUR_BK_21	dyes and pigments	yes
<i>004 Coral</i>	DIOR_DALM_2	dyes and pigments	yes
<i>Vermilion</i>	OF_LLLL_57	dyes and pigments	yes
<i>11 Magenta</i>	KIKO_US_11	dyes and pigments	yes
<i>423 Magenta</i>	KIKO_SML_23	dyes and pigments	yes
<i>07 Magenta</i>	KIKO_ICMLLC_7	dyes and pigments	yes
<i>Vermillion No.81</i>	BUR_BKG_8	dyes and pigments	yes
<i>Magenta No. 33</i>	BUR_LLV_8	dyes and pigments	yes
<i>107 Magenta</i>	KIKO_CL_7	dyes and pigments	yes
<i>23 Magenta</i>	KIKO_3DHL_23	dyes and pigments	yes
<i>126 Magenta</i>	KIKO_GECL_26	dyes and pigments	yes
<i>132 Crimson - New</i>	KIKO_GECL_32	dyes and pigments	yes
<i>512 Magenta</i>	KIKO_JS_12	dyes and pigments	yes
<i>Magenta No. 52</i>	BUR_LVC_6	dyes and pigments	yes
<i>Oxblood No.549</i>	BUR_BFK_14	dyes and pigments	yes
<i>Oxblood No.293</i>	BUR_BKS_18	dyes and pigments	yes
<i>Oxblood No.101</i>	BUR_BKG_13	dyes and pigments	yes
<i>Oxblood No. 94</i>	BUR_LVC_12	dyes and pigments	yes
<i>Oxblood No.437</i>	BUR_LV_23	dyes and pigments	yes
<i>Oxblood No. 53</i>	BUR_LLV_13	dyes and pigments	yes
<i>546 Bubble Gum</i>	DIOR_DRLG_1	food and beverages	no
<i>Root Beer Float</i>	NYX_BL_16	food and beverages	no
<i>Strawberry Daiquiri</i>	NYX_MLI_22	food and beverages	no

<i>Watermelon Taffy</i>	NYX_CSGLC_2	food and beverages	no
<i>88 Raisin Berry</i>	MIL_CSL_44	food and beverages	no
<i>Peach Delight 57</i>	BUR_BK_14	food and beverages	no
<i>322 Candy Cane</i>	DIOR_DRLG_2	food and beverages	no
<i>Cherry Mocha</i>	OF_LGS_5	food and beverages	no
<i>010 Salted Caramel</i>	CAT_PPLL_1	food and beverages	no
<i>Sour Cherry</i>	BB_TAB_31	food and beverages	no
<i>Molten Chocolate</i>	BB_CCSLC_7	food and beverages	no
<i>Salted Caramel</i>	BB_FPLG_3	food and beverages	no
<i>Crème Caramel</i>	BB_TM_10	food and beverages	no
<i>11 Fruit Punch</i>	MIL_CSL_9	food and beverages	no
<i>38 Double Espresso</i>	MIL_CSL_26	food and beverages	no
<i>48 Tuscan Toast</i>	MIL_CSL_31	food and beverages	no
<i>Cotton Candy</i>	BB_TAB_6	food and beverages	no
<i>Pickled Ginger</i>	BB_TAB_24	food and beverages	no
<i>Vanilla Latte</i>	BB_FPLG_2	food and beverages	no
<i>French Press</i>	BB_FPLG_4	food and beverages	no
<i>Flat White</i>	BB_FPLG_5	food and beverages	no
<i>Dreamsicle</i>	TF_JF_4	food and beverages	no
<i>Fruit Punch</i>	TF_JF_8	food and beverages	no
<i>Marshmallow Bunny</i>	TF_LC_3	food and beverages	no
<i>Double Bubble</i>	TF_LC_7	food and beverages	no
<i>Bloody Mary</i>	NYX_MLI_18	food and beverages	no
<i>127 Black Currant</i>	KIKO_GECL_27	food and beverages	no
<i>Boysenberry No.289</i>	BUR_BKS_17	food and beverages	no
<i>Dragonfruit</i>	BB_TAB_7	food and beverages	no
<i>Irish Coffee</i>	NYX_JLP_2	food and beverages	no
<i>Cold Brew</i>	NYX_SML_7	food and beverages	no
<i>Cherry Cola</i>	NYX_SCGL_12	food and beverages	no
<i>Cold Brew</i>	NYX_SCGL_5	food and beverages	no
<i>Rosehip No.537</i>	BUR_BFK_11	food and beverages	no
<i>Merlot</i>	NYX_MLI_16	food and beverages	no
<i>Key Lime</i>	NYX_MLII_3	food and beverages	no
<i>Chambord</i>	NYX_MLII_12	food and beverages	no
<i>Mocha</i>	OF_LLLL_58	food and beverages	no
<i>Americano</i>	OF_LLLL_59	food and beverages	no
<i>331 Blackberry</i>	KIKO_VPML_31	food and beverages	no
<i>Truffle</i>	OF_LGS_15	food and beverages	no
<i>Papaya</i>	BB_TM_19	food and beverages	no
<i>Praline</i>	BB_TM_18	food and beverages	no
<i>Nectar</i>	BB_TM_17	food and beverages	no
<i>Lotus</i>	BB_TM_13	food and beverages	no
<i>Brioche</i>	BB_TM_6	food and beverages	no
<i>Blondie</i>	BB_TM_5	food and beverages	no
<i>Biscotti</i>	BB_TM_4	food and beverages	no
<i>Anise</i>	BB_TM_3	food and beverages	no

<i>Tatin</i>	BB_MCLC_22	food and beverages	no
<i>Pêche</i>	BB_MCLC_17	food and beverages	no
<i>Pastille</i>	BB_MCLC_16	food and beverages	no
<i>Molasses</i>	BB_MCLC_15	food and beverages	no
<i>Liquorice</i>	BB_MCLC_14	food and beverages	no
<i>Glacé</i>	BB_MCLC_12	food and beverages	no
<i>Fraise</i>	BB_MCLC_10	food and beverages	no
<i>Cognac</i>	BB_MCLC_9	food and beverages	no
<i>Truffle</i>	BB_MCLC_23	food and beverages	no
<i>418 Blackberry</i>	KIKO_SML_18	food and beverages	no
<i>Honeywheat</i>	BB_TM_12	food and beverages	no
<i>Cava</i>	BB_TM_7	food and beverages	no
<i>Cashew</i>	BB_TM_1	food and beverages	no
<i>Sucre</i>	BB_MCLC_21	food and beverages	no
<i>Rose Hip</i>	BB_MCLC_20	food and beverages	no
<i>Cava</i>	BB_MCLC_8	food and beverages	no
<i>Brandy</i>	BB_MCLC_7	food and beverages	no
<i>Blood Orange</i>	BB_MCLC_6	food and beverages	no
<i>Amaretto</i>	BB_MCLC_2	food and beverages	no
<i>Sugarcane</i>	BB_MCLC_1	food and beverages	no
<i>Marsala</i>	BB_ABLL_11	food and beverages	no
<i>Demi-Glace</i>	BB_ABLL_8	food and beverages	no
<i>Chutney</i>	BB_ABLL_7	food and beverages	no
<i>Chai</i>	BB_ABLL_5	food and beverages	no
<i>Whiskey</i>	BB_TAB_39	food and beverages	no
<i>Sugarcane</i>	BB_TAB_34	food and beverages	no
<i>Sangria</i>	BB_TAB_28	food and beverages	no
<i>Sake</i>	BB_TAB_27	food and beverages	no
<i>Radish</i>	BB_TAB_25	food and beverages	no
<i>Molasses</i>	BB_TAB_20	food and beverages	no
<i>Meringue</i>	BB_TAB_19	food and beverages	no
<i>Liquorice</i>	BB_TAB_17	food and beverages	no
<i>Kimchi</i>	BB_TAB_16	food and beverages	no
<i>Kale</i>	BB_TAB_15	food and beverages	no
<i>Honeycomb</i>	BB_TAB_13	food and beverages	no
<i>Gingersnap</i>	BB_TAB_12	food and beverages	no
<i>Gin Fizz</i>	BB_TAB_11	food and beverages	no
<i>Gazpacho</i>	BB_TAB_10	food and beverages	no
<i>Fig</i>	BB_TAB_9	food and beverages	no
<i>Chai</i>	BB_TAB_5	food and beverages	no
<i>Cayenne</i>	BB_TAB_4	food and beverages	no
<i>Cava</i>	BB_TAB_3	food and beverages	no
<i>Beetroot</i>	BB_TAB_1	food and beverages	no
<i>07 Watermelon</i>	KIKO_US_7	food and beverages	no
<i>104 Sangria</i>	KIKO_UDT_4	food and beverages	no
<i>432 Nocciola</i>	KIKO_SML_32	food and beverages	no

410 Watermelon	KIKO_SML_10	food and beverages	no
21 Sangria	MIL_CSL_17	food and beverages	no
756 - Chilli	CHA_RCGMG_15	food and beverages	no
722 - Noce Moscata	CHA_RCGMG_3	food and beverages	no
N°8 - Cassis	CHA_LRCDJLLC_8	food and beverages	no
571 Cranberry	DIOR_DALTCJ_3	food and beverages	no
341 Litchi	DIOR_DALTCJ_2	food and beverages	no
551 Watermelon	DIOR_DALTCJ_1	food and beverages	no
206 Berry	DIOR_DALGTTM_3	food and beverages	no
107 Mocaccino	KIKO_GECL_7	food and beverages	no
206 Sangria	KIKO_GDSL_6	food and beverages	no
320 Hazelnut	KIKO_VPML_20	food and beverages	no
313 Sangria	KIKO_VPML_13	food and beverages	no
308 Papaya	KIKO_VPML_9	food and beverages	no
Coconut	NYX_MLII_11	food and beverages	no
108 Watermelon	KIKO_CL_8	food and beverages	no
117 Papaya	KIKO_GECL_17	food and beverages	no
111 Sangria	KIKO_GECL_11	food and beverages	no
128 Marsala	KIKO_GECL_28	food and beverages	no
114 Litchi	KIKO_GECL_14	food and beverages	no
Squid Ink	BB_TAB_33	food and beverages	no
Bon Bon	TF_LC_5	food and beverages	no
Dirty Chai	BB_FPLG_1	food and beverages	no
Cherry Cola	NYX_CSGLC_8	food and beverages	no
Eggplant	BB_TAB_8	food and beverages	yes
020 Maroon 020	CAT_UCL_2	food and beverages	yes
112 Burgundy	KIKO_GECL_12	food and beverages	yes
317 Wine	KIKO_VPML_17	food and beverages	yes
319 Chocolate	KIKO_VPML_19	food and beverages	yes
Tangerine No.77	BUR_BKG_7	food and beverages	yes
748 - Nectar	CHA_RCGMG_11	food and beverages	yes
Rose	NYX_MLII_1	food and beverages	yes
318 Burgundy	KIKO_VPML_18	food and beverages	yes
134 Chocolate	KIKO_GECL_34	food and beverages	yes
135 Plum - New	KIKO_GECL_35	food and beverages	yes
107 Plum	KIKO_LLCLM_7	food and beverages	yes
Damson No.425	BUR_LV_17	food and beverages	yes
113 Bordeaux	KIKO_CL_13	food and beverages	yes
Pistachio	NYX_MLII_6	food and beverages	yes
Bordeaux	OF_LLLL_48	food and beverages	yes
Citron	NYX_MLII_7	food and beverages	yes
20 Chestnut	KIKO_3DHL_20	food and beverages	yes
133 Chestnut	KIKO_GECL_33	food and beverages	yes
Bordeaux	OF_LGS_4	food and beverages	yes
Mocha	OF_LGS_7	food and beverages	yes
#109 Toffee	OF_LSK_7	food and beverages	yes

<i>Plum</i>	OF_LSK_19	food and beverages	yes
<i>Caramel</i>	OF_LSK_30	food and beverages	yes
<i>Cocoa</i>	BB_TM_9	food and beverages	yes
<i>Cerise</i>	BB_TM_8	food and beverages	yes
<i>Almond</i>	BB_TM_2	food and beverages	yes
<i>Framboise</i>	BB_MCLC_11	food and beverages	yes
<i>Blanc</i>	BB_MCLC_5	food and beverages	yes
<i>Aubergine</i>	BB_MCLC_3	food and beverages	yes
<i>Rhubarb</i>	BB_TAB_26	food and beverages	yes
<i>Persimmon</i>	BB_TAB_23	food and beverages	yes
<i>Pepper</i>	BB_TAB_22	food and beverages	yes
<i>Maple</i>	BB_TAB_18	food and beverages	yes
<i>19 Cherry</i>	KIKO_US_19	food and beverages	yes
<i>18 Pomegranate</i>	KIKO_US_18	food and beverages	yes
<i>14 Peach</i>	KIKO_US_14	food and beverages	yes
<i>122 Bordeaux</i>	KIKO_UDT_22	food and beverages	yes
<i>434 Chestnut</i>	KIKO_SML_34	food and beverages	yes
<i>431 Chocolate</i>	KIKO_SML_31	food and beverages	yes
<i>428 Grape</i>	KIKO_SML_28	food and beverages	yes
<i>417 Bordeaux</i>	KIKO_SML_17	food and beverages	yes
<i>415 Raspberry</i>	KIKO_SML_15	food and beverages	yes
<i>409 Peach</i>	KIKO_SML_9	food and beverages	yes
<i>06 Bordeaux</i>	KIKO_MLLC_6	food and beverages	yes
<i>01 Champagne</i>	MIL_KIFNLP_1	food and beverages	yes
<i>05 Burgundy</i>	KIKO_KVPML_5	food and beverages	yes
<i>02 Plum</i>	KIKO_KVPML_2	food and beverages	yes
<i>11 Plum</i>	KIKO_ICMLLC_11	food and beverages	yes
<i>04 Burgundy</i>	KIKO_ICMLLC_4	food and beverages	yes
<i>716 - Caramel</i>	CHA_RCGMG_4	food and beverages	yes
<i>180 - Chocolate</i>	CHA_RAIMLLC_21	food and beverages	yes
<i>207 Raspberry</i>	DIOR_DALGTTM_4	food and beverages	yes
<i>007 Raspberry</i>	DIOR_DALM_4	food and beverages	yes
<i>006 Berry</i>	DIOR_DALM_3	food and beverages	yes
<i>Pomegranate No.253</i>	BUR_BKS_12	food and beverages	yes
<i>110 Wine</i>	KIKO_GECL_10	food and beverages	yes
<i>205 Wine</i>	KIKO_GDSL_5	food and beverages	yes
<i>314 Plum</i>	KIKO_VPML_14	food and beverages	yes
<i>312 Cherry</i>	KIKO_VPML_12	food and beverages	yes
<i>Cinnamon No. 25</i>	BUR_LVC_3	food and beverages	yes
<i>Butter</i>	NYX_MLI_21	food and beverages	yes
<i>Peach No. 25</i>	BUR_LLV_6	food and beverages	yes
<i>Cherry Quartz</i>	NYX_GGLL_2	minerals	no
<i>Bloodstone</i>	NYX_GGLL_6	minerals	no
<i>Ruby No. 434</i>	BUR_LV_22	minerals	yes
<i>Garnet 81</i>	BUR_BK_20	minerals	yes
<i>15 Anthracite</i>	KIKO_ICMLLC_15	minerals	yes

<i>03 Copper</i>	KIKO_MLLC_3	minerals	yes
<i>04 Bronze</i>	KIKO_MLLC_4	minerals	yes
<i>Amethyst</i>	NYX_LSCL_10	minerals	yes
<i>Amethyst</i>	OF_LSK_31	minerals	yes
<i>Copper</i>	OF_LGS_6	minerals	yes
<i>Ruby</i>	OF_LLLL_60	minerals	yes
<i>131 Tea Rose</i>	KIKO_GECL_31	nature	no
<i>Earl Grey</i>	NYX_MLII_8	nature	no
<i>09 Moonlight</i>	MIL_KIFNLP_9	nature	no
<i>Afternoon Heat</i>	NYX_BL_17	nature	no
<i>Thunderstorm</i>	NYX_BL_12	nature	no
<i>Cherry Blossom No.509</i>	BUR_BFK_4	nature	no
<i>Shooting Star</i>	NYX_BL_25	nature	no
<i>Heat Wave</i>	NYX_BL_21	nature	no
<i>English Rose 17</i>	BUR_BK_4	nature	no
<i>Tea Rose</i>	NYX_MLI_11	nature	no
<i>Firestorm</i>	NYX_FTL_6	nature	no
<i>English Rose No.529</i>	BUR_BFK_9	nature	no
<i>Tea Rose No.277</i>	BUR_BKS_16	nature	no
<i>Heatwave</i>	NARS_SML_6	nature	no
<i>Royal Orchid</i>	OF_LSK_16	nature	no
<i>Sandstorm</i>	NYX_LSCL_7	nature	no
<i>122 Cherry Blossom</i>	KIKO_GECL_22	nature	no
<i>Verbena</i>	BB_TAB_37	nature	no
<i>Thistle</i>	BB_TAB_38	nature	no
<i>Wisteria</i>	NYX_PUPL_14	nature	no
<i>06 Hibiscus</i>	KIKO_US_6	nature	no
<i>507 Hibiscus</i>	KIKO_JS_7	nature	no
<i>Azalea</i>	NYX_PGL_4	nature	no
<i>Hibiscus No.237</i>	BUR_BKS_8	nature	no
<i>Camellia No.229</i>	BUR_BKS_6	nature	no
<i>124 Azalea</i>	KIKO_GECL_24	nature	no
<i>98 - Camélia</i>	CHA_RCGMG_24	nature	no
<i>Hydrangea No.249</i>	BUR_BKS_11	nature	no
<i>305 Hibiscus</i>	KIKO_VPML_5	nature	no
<i>17 Plumrose</i>	MIL_CSL_14	nature	no
<i>Haze</i>	NYX_MLI_34	nature	no
<i>Dewberry No.545</i>	BUR_BFK_13	nature	no
<i>18 Snowflake</i>	MIL_KIFNLP_18	nature	no
<i>Sweet Pea No.245</i>	BUR_BKS_10	nature	no
<i>Bonfire</i>	NYX_BL_24	nature	no
<i>Honeysuckle No.409</i>	BUR_LV_8	nature	yes
<i>Rosewood No.421</i>	BUR_LV_15	nature	yes
<i>Rosewood No.533</i>	BUR_BFK_10	nature	yes
<i>Rosewood No.93</i>	BUR_BKG_11	nature	yes
<i>012 Rosewood</i>	DIOR_DALM_7	nature	yes

<i>212 Rosewood</i>	DIOR_DALGTTM_7	nature	yes
<i>Primrose No. 21</i>	BUR_LLIV_5	nature	yes
<i>Primrose</i>	NYX_FML_2	nature	yes
<i>03 Amaranth</i>	KIKO_ICMLLC_3	nature	yes
<i>13 Rosewood</i>	MIL_KIFNLP_13	nature	yes
<i>62 - Fire</i>	CHA_RCFHVSLC_19	nature	yes
<i>108 Rose</i>	KIKO_GECL_8	nature	yes
<i>407 Rosewood</i>	KIKO_SML_7	nature	yes
<i>430 Amaranth</i>	KIKO_SML_30	nature	yes
<i>09 Fuchsia</i>	KIKO_US_9	nature	yes
<i>20 Amaranth</i>	KIKO_US_20	nature	yes
<i>315 Mauve</i>	KIKO_VPML_15	nature	yes
<i>106 Mauve</i>	KIKO_GECL_6	nature	yes
<i>14 Geranium</i>	KIKO_3DHL_14	nature	yes
<i>115 Geranium</i>	KIKO_GECL_15	nature	yes
<i>125 Cyclamen</i>	KIKO_GECL_25	nature	yes
<i>303 Rose</i>	KIKO_VPML_3	nature	yes
<i>208 Dahlia</i>	KIKO_GDSL_8	nature	yes
<i>Lilac No.541</i>	BUR_BFK_12	nature	yes
<i>Carnation No.225</i>	BUR_BKS_5	nature	yes
<i>08 Peony</i>	KIKO_ICMLLC_8	nature	yes
<i>421 Fuchsia</i>	KIKO_SML_21	nature	yes
<i>117 Cyclamen</i>	KIKO_UDT_17	nature	yes
<i>118 Orchid</i>	KIKO_UDT_18	nature	yes
<i>Dahlia</i>	NYX_TUL_9	nature	yes
<i>Orchid</i>	OF_LGS_12	nature	yes
<i>96 - Magnolia</i>	CHA_RCGMG_21	nature	yes
<i>Berry</i>	NYX_FML_4	nature	yes
<i>Lavender</i>	NYX_MLII_9	nature	yes
<i>Violet</i>	NYX_MLII_5	nature	yes
<i>Lilac No.424</i>	BUR_LV_16	nature	yes
<i>202 Rose</i>	KIKO_GDSL_2	nature	yes
<i>Periwinkle</i>	NYX_FML_3	nature	yes
<i>Lilac</i>	NYX_FML_1	nature	yes
<i>511 Fuchsia</i>	KIKO_JS_11	nature	yes
<i>03 Mauve</i>	KIKO_KVPML_3	nature	yes
<i>Stone</i>	NYX_TUL_13	nature	yes
<i>306 Fuchsia</i>	KIKO_VPML_6	nature	yes
<i>15 Fuchsia</i>	KIKO_PLG_13	nature	yes
<i>Flame</i>	NARS_PLP_3	nature	yes
<i>Mars</i>	NARS_VLG_10	nature	yes
<i>109 Amaranth</i>	KIKO_GECL_9	nature	yes
<i>N°7 - Fuchsia</i>	CHA_LRCDCJLLC_7	nature	yes
<i>Firecracker</i>	NARS_PLP_1	objects	no
<i>Boardwalk</i>	NYX_BL_31	objects	no
<i>Firecracker</i>	NYX_BL_20	objects	no

<i>Lifeguard</i>	NYX_BL_18	objects	no
<i>Acme</i>	NYX_LSMM_10	objects	no
<i>Sable</i>	NYX_MLI_29	objects	no
<i>101 Beige</i>	KIKO_LLCLM_1	objects	yes
<i>Russet 93</i>	BUR_BK_23	objects	yes
<i>301 Beige</i>	KIKO_VPML_1	objects	yes
<i>013 Beige</i>	DIOR_DALM_8	objects	yes



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APPENDIX X

MCT compounds

3.3.1.2 Metonymic Colour Terms

B.1 MCT as Head

B.1.1 MCTs qualified by colourless nouns and adjectives as amplifying functions

<i>01 Sweet Nectar</i>	<i>203 Vintage Rose</i>	<i>Juicy Melons</i>
<i>010 Enchanted Gold</i>	<i>22 Chilled Brandy</i>	<i>N° 06 Gangsta Nude</i>
<i>010 Rockabilly Rosewood</i>	<i>27 Dulce Caramelo</i>	<i>N° 1 Secret Nude</i>
<i>02 Natural Beige</i>	<i>316 Vintage Rose</i>	<i>N° 10 Boyish Rose</i>
<i>02 Vintage Rose</i>	<i>397 - Merry Rose</i>	<i>N° 101 Glazed Beige</i>
<i>02 Vintage Rose</i>	<i>405 Vintage Rose</i>	<i>N° 16 Wanted Coral</i>
<i>020 Princess Peach</i>	<i>414 - Tender Rose</i>	<i>N° 17 Flash Coral</i>
<i>03 Natural Rose</i>	<i>420 - Burning Berry</i>	<i>N° 20 Wild Rose</i>
<i>04 Vintage Rose</i>	<i>421 Natural Beige</i>	<i>N° 304 Cosmic Plum</i>
<i>06 Sweet Paprika</i>	<i>43 - Sensual Rose</i>	<i>Naughty Nude</i>
<i>06 Sweet Syrup</i>	<i>451 Natural Coral</i>	<i>Neat Nude</i>
<i>08 Natural Rosewood</i>	<i>491 Natural Rosewood</i>	<i>Razzle Dazzle Rose</i>
<i>090 Exotic Nude</i>	<i>502 Natural Rose</i>	<i>Ripe Berry</i>
<i>090 Sweet Choco-Nut</i>	<i>534 Tempting Tangerine</i>	<i>Scary Spice</i>
<i>100 Fairy Berry</i>	<i>69 - Tender Beige</i>	<i>Scorching Sun</i>
<i>101 Natural Rose</i>	<i>724 - Burnt Sugar</i>	<i>Sweet Cream</i>
<i>103 Natural Rose</i>	<i>761 Natural Cherry</i>	<i>Sweet Maple</i>
<i>104 Vintage Rose</i>	<i>771 Natural Berry</i>	<i>Whipped Caviar</i>
<i>109 Natural Rose</i>	<i>85 Natural Rose</i>	<i>Zen Orchid</i>
<i>112 - Chic Rosewood</i>	<i>86 Tropical Nude</i>	<i>N° 4 Street Nude</i>
<i>112 Vintage Rose</i>	<i>91 Perfect Peach</i>	<i>N° 3 Urban Nude</i>
<i>119 Wild Rose</i>	<i>Antique Rose No.85</i>	<i>N° 2 Serial Nude</i>
<i>130 Frozen Rose</i>	<i>Candied Guava</i>	<i>55 Bahama Beige</i>
<i>142 - Sweet Berry</i>	<i>Extra Mints</i>	<i>20 Uptown Mauve</i>
<i>16 Flirty Fuchsia</i>	<i>Festive Gold 120</i>	<i>510 Jungle Beige</i>
	<i>Fizzy Berries</i>	<i>Mexican Rose</i>

Honolulu Honey

Devon Sunset 61

080 New York Spice

B.1.2 MCTs qualified by colour-related adjectives

104 - Bright Raspberry

Melted Coral

08 Soft Rose

Bright Rose No.61

Melted Peony

10 Dark Mauve

Bright Plum No.426

Melted Nude

Dark Nude No. 408

03 Prismatic Peach

Melted Sugar

Pale Rose No. 402

03 Luminous Peach

123 Satin Grape

Light Nude No. 01

Bright Rose No.417

113 Satin Coral

Light Crimson 49

Bright Plum No. 49

64 Matte Orchid

10 Dark Rose

Brilliant Violet No. 45

080 Liquid Stardust

09 Soft Coral

Bright Crimson No. 29

29 Satin Plum

Soft Fuchsia

Bright Plum 101

Dark Rosewood No. 17

Pure Peach

Bright Coral 73

48 - Soft Rose

111 Ultra Night 47

16 Iridescent Ruby

124 - Soft Candy

N°25 - Intense Plum

10 Sparkling Strawberry

40 - Light Rose

N°20 - Ultra Rose

05 Fluorescent Fuchsia

122 - Soft Coral

641 Ultra Spice

50 Velvet Merlot

Light Crimson No.269

651 Ultra Fire

808 - Liquid Bronze

Light Crimson No.517

N°24 - Cool Plum

712 - Melted Honey

Dark Russet No. 70

N°21 - Warm Rosewood

Melted Violet

Light Crimson No. 49

176 - Warm Beige

Melted Fig

13 Deep Violet

204 Warm Rose

Melted Berry

101 Soft Rose

327 Warm Nude - New

Melted Ruby

425 Deep Violet

326 Natural Rose - New

Melted Fuchsia

403 Soft Rose

406 Warm Rose

B.1.3 MCT + MCT compounds

Rose Blush No.89

Rose Apricot No.521

Honey Nude No. 10

Coral Rose No.65

Peony Rose No.513

Nude Rose No.405

Pearl Rose No.41

Nude Blush No.501

Nude Apricot No.401

Cameo Rose No.209

Nude Beige No.500

Fawn Rose No.09

<i>Rose Blush 89</i>	<i>321 Orchid Violet</i>	<i>401 Cachemire Beige</i>
<i>Nude Beige 01</i>	<i>302 Beige Rose</i>	<i>84 Honey Rose</i>
<i>11 Mauve Beige</i>	<i>12 Orchid Violet</i>	<i>49 Brandy Berry</i>
<i>Fire Brick</i>	<i>424 Peony Violet</i>	<i>26 Nude Creme</i>
<i>06 Candy Rose</i>	<i>408 Candy Rose</i>	<i>12 Flamingo Rose</i>

