

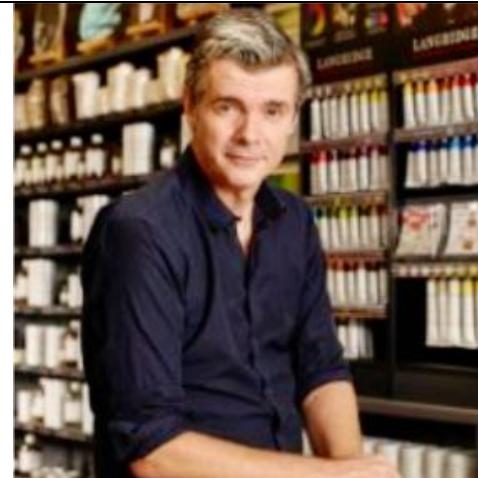


# PERCEPTION & COLOUR

## Melbourne 2018



## Our Colourful Presenters and Short Abstracts



### David Coles

Proprietor of Langridge Artist Colours, Melbourne.  
Master paint-maker, artist, lecturer and author. Historian of pigment manufacture through the ages. Studied at Bristol School of Art and trained with Cornelissen and Son, London.

The colours of the urban world that surround us are built from the light of the digital world but also the physical materials of dyes and pigments in textiles, paints, inks and plastics. Through advances in science over the centuries, the availability of brighter and more vibrant colours has changed our visual interaction with the spaces we inhabit. Their evolution over the centuries has continuously altered the way we analyse our conscious world, and the unconscious imagination. The keynote speech will examine the way we once saw, and now perceive, our surroