Colour Observed

To Terence Verity, in gratitude

Colour Observed

Enid Verity

M

© Enid Verity 1980

All rights reserved. No part of this publication may be reproduced or transmitted, in any form or by any means, without permission

First published 1980 by
THE MACMILLAN PRESS LTD
London and Basingstoke
Associated companies in Delhi Dublin
Hong Kong Johannesburg Lagos Melbourne
New York Singapore and Tokyo

Filmset by Vantage Photosetting Co. Ltd.,
Southampton and London

British Library Cataloguing in Publication Data

Verity, Enid
Colour observed.

1. Colour

I. Title

535.6

QC495

ISBN 978-0-333-30665-9

ISBN 978-1-349-16373-1 (eBook)

DOI 10.1007/978-1-349-16373-1

This book is sold subject to the standard conditions of the Net Book Agreement

Contents

<i>Foreword</i>	vi
<i>Acknowledgements</i>	vii
1 Understanding Colour	1
2 Classifying Colour	4
3 Colorants	19
4 Colour and Light	32
5 Biological Colour	65
6 Colour and the Eye	81
7 Colour and the Mind	96
8 Colour—Science and Art	121
9 Colour and Environment	149
<i>References and Bibliography</i>	155
<i>Name Index</i>	163
<i>Subject Index</i>	166

Foreword

by Professor W. D. Wright

In searching for a word or a phrase to describe *Colour Observed*, I found myself caught up in the meshes of colour terminology. For Enid Verity wields her pen as an artist wields his brush, painting a fascinating picture of almost every aspect of colour. And I think it is no exaggeration to describe this picture as 'brilliant'. She is clearly in love with her subject and takes delight in reminding us about the many and varied uses to which colour has been put—from primitive man using colour to symbolise his tribal relationships, to modern man exploring space and planting his flags on the moon. What a relief, too, to read a book that does not set out to prove anything, still less to advocate some new theory of colour perception.

Is this a book for the general reader or the colour specialist? Surely for both. Certainly the specialist, whether artist, scientist or technologist, ought to read it if he wishes to become a 'whole' colour man. At the same time, there is nothing to scare the general reader away. Quite the contrary, in fact, for wherever he opens the book, he will find the subject-matter of the chapter being presented in an easy style which immediately holds his attention.

This is a very enjoyable as well as a very rewarding book to read and it is a privilege to have been invited to write the Foreword.

David Wright

Acknowledgements

The Art Institute of Chicago for figure 8.10.

The British Museum, London, for figure 8.7.

Carl Zeiss, Oberkochen, West Germany, and Science Photo Library, London, for the colour photograph of a flame.

Courtauld Institute Galleries, London, for the colour photograph of Final Study for 'Le Chahut' by Georges Seurat.

Eric de Maré, for the colour photographs of natural and painted wood, natural and dyed wool, medieval heraldry, ochre landscape in Provence.

Gerald Duckworth and Co Ltd for figures 5.3 and 5.4 and for extracts from *Illusion in Nature and Art* (1973) edited by R. L. Gregory and J. Gombrich.

Fogg Art Museum, Harvard University, for figure 2.17.

Gallerie dell'Accademia, Venice, for the colour photograph of Madonna and Child by Paolo Veneziano. Photograph by Eric de Maré.

Margaret B. Halstead for extracts from her paper 'Colour Rendering Past, Present and Future' published by Adam Hilger Ltd in *Colour: Proceedings of the Congress of the International Colour Association, 1977*.

Adam Hilger Ltd for figures 2.13–2.15, 4.5, 6.3 and 6.4 from *The Measurement of Colour* by W. D. Wright.

Macmillan Education for figure 5.5 from *Common Reef Fishes* by K. R. Bock.

John Mattock of Oxford for the colour photograph of a rose.

Munsell Color, Baltimore, USA, and Tintometer Ltd, Salisbury, UK, for figure 2.9.

Museum of Modern Art, New York, for figure 8.9.

The Trustees, The National Gallery, London, for the colour photograph of Michelangelo's Madonna and Child with the Infant Baptist and Angels.

Otto Maier Verlag, Ravensburg, and B. T. Batsford Ltd, London, for diagrams 2.1–2.8 and 2.10 from *Colour Matching and Mixing* (1970) by A. Hickethier, published in the USA by Van Nostrand Reinhold Co under the title *Color Mixing by Numbers*.

Oxford University Press for figures 4.4, 4.6 and 7.4 from *Colour Technology* by F. A. Taylor.

Penguin Books Ltd for extracts from *Colour Photography* by Eric de Maré.

Mr Ronald Sheridan for the colour photograph of the Dome of the Rock.
Miss Bridget Riley for permission to reproduce her painting *Fall* (figure 7.3).
Studio Vista for extracts from *Colour for Architecture* edited by T. Porter and B. Mikellides.
The Tate Gallery, London, for figures 7.3, 8.8 and the colour photograph of Turner's *Light and Colour* (Goethe's Theory) – *The Morning after the Deluge* (Photograph by John Webb).
Van Nostrand Reinhold Co for figures 2.11, 7.1, 8.1 and 8.3–8.6 from *History of Color in Painting* by Faber Birren (1965).
The Victoria and Albert Museum for the colour photograph of a garden design on a Persian carpet.
George Weidenfeld and Nicolson Ltd for figures 4.1, 6.1, 6.2 and 7.2 from *Eye and Brain* by Richard Gregory.
Mr Robert Wilson for figure 9.1 from *Roses and Castles*, published by the Waterways Museum.
Winsor and Newton Ltd for figure 2.12 from *Colour Science* by W. Ostwald, translated by the late J. Scott Taylor, and figure 3.2 from *Brief History of Winsor and Newton*.
Figures 3.1, 5.1, 5.6, 9.2 and 9.3 were drawn by the author.

The author would like to thank the following for commenting on different parts of the book: Frank Hill, for the chapter on colour and light; Allan Jones, for the chapter on biological colour; Keith Maclaren, for the chapter on colorants; Pamela Tudor-Craig, for the chapter on colour-science and art; and Eric de Maré, for encouragement and proof-reading.