B.1.4 DMCT + MCT compounds

<i>110 Spicy Rose</i>	<i>501 Starry Rose</i>	<i>02 Rosy Chestnut</i>
<i>429 Pearly Mauve</i>	<i>Golden Rose</i>	<i>01 Rosy Beige</i>
<i>109 Pearly Fuchsia</i>	<i>201 Rosy Beige</i>	<i>510 Rosy Chestnut</i>
<i>03 Pearly Apricot</i>	<i>01 Rosy Nude</i>	<i>508 Rosy Mauve</i>
<i>102 - Milky Blueberry</i>	<i>120 Rosy Mauve</i>	<i>Golden Peach 69</i>
<i>27 Pearly Lavender</i>	<i>01 Rosy Nude</i>	<i>Rosy Mauve No. 85</i>
<i>17 Pearly Mauve</i>	<i>16 Rosy Bronze</i>	<i>402 Peachy Nude</i>
<i>01 Silky Sand</i>	<i>09 Rosy Mauve</i>	<i>404 Rosy Biscuit</i>

B.2 MCT as modifier

B.2.1 MCT modifying nouns and adjectives as amplifying functions

B.2.1.A

<i>110 Chocolate Reigns</i>	<i>812 - Flaming Lips</i>	<i>Spice Girl</i>
<i>Tan Lines</i>	<i>Nude Potion</i>	<i>Sunset Crush</i>
<i>Peach Beach</i>	<i>898 Midnight Star</i>	<i>Cherry Skies</i>
<i>Peach Tease</i>	<i>448 Coral Shot</i>	<i>Violet Femme</i>
<i>Stone Fox</i>	<i>Apricot Dream</i>	<i>Coral Mist</i>
<i>Emerald City</i>	<i>219 Rose Montaigne</i>	<i>Nude Beach</i>
<i>Peach Fuzz</i>	<i>N° 08 Coral Grafitti</i>	<i>Mauve Mist</i>
<i>Oil Spill</i>	<i>N° 07 Nude Addiction</i>	<i>Nude Cashmere 25</i>
<i>Sandy Kiss</i>	<i>N° 9 Rose Alibi</i>	<i>100 Violet Potion</i>
<i>728 - Rose Pulpe</i>	<i>Scarlet Empress</i>	<i>Amethyst Vibes</i>

<i>Midnight Muse</i>	<i>08 Ruby Valentine</i>	<i>Fire Dancer</i>
<i>Blood Love</i>	<i>06 Cherry Crave</i>	<i>Mauve Marzipan</i>
<i>Violet Smoke</i>	<i>160 - Rose Prodigious</i>	<i>080 Lavender Pop</i>
<i>17 Candy Pop</i>	<i>#102 Champagne Ice</i>	<i>Rose Land</i>
<i>52 Coral Addict</i>	<i>02 Rose Dreams</i>	<i>Nude Beach</i>
<i>42 Rose Femme</i>	<i>N°18 - Rose Shocking</i>	
<i>14 Rose Hip</i>	<i>Blonde Venus</i>	

B.2.1.B

<i>Rosé Glacé</i>	<i>Fuchsia Frosting</i>	<i>19 Raspberry Rush</i>
<i>Ruby Ripe</i>	<i>Violet Icing</i>	<i>19 Cream Cashmere</i>
<i>Cocoa Crush</i>	<i>34 Violet Volt</i>	<i>Caffeine Queen</i>
<i>Grape Glaze</i>	<i>31 Bronze Beauty</i>	

B.2.1.C

<i>51 Blushing Beauty</i>	<i>582 Spicy Sweet</i>	<i>40 Golden Lips</i>
<i>18 Golden Sparkle</i>	<i>10 Golden Dust</i>	
<i>Vampy Matte</i>	<i>N° 19 Rosy Night</i>	

B.2.3 MCT as head in complex compounds

<i>901 Oxblood Matte</i>	<i>Oyster Pearl</i>	<i>02 Beige Glitter</i>
<i>N° 21 Rose Neon</i>	<i>Peacock Pearl</i>	<i>02 Nude Shimmer</i>
<i>Peach Glow</i>	<i>Blush Pearl</i>	
<i>Rose Pearl</i>	<i>04 Chocolate Glitter</i>	

3.3.1.2.2 Phrases and sentences including an MCT

B.3 Non-humorous phrases and sentences including an MCT

<i>N°17 -À La Rosée</i>	<i>N° 23 Fuchsia-In-The-Know</i>	<i>N° 5 Nude In The Dark</i>
<i>N° 09 Crazy In Rose</i>	<i>N° 18 Addicted To Rose</i>	<i>Fire Down Bellow</i>
		<i>Light My Fire</i>

<i>In The Flesh</i>	<i>Shake That Money</i>	<i>808 Luca Loves Lavender</i>
<i>Spice Spice Baby</i>	<i>05 Crazy For Magenta</i>	<i>060 Top It With Cinnamon</i>
<i>Tickle-Me-Peach</i>	<i>01 Kiss From A Rose</i>	<i>020 Rosie's Peony</i>
<i>All The Stars</i>	<i>Straight Fire</i>	<i>070 Into The Rosewoods</i>
<i>Cherry On Top</i>	<i>Make Me Blush</i>	<i>070 Nude Crush Everyday</i>
<i>Wine & Dine</i>	<i>Got Peach?</i>	<i>Pretty Penny</i>
<i>Kiss The Dust</i>	<i>Poppin' Peach</i>	<i>070 Café Americano, Please</i>
<i>080 Pretty Little Roses</i>	<i>370 In A Rosegarden</i>	<i>Plum Crazy!</i>
<i>430 Hot 'N Spicy</i>	<i>320 Kiss Kiss Hibiscus</i>	<i>Peachy Keen</i>
<i>04 Touch Of Coral</i>	<i>220 Peach Apricot Timeless Sunrise</i>	
<i>03 Think Orchid</i>	<i>Rosé The Day</i>	
<i>Lavender & Lace</i>		

B.4 Wordplay with MCTs

<i>040 Hot Flameingo</i>	<i>040 Plumming Bird</i>	<i>Peach Don't Kill My Vibe</i>
<i>Smore Please</i>	<i>030 Hazel-Rose Royce</i>	<i>340 Berry Bradshaw</i>
<i>Smormellow</i>	<i>120 Will You Berry Me?</i>	<i>240 Hey Nude...</i>
<i>Peachin' To The Choir</i>	<i>020 Nude York City Style</i>	<i>070 Unexpected Mauve</i>
<i>Berry Naughty</i>	<i>070 The Dark Orchid Rises</i>	<i>040 Roselessly Romantic</i>
<i>Wine Not?</i>	<i>060 I Think I Wanna Berry You</i>	<i>030 Marilyn Monroe</i>
<i>The Real Teal</i>	<i>020 Fashion Nudeitor</i>	<i>050 It's Wine O'clock</i>
<i>Throwin' Suede</i>	<i>450 Legend'berry</i>	<i>030 Bohemian Raspberry</i>
<i>Where My Peaches At?</i>	<i>440 Hugs And Hibis-Kisses</i>	<i>020 Hibis-Cupid's Hearts</i>
<i>Sex On The Peach</i>	<i>020 Stay Apri-Cosy</i>	<i>420 Plum Fiction</i>
<i>Let's Flamingle</i>	<i>010 Somebare Over The Rainbow</i>	<i>29 Teddy Bare</i>
<i>Peach, Please!</i>	<i>040 Absolute Razz'berry</i>	<i>Teddy Berry</i>
<i>Who Gives A Fig?</i>	<i>020 Better Make A Mauve</i>	<i>030 Grapedation Nude</i>
<i>Takes Two To Mango</i>		<i>010 Midnude Season</i>
<i>Grape Expectations</i>		
<i>Papa Don't Peach</i>		
<i>Bare With Me</i>		

050 Taupeless In Love

*010 Coffee,
Mattmoiselle?*

040 Dramatic Lilatic!

380 Nude-Tastic



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APPENDIX XI
OBSCURE CATEGORIES

3.3.3.1 Feelings and characteristics

(1) Physical and attitudinal traits

<i>Social Butterfly</i>	<i>13 I Am Happy</i>	<i>38 Stunning</i>
<i>Yummy Yummy</i>	<i>12 I Am Radiant</i>	<i>15 Gorgeous</i>
<i>Makeup Me Happy</i>	<i>11 I Am Motivated</i>	<i>13 Craze</i>
<i>Miso Pretty</i>	<i>10 I Am Confident</i>	<i>12 Loved</i>
<i>Bionic</i>	<i>08 I Am Positive</i>	<i>Downtown Beauty</i>
<i>010 Be Natural</i>	<i>07 I Am Worthy</i>	<i>Club Hopper</i>
<i>Stoked</i>	<i>05 I Am Pretty</i>	<i>156- Lost</i>
<i>Intriguing</i>	<i>04 I Am Smart</i>	<i>Will Power</i>
<i>Unspoken</i>	<i>03 I Am Awesome</i>	<i>Sweet Tooth</i>
<i>Unspeakable</i>	<i>01 I Am Fabulous</i>	<i>Free Spirit</i>
<i>Redemption</i>	<i>Exotic</i>	<i>Passionate</i>
<i>Relentless</i>	<i>Scandalous</i>	<i>Flashy</i>
<i>No Regrets</i>	<i>Confident</i>	<i>Wild Spirit</i>
<i>Pulsion</i>	<i>61 Matte Naked</i>	<i>954 - Radical</i>
<i>Nº 322 Fearless</i>	<i>60 Matte Innocence</i>	<i>Sophisticated</i>
<i>Chic</i>	<i>11 Elegant</i>	<i>956 - Invincible</i>
<i>686 Fancy</i>	<i>07 Classic</i>	<i>Individualistic</i>
<i>52- Casual</i>	<i>04 Plush</i>	<i>102 - Modern</i>
<i>53 - Chicness</i>	<i>03 Fancy</i>	<i>Privileged</i>
<i>86 - Furtive</i>	<i>02 Luxe</i>	<i>110 - Impressive</i>
<i>24 I Am Invincible</i>	<i>01 Lavish</i>	<i>Beam</i>
<i>23 I Am Victorious</i>	<i>48 Fierce</i>	<i>Flawless</i>
<i>22 I Am Powerful</i>	<i>42 Magnificent</i>	<i>Envy</i>
<i>21 I Am Cool</i>	<i>Soft-Spoken</i>	<i>Mischievous</i>
<i>20 I Am Strong</i>	<i>41 Fabulous</i>	<i>Immortal</i>
<i>16 I Am Fierce</i>	<i>40 Striking</i>	<i>Feline</i>
<i>14 I Am Bold</i>	<i>39 Pretty</i>	<i>Free Spirit</i>

<i>Wrath</i>	<i>Holy Chic!</i>	<i>Bombshell</i>
<i>Scandalous</i>	<i>Lady Balls</i>	<i>Boundless</i>
<i>Oh So Pretty</i>	<i>I'm Bossy</i>	<i>Rebel Soul</i>
<i>Loaded</i>	<i>070 Dream-Full Lips</i>	<i>Breezy</i>
<i>Brave</i>	<i>060 Sin-Full Lips</i>	<i>186 - Sensible</i>
<i>Extraordinary</i>	<i>050 Bliss-Full Lips</i>	<i>189 - Incognito</i>
<i>Locked</i>	<i>040 Grace-Full Lips</i>	<i>000 Ultra Light 47</i>
<i>Fearless</i>	<i>030 Wonder-Full Lips</i>	<i>450 Ultra Lively</i>
<i>Hippie Chic</i>	<i>020 Delight-Full Lips</i>	<i>545 Ultra Mad</i>
<i>Natural</i>	<i>010 Beauty-Full Lips</i>	<i>660 Ultra Atomic</i>
<i>Almost Famous</i>	<i>642 Ready</i>	<i>763 Ultra Hype</i>
<i>Baroque</i>	<i>520 Feel Good</i>	<i>863 Ultra Feminine</i>
<i>N° 5 Spirited</i>	<i>Baroque</i>	<i>851 Ultra Shock</i>
<i>782 - True</i>	<i>#08 Beached</i>	<i>325 Ultra Tender</i>
<i>166 - Physical</i>	<i>267 So Real</i>	<i>600 Ultra Tough</i>
<i>Natural</i>	<i>25 Naturally Chic</i>	<i>755 Ultra Daring</i>
<i>15 - Sensible</i>	<i>36 Magnetic</i>	<i>679 Ultra Loud</i>
<i>14 - Innocent</i>	<i>11 Precious</i>	<i>843 Ultra Crave</i>
<i>#108 Lucky</i>	<i>10 Adorable</i>	<i>986 Ultra Radical</i>
<i>106 - Dominant</i>	<i>649 Splendid</i>	<i>162 Miss Satin</i>
<i>07 Almost Natural</i>	<i>67 Confident</i>	<i>456 Dior Pretty</i>
<i>Vintage</i>	<i>43 Pretty Natural</i>	<i>777 Ultra Star</i>
<i>Empowered</i>	<i>Dainty Daze</i>	<i>426 Lovely-D</i>
<i>Exposed</i>	<i>Feisty</i>	<i>67 - Peaceful</i>
<i>Risktaker</i>	<i>Lowkey</i>	
<i>Confident</i>	<i>Beyond Basic</i>	
<i>Brilliant</i>	<i>64-Ardent</i>	

(2) Feelings and emotions

<i>33 Fixation</i>	<i>18 Obsession</i>	<i>776 - Impulsion</i>
<i>32 Emotion</i>	<i>952 - Evocation</i>	<i>774 - Excitation</i>
<i>27 Fascination</i>	<i>27 - Vibration</i>	<i>78-Emotion</i>

70 - <i>Attitude</i>	265 - <i>Subversion</i>	754 - <i>Opulence</i>
98 - <i>Instinct</i>	267 - <i>Impulsion</i>	75 - <i>Enthusiasm</i>
168 - <i>Serenity</i>	269 - <i>Impact</i>	<i>Ego</i>
261 - <i>Excess</i>	185 - <i>Stillness</i>	

(3) French names

736 - <i>Douceur</i>	259 - <i>Provocation</i>	112 - <i>Idéal</i>
97 - <i>Ferveur</i>	90 - <i>Pimpante</i>	114 - <i>Épitome</i>
91- <i>Bohème</i>	182 - <i>Vibrante</i>	116 - <i>Extrême</i>
68- <i>Ultime</i>	152 - <i>Insaisissable</i>	192 - <i>Sentimentale</i>
142 - <i>Créatif</i>	149 - <i>Élégante</i>	194 - <i>Tentation</i>
144 - <i>Vivant</i>	102 - <i>Palpitante</i>	190 - <i>Tendre</i>
148 - <i>Libéré</i>	135 - <i>Énigmatique</i>	196 - <i>Precieux</i>
152 - <i>Choquant</i>	93 - <i>Exaltée</i>	N°19 - <i>Au Naturel</i>
154 - <i>Experimente</i>	94 - <i>Extatique</i>	172 - <i>Tendresse</i>
162 - <i>Energique</i>	136 - <i>Mélodieuse</i>	186 <i>Epanovie</i>
164 - <i>Entusiasta</i>	166 - <i>Indémorable</i>	174 - <i>Melancholia</i>
166 - <i>Eterea</i>	176 - <i>Indépendante</i>	84 - <i>Immédiat</i>
118 - <i>Éternel</i>	165 - <i>Éblouissante</i>	744 - <i>Subtil</i>
66 - <i>L'indomabile</i>	170 - <i>Euphorie</i>	
43 - <i>La Favorite</i>	188 - <i>Reve</i>	
42 - <i>L'éclatante</i>	958 - <i>Volupté</i>	
257 - <i>Discrétion</i>	960 - <i>Avant-Gardiste</i>	

(4) Finish and light-related

<i>Deep</i>	<i>Magic</i>	<i>Metallic</i>	20: <i>Metallic Lips</i>
<i>Medium</i>	<i>Transformer</i>		10: <i>Highlight Lips</i>
<i>Light</i>	999 <i>Metallic</i>		<i>Hot Flash</i>
<i>Reflector</i>	999 <i>Matte</i>		01 <i>Opalescent</i>
<i>Shimmy</i>	999 <i>Matte</i>		04 <i>Luminoso</i>
999 <i>Matte</i>	11 <i>Tropical Shine</i>		06 <i>Electro Light</i>
	30: <i>Smoky Lips</i>		05 <i>Beaming Light</i>

04 Luminous Light
03 Fluorescent Light

02 Flashing Light
01 Luster Light

(5) Negative traits

Clinger

Coy

Clueless

Totally Smashed

Cold Hearted

60 - Beat

Damned

Sinful

Savage

Deviant

Ruthless

Risque

Disruptor

Snarky

Foul Mouth

Shy

Alienated

Opinionated

Crazed

Twisted

Buzzkill

Hot Mess

Stone Cold

Sell Out

Frivolous

Dangerous

Disorderly

Moody

Wicked

(6) Double meaning

360 *Matraction*

69 *Matte Beauty*

787 *Exuberant Matte*

83 *Matte Tease*

68 *Matte Iconic*

897 *Mysterious Matte*

82 *Matte Drama*

67 *Matte Confident*

789 *Superstitious Matte*

81 *Matte Elegance*

66 *Matte Passion*

962 *Poison Matte*

80 *Matte Dreamy*

65 *Matte Glam*

207 *Montaigne Matte*

79 *Matte Romance*

63 *Matte Diva*

602 *Visionary Matte*

78 *Matte Delicate*

62 *Matte Blissful*

999 *Matte Metal*

77 *Matte Tender*

426 *Sensual Matte*

221 *Chic Matte*

76 *Matte Style*

634 *Strong Matte*

265 *Fury Matte*

75 *Matte Luxe*

861 *Sophisticated Matte*

334 *Vibrant Metal*

74 *Matte Darling*

964 *Ambitious Matte*

375 *Spicy Metal*

73 *Matte Love*

481 *Hypnotic Matte*

427 *Delicate Satin*

72 *Matte Kiss*

772 *Classic Matte*

442 *Impetuous Satin*

71 *Matte Flirty*

771 *Radiant Matte*

515 *Scandalous Metal*

70 *Matte Fearless*

652 *Euphoric Matte*

527 *Reckless Matte*

<i>565 Versatile Satin</i>	<i>22 Matte Craze</i>	<i>07 Automattic Touch</i>
<i>574 Lively Matte</i>	<i>21 Charismattic</i>	<i>06 Matterly In Love</i>
<i>625 Mysterious Matte</i>	<i>20 Matte Rush</i>	<i>05 Dramattic Diva</i>
<i>658 Extreme Matte</i>	<i>15 The Ultimatte</i>	<i>04 Cinemattic Kiss</i>
<i>979 Poison Metal</i>	<i>14 My Soulmatte</i>	<i>03 Matte About You</i>
<i>788 Frenetic Satin</i>	<i>13 Overdramattic</i>	<i>02 Matterialistic</i>
<i>797 Savage Matte</i>	<i>12 Prismattic Touch</i>	<i>01 Chromattic Addict</i>
<i>862 Hectic Matte</i>	<i>11 Making Me Matte</i>	<i>15 Natural Luster</i>
<i>895 Fob Satin</i>	<i>10 Pretty Problemattic</i>	<i>601 Hologlam</i>
<i>772 Classic Matte</i>	<i>09 Pure Mattness</i>	<i>751 Rock'n'metal</i>
<i>Magic Matte</i>	<i>08 Raving Matte</i>	<i>327 Glitteratti</i>

3.3.2.2 Toponyms

(1) Capitals and cities

<i>Abu Dhabi</i>	<i>Cancún</i>	<i>Istanbul</i>
<i>Addis Ababa</i>	<i>Cannes</i>	<i>Kyoto</i>
<i>Amsterdam</i>	<i>Cannes</i>	<i>Laguna Beach</i>
<i>Amsterdam</i>	<i>Cape Town</i>	<i>Las Vegas</i>
<i>Angeles</i>	<i>Cape Town</i>	<i>London</i>
<i>Antwerp</i>	<i>Cape Town</i>	<i>Los Angeles</i>
<i>Athens</i>	<i>Casablanca</i>	<i>Madrid</i>
<i>Atlantic City</i>	<i>Copenhagen</i>	<i>Madrid</i>
<i>Baden Baden</i>	<i>Copenhagen</i>	<i>Malibu</i>
<i>Beijing</i>	<i>Daytona Beach</i>	<i>Manila</i>
<i>Berlin</i>	<i>Dubai</i>	<i>Manila</i>
<i>Budapest</i>	<i>Dubai</i>	<i>Manila</i>
<i>Budapest</i>	<i>Dubai</i>	<i>Milan</i>
<i>Buenos Aires</i>	<i>Havana</i>	<i>Milan</i>
<i>Buenos Aires</i>	<i>Havana</i>	<i>Milan</i>
<i>Cabo</i>	<i>Honolulu</i>	<i>Monaco</i>
<i>Cairo</i>	<i>Ibiza</i>	<i>Montreal</i>

<i>Moscow</i>	<i>San Juan</i>	<i>St Tropez</i>
<i>New Orleans</i>	<i>Sanibel</i>	<i>Stockholm</i>
<i>Paris</i>	<i>Santa Ana</i>	<i>644 Sydney</i>
<i>Paris</i>	<i>Santa Monica</i>	<i>Sydney</i>
<i>458 Paris</i>	<i>Santo Domingo</i>	<i>Tokyo</i>
<i>Pasadena</i>	<i>Sao Paulo</i>	<i>Tolède</i>
<i>Prague</i>	<i>Sao Paulo</i>	<i>Toulouse</i>
<i>Rio</i>	<i>Seoul</i>	<i>Vancouver</i>
<i>Rome</i>	<i>Seoul</i>	<i>Venice</i>
<i>Rome</i>	<i>Shanghai</i>	<i>Verona</i>
<i>San Diego</i>	<i>Shrinagar</i>	<i>Versailles</i>
<i>San Francisco</i>	<i>#101 Sonoma</i>	<i>Zurich</i>

3.3.2.3 People and their names

(1) Proper names and surnames

<i>Lolita</i>	<i>Anna</i>	<i>Ingrid</i>
<i>198 - Coraline</i>	<i>Annabella</i>	<i>Jane</i>
<i>470 - Marthe</i>	<i>Audrey</i>	<i>Janet</i>
<i>468 - Michèle</i>	<i>Aya</i>	<i>Julie</i>
<i>466 - Carmen</i>	<i>Barbara</i>	<i>Juliette</i>
<i>464 Jackie</i>	<i>Bette</i>	<i>Kate</i>
<i>462 Romy</i>	<i>Brigitte</i>	<i>Kelly</i>
<i>432 - Cécile</i>	<i>Carmen</i>	<i>Kirat</i>
<i>436 - Maggy</i>	<i>Catherine</i>	<i>Lana</i>
<i>438 - Suzanne</i>	<i>Charlotte</i>	<i>Liv</i>
<i>440 - Arthur</i>	<i>Claudia</i>	<i>Louise</i>
<i>442 - Dimitri</i>	<i>Deborah</i>	<i>Marisa</i>
<i>444 - Gabrielle</i>	<i>Dominioue</i>	<i>Michiyo</i>
<i>446 - Etienne</i>	<i>Geraldine</i>	<i>Mona</i>
<i>Bettina</i>	<i>Grace</i>	<i>Natalie</i>
<i>Anita</i>	<i>Greta</i>	<i>Raquel</i>

<i>Rita</i>	<i>460 Suzy</i>	<i>410 Catherine</i>
<i>Sandra</i>	<i>458 Marlene</i>	<i>412 Teheran</i>
<i>Shirley</i>	<i>456 - Erik</i>	<i>414 Sari Doré</i>
<i>Silvia</i>	<i>Karina</i>	<i>Lucy</i>
<i>Stefania</i>	<i>454 - Jean</i>	<i>416 - Coco</i>
<i>Vera</i>	<i>450 - Ina</i>	<i>418 Misia</i>
<i>Vibeke</i>	<i>448 Elise</i>	<i>420 Vera</i>
<i>Vivien</i>	<i>Aria</i>	<i>422 Olga</i>
<i>786 - Sibylla</i>	<i>Audrey</i>	<i>424 - Edith</i>
<i>Nancy</i>	<i>Bella</i>	<i>426 - Roussy</i>
<i>Schiap</i>	<i>402 - Adrienne</i>	<i>428 - Légende</i>
<i>Barbarella</i>	<i>404 Julia</i>	<i>430 - Marie</i>
<i>Falbala</i>	<i>406 -Antoinette</i>	<i>452 - Emilienne</i>
<i>Cytère</i>	<i>408 Jeanne</i>	

(2) Literary onomastics, famous personalities and fictional characters

<i>Hera</i>	<i>Calisto</i>	<i>Hades</i>
<i>Apollo</i>	<i>Rea</i>	<i>Dido</i>
<i>Poseidon</i>	<i>Syclia</i>	<i>Clio</i>
<i>Ceto</i>	<i>Atlas</i>	<i>Protus</i>
<i>Hero</i>	<i>Thalia</i>	<i>Electra</i>
<i>Hermes</i>	<i>Gaea</i>	<i>Aried</i>
<i>Hebe</i>	<i>Uranus</i>	<i>Chaos</i>
<i>Athena</i>	<i>Hestia</i>	<i>Echo</i>
<i>Pluto</i>	<i>Hera</i>	<i>Narcissus</i>
<i>Alecto</i>	<i>Aphrodite</i>	<i>Orion</i>
<i>Metis</i>	<i>Ulysses</i>	<i>Nyx</i>
<i>Heredes</i>	<i>Circe</i>	<i>Zeus</i>
<i>Gala</i>	<i>Chloe</i>	<i>Orpheus</i>
<i>Eros</i>	<i>Pandora</i>	<i>Harmonica</i>
<i>Celene</i>	<i>Nymphus</i>	<i>Medusa</i>
<i>Shiva</i>	<i>Phoebe</i>	<i>Helio</i>

<i>Iris</i>	<i>Ursula</i>	<i>Walkyrie</i>
<i>Queen B</i>	<i>060 Beetle Juice</i>	<i>794 - Poppea</i>
<i>Mrs. Roper</i>	<i>Cruella</i>	<i>Evil Twin</i>

(3) Titles and occupations

<i>Duchess</i>	<i>028 Actrice</i>	<i>Working Girl</i>
<i>19 - Pirate</i>	<i>Homecoming Queen</i>	<i>288 Miss Crush</i>
<i>Con Artist</i>	<i>119 - Bourgeoisie</i>	<i>Biker Babe</i>
<i>Gipsy</i>	<i>99- Pirate</i>	<i>Night Crawler</i>
<i>53 Empress</i>	<i>Sidekick</i>	<i>Biker Babe</i>
<i>553 Princess</i>	<i>Like A Boss</i>	<i>Modern Maven</i>
<i>Goal Digger</i>	<i>Trickster</i>	
<i>Dutchess</i>	<i>Jet Set</i>	

(4) Forms of address

<i>434 - Mademoiselle</i>	<i>Miss Thing</i>	<i>54 - Boy</i>
<i>Home Slice</i>	<i>That Girl</i>	<i>Sharp Femme</i>
<i>Cool Girl</i>	<i>Star Babe</i>	<i>Best Buds</i>
<i>Child Star</i>	<i>047 Miss</i>	

3.3.2.4 Sex and romance

(1) Overtly sexual references

<i>485 Ultra Lust</i>	<i>Fatal Attraction</i>	<i>Orgasm</i>
<i>587 Ultra Appeal</i>	<i>Fetish</i>	<i>Overexposed</i>
<i>687 Sensual</i>	<i>First Time</i>	<i>Playdate</i>
<i>89 Naked</i>	<i>Girl On Top</i>	<i>Rated R</i>
<i>Bedtime Flirt</i>	<i>Give It To Me</i>	<i>Safe Word</i>
<i>Bite Me</i>	<i>Indecent Proposal</i>	<i>Scream My Name</i>
<i>Cruising</i>	<i>Naughty By Nature</i>	<i>Sex Machine</i>
<i>Delicate Lust</i>	<i>On The DL</i>	<i>Sexual Content</i>
<i>Dirty Talk</i>	<i>Orgasm</i>	<i>Sexual Healing</i>
<i>Faking It</i>	<i>Orgasm</i>	<i>Sexy Time</i>

<i>Stripped</i>	<i>Suck It</i>	<i>Unlaced</i>
<i>Striptease</i>	<i>Super Orgasm</i>	<i>Unzipped</i>
<i>Suck</i>	<i>Toy</i>	

(2) Nicknames and terms of endearment

<i>Hoochie</i>	<i>Honey Bear</i>	<i>Minx</i>
<i>Trampula</i>	<i>03 Crush</i>	<i>Darling</i>
<i>775 Darling</i>	<i>37 Dearest</i>	<i>Baby</i>
<i>Babydoll</i>	<i>30 Honey</i>	<i>09 Idol</i>
<i>16 Sweetheart</i>	<i>29 Sweety</i>	<i>Girl Crush</i>
<i>Main Squeeze</i>	<i>28 Darling</i>	<i>Dime Piece</i>
<i>Bby</i>	<i>23 Babe</i>	<i>04 Foxy</i>
<i>Teddy</i>	<i>22 Amore</i>	<i>True Vixen</i>
<i>Doll Face</i>	<i>20 Sugar</i>	<i>Supervixen</i>
<i>Temptress</i>		

(3) Types of kisses

<i>Stolen Kisses</i>	<i>555 Ultra Kiss</i>	<i>Karma Kiss</i>
<i>Kiss Disrobed</i>	<i>Sugarcoated Kissed</i>	<i>French Kiss</i>
<i>Sugar Kisses</i>	<i>Lethal Kiss</i>	<i>Flutter Kisses</i>

(4) Types of lovers

<i>Easy Lover</i>	<i>Sugar Daddy</i>	<i>New Lover</i>
<i>Undercover Lover</i>	<i>Hopeless Romantic</i>	<i>Swing</i>

(5) Types of romance

<i>784 - Romance</i>	<i>Strange Love</i>	<i>Puppy Love</i>
<i>Love</i>	<i>Love Me Do</i>	<i>26 Fling</i>
<i>Love Is A Battlefield</i>	<i>770 Ultra Love</i>	<i>21 Flame</i>
<i>Love You Long Time</i>	<i>Foxy Love</i>	<i>24 Cherish</i>
<i>Love U, Mean It</i>	<i>Group Love</i>	

(6) Heartbreak

<i>Lonely Heart</i>	<i>Breakup</i>	<i>Breakup, Makeup</i>
<i>Ex's Tears</i>	<i>Boys Tears</i>	

(7) Love feelings and physical characteristics

<i>Forbidden</i>	<i>08 Seduction</i>	<i>104 - Passion</i>
<i>11 Charming</i>	<i>06 Passion</i>	<i>07 Desire</i>
<i>10 Enchanting</i>	<i>05 Temptation</i>	<i>25 Allure</i>
<i>34 Beautiful</i>	<i>35 Atraction</i>	<i>Seduction</i>
<i>17 Fancy</i>	<i>14 Devotion</i>	<i>01 Delight</i>
<i>02 Tenderness</i>	<i>12 Addiction</i>	
<i>19 Covet</i>	<i>Crave</i>	

(8) French terms

<i>92 - Amour</i>	<i>150 - Luxuriant</i>	<i>138 - Fouguese</i>
<i>140 - Amoureux</i>	<i>94 - Désir</i>	<i>663 Desir</i>
<i>18 - Séduction</i>	<i>277 Osée</i>	<i>714 - Caresse</i>
<i>13 - Affriolant</i>	<i>950 - Plaisir</i>	
<i>146 - Séduisant</i>	<i>91 - Séduisante</i>	

(9) Others

<i>Pillow Talk</i>	<i>Honeymoon</i>	<i>Fever Beat</i>
<i>Entice</i>	<i>Babe Alert</i>	<i>870 Ultra Pulse</i>
<i>After Hours</i>	<i>Bridezilla</i>	<i>676 Dior Fever</i>
<i>Silk Indulgent</i>	<i>Pout About It</i>	<i>Crushing Hard</i>
<i>Dusk To Dawn</i>	<i>762 - Heart Beat</i>	
<i>Beauty Mark</i>	<i>030 Coraline's Crush</i>	

3.3.2.5 Pop culture references

(1) Music-related names

<i>#103 Tango</i>	<i>010 Rather Be At Coachella</i>	<i>American Woman</i>
		<i>Bolero</i>

<i>Breaking Free</i>	<i>Get Ur Freak On</i>	<i>Rock With You</i>
<i>Burlesque</i>	<i>Give It Up</i>	<i>Run The World</i>
<i>Cabaret Show</i>	<i>I Wanna Rock With You</i>	<i>Save The Queen</i>
<i>Call Me</i>	<i>I Woke Up Like This</i>	<i>Slow Ride</i>
<i>Can't Touch This</i>	<i>Indie Flick</i>	<i>Somebody To Love</i>
<i>Club Mix</i>	<i>Just Push Play</i>	<i>Spin Me</i>
<i>Danceteria</i>	<i>Just What I Needed</i>	<i>Starwoman</i>
<i>Dirty Mind</i>	<i>Let's Go Crazy</i>	<i>Under My Thumb</i>
<i>Do Me Baby</i>	<i>London Calling</i>	<i>Up The Bass</i>
<i>Done It Again</i>	<i>Low Rider</i>	<i>Up The Bass</i>
<i>Don't Stop</i>	<i>Moonwalk</i>	<i>Vain</i>
<i>Feelin' Myself</i>	<i>Never Say Never</i>	<i>Walk This Way</i>
<i>Funny Face</i>	<i>Paradise Garage</i>	<i>Warm Leatherette</i>
<i>Get It On</i>	<i>Pop Life</i>	<i>Wham!</i>
<i>Get Off</i>	<i>Pussy Control</i>	<i>Wild Night</i>
<i>Get Up Stand Up</i>	<i>Rock Star</i>	<i>You're No Good</i>

(2) Graphic arts in general

<i>060 Premiere</i>	<i>Dolce Vita</i>	<i>Marcia Marcia Marcia</i>
<i>9021ohhh</i>	<i>Dolce Vita</i>	<i>Ride Or Die</i>
<i>Belle De Jour</i>	<i>Dolce Vita</i>	<i>Roman Holiday</i>
<i>Bend & Snap!</i>	<i>Don't @ Me</i>	<i>Shanghai Express</i>
<i>Boy, Bye!</i>	<i>Dressed To Kill</i>	<i>Sippin' Tea</i>
<i>Breakfast Club</i>	<i>Feelin Fine</i>	<i>Squad Goals</i>
<i>But First, Lipstick</i>	<i>Girl, Bye</i>	<i>Twilight Zone</i>
<i>Bye Felicia</i>	<i>Girl, Please</i>	<i>You Better Work!</i>
<i>Chelsea Girls</i>	<i>La Main Bleue</i>	
<i>Dm Me</i>	<i>Marcia Marcia Marcia</i>	

3.3.2.6 Food and beverages

(1) Colourless cooking procedures

<i>Flambé</i>	<i>Purée</i>	<i>Munchies</i>
<i>Braised</i>	<i>Stir</i>	<i>Brunch Me</i>
<i>Candied</i>	<i>Supreme</i>	<i>Munchies</i>
<i>Caramelized</i>	<i>Tourne</i>	<i>Brunch & Bubbles</i>
<i>Chiffonade</i>	<i>Whip</i>	<i>Snack Shack</i>
<i>Infuse</i>	<i>Day Drinking</i>	<i>Single Serving</i>
<i>Mix</i>	<i>Brunchin'</i>	
<i>Pare</i>	<i>Tannin</i>	

(2) Generic foodstuffs

<i>Gelato</i>	<i>Turkish Delight</i>	<i>Jam</i>
<i>Macaroon</i>	<i>353 Popsicle</i>	<i>Sorbet</i>
<i>Mochi</i>	<i>964 - Bittersweet</i>	<i>Soufflé</i>
<i>Milkshake</i>	<i>050 A Little Soul Fruit</i>	<i>Spritzer</i>
<i>Snowcone</i>	<i>738 - Amuse-Bouche</i>	<i>Sugar Flower</i>
<i>726 - Icing</i>	<i>Sweet Shock</i>	

(3) Multicoloured foods

<i>Éclair</i>	<i>Jelly Bean Dream</i>	<i>Tea & Cookies</i>
<i>Jawbreaker</i>	<i>Jawbreaker</i>	<i>Fruit Punch</i>
<i>Pixie Stick</i>	<i>656 Tutti Frutti</i>	<i>Sweet Stash</i>
<i>Birthday Sprinkles</i>	<i>Summer Fruits</i>	

(4) Food not matching metonymically

Nori
Léché
Mascarpone
Cream Bee

3.3.1.8 Nature

(1) Colourless abstractions

Summer Breeze

(2) Generic

<i>Blossom No.37</i>	<i>Pastel Dust</i>	<i>Air Blossom</i>
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Brooklyn Thorn #07 *Petal* 962 - *Electric Blossom*

(3) Entities not matching metonymically

453 *Sideral* *Hot Nights* *Moonlit Night*
649 *Nova* *Serpent* *Star*
656 *Cosmic* 158 - *Virevoltante* 98 - *Coromandel*
Chihuahua #206 *Haze*

3.3.1.14 Other

Raisin The Roof *At First Sight* 765 *Ultradior*
401k *Conquest* 785 *Diorama*
He's With Me *Color Me* 56 - *Moment*
Chill Pill *Sweet Dreams* 82 - *Live*
Stop Traffic N° 309 *L'interdit* 72 - *Rush*
Girl Code 263 *Hasard* 74 - *Flash*
Our Lips Are Sealed 643 *Stand Out* 90- *Jour*
Bitch, I'm Too Faced 872 *Victoire* 66 - *Pulse*
It's Happening! 999 *Ultra Dior* 96 - *Phénomène*
Who's Zoomin Who 107 *Dior Platinum* 104 - *Temper*
040 *Not Expired Yet* 516 *Dio(R) Eve* 200 - *Light Up*
Peekaboo 648 *Dior Pulse* 202 - *Warm Up*
Tf20 677 *Disco Dior* 204 - *Deepness*
You Wish 758 *D-Measure* 08 *Indulge*
050 *Holy Moly!* 777 *Diorly* 06 *Revel*
060 *What Happens After Midnight...* 868 *J'adior* *Ace*
Bound 926 *D-Fancy* *Smudge Me*
Mineshaft 013 *Mise En Dior* *Stfu*
Xenon 40 *Cabaret Blend* *Cyberpop*
413 *Blkr* 629 *Mirrored* *Electroshock*
Transsiberian 643 *Everdior* *Sunny In La*
Transeurope Express 676 *Cruise* *Bam Bam*

172 - Expression

X Infinity

Crystal Crush

Easy Livin

188- Secret

Daydreaming

Chain Reaction

Conform

Obvs

Bless

Dayum

So Anti

Chill Chill

Again

Sway

As If

Foolish Ways

Never Listen

Daydream

Euro Trash

#207 Shh

Pure Society

New Era

Sacred Mix

Rags To Riches

#201 Say

Resistance

Smoke Me

Bang Bang

26 - Énergie

Senior Class

Teachers Pet

Prank Call

Pop Quiz

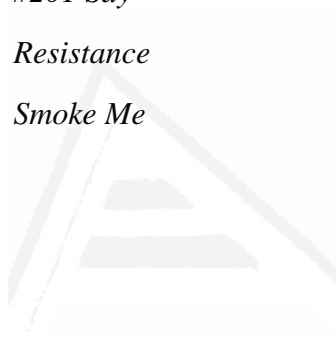
Teenage Dream

Cool Intentions

Oh, Put It On

Subversive Socialite

Foiled



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APPENDIX XII

Beauty brands mentioned (make-up up, skin care, nail care, hair care)

Brand	Website
3ina	https://es.3ina.com/
About Face	https://aboutface.com/
Alamar Cosmetics	https://alamarcosmetics.com/
Anastasia Beverly Hills	https://www.anastasiabeverlyhills.com/
Bare Minerals	https://www.bareminerals.com/
Beauty Blender	https://beautyblender.com/
Becca Cosmetics	https://www.beccacosmetics.com/
Benefit Cosmetics	https://www.benefitcosmetics.com/
Bésame Cosmetics	https://besamecosmetics.com/
BH Cosmetics	https://www.bhcosmetics.com/
Biossance	https://biossance.com/
Boscia	https://www.boscia.com/
Briogeo	https://briogeo.com/
Caudalie	https://es.caudalie.com/
Charlotte Tilbury	https://www.charlottetilbury.com/
Clinique	https://www.clinique.com/
ColourPop Cosmetics	https://colourpop.com/
CoverFX	https://www.coverfx.com/
CoverGirl	https://www.covergirl.com/
Dr. Dennis Gross Skincare	https://drdennisgross.com/
Drunk Elephant	https://www.drunkelephant.com/
E.L.F	https://www.elfcosmetics.com/
Em Cosmetics	https://www.emcosmetics.com/
Essie	https://www.essie.com/
Estée Lauder	https://www.esteelauder.com/
Etude House	https://www.etude.com/int/en/index.php/
Face Halo	https://facehalo.com/
Farsáli	https://www.farsali.com/
Fenty Beauty	https://fentybeauty.com/
Florence by Mills	https://florencebymills.com/
Flower Beauty	https://www.flowerbeauty.com/
Glamlite Cosmetics	https://glamlite.com/
Glossier	https://www.glossier.com/
Goicosmetics	https://goi.com/collections/goicosmetics-lipsticks
Guerlain	https://www.guerlain.com/
Haus Laboratories	https://www.hauslabs.com/
Herbivore	https://www.herbivorebotanicals.com/
Holo Taco	https://www.holotaco.com/
Honest Beauty	https://www.honest.com/
Hot Topic	https://www.hottopic.com/

Huda Beauty	https://hudabeauty.com/
Hum Nutrition	https://www.humnutrition.com/
Il Makiage	https://www.ilmakiage.com/
It Cosmetics	https://www.itcosmetics.com/
Jack Black	https://www.getjackblack.com/
Jaclyn Hill Cosmetics	https://jaclyncosmetics.com/
Jeffree Star Cosmetics	https://jeffreestarcosmetics.com/
JLo Beauty	https://www.jlobeauty.com/
Joah Beauty	https://www.joahbeauty.com/
Josie Maran	https://www.josiemaran.com/
Julep	https://www.julep.com/
KL Polish	discontinued
Kora Organics	https://us.koraorganics.com/
Krash Kosmetics	https://krashkosmetics.com/
KVD Beauty	https://www.kvdveganbeauty.com/
Kylie Cosmetics	https://kyliecosmetics.com/
La Mer	https://www.lamer.eu/es/en/
La Roche-Posay	https://www.laroche-posay.co.uk/
Lancôme	https://www.lancome.com/
Lashify	https://lashify.com/
Laura Lee Los Angeles	https://www.lauraleelosangeles.com/
Lawless Beauty	https://lawlessbeauty.com/
Lights Lacquer	https://lightslacquer.com/
Lime Crime	https://limecrime.com/
Lunar Beauty	https://lunarbeauty.com/
Mac	https://www.maccosmetics.com/
Make Up Forever	https://www.makeupforever.com/
Makeup Geek	https://www.makeupgeek.com/
Marc Jacobs Beauty	In a break (not confirmation of being discontinued)
Max Factor	https://www.maxfactor.com/
Maxfactor	https://www.maxfactor.com/
Maybelline	https://www.es.maybelline.com/
Molly Cosmetics	https://www.mollycosmeticsshop.com/
Nuxe	https://es.nuxe.com/
O.P.I.	https://www.opi.com/
ONE/SIZE	https://www.onesizebeauty.com/
Origins	https://www.origins.eu/es/en/
Ouai	https://theouai.com/
Pat McGrath Labs	https://www.patmcgrath.com/
Pleasing	https://pleasing.com/
PUR Cosmetics	https://www.purcosmetics.com/
Rare Beauty	https://www.rarebeauty.com/
Rel	https://relbeauty.com/
Revlon	https://www.revlon.com/
Saigu Cosmetics	https://saigu.es/
Sigma Beauty	https://www.sigmabeauty.com/

Stila	https://www.stilacosmetics.com/
Summer Fridays	https://summerfridays.com/
Tarte	https://tartecosmetics.com/
Tatcha	https://www.tatcha.com/
The Body Shop	https://www.thebodyshop.com/
The Crayon Case	https://www.thecrayoncase.com/
The Ordinary	https://deciem.com/en-es/theordinary
Ulta Beauty	https://www.ulta.com/
UN/DN LAQR	https://undnlaqr.com/
Urban Decay	https://www.urbandecay.com/
Vichy	https://www.vichy.com/
Youth To the People	https://www.youthtothepeople.com/
Yves-Rocher	https://www.yves-rocher.com/



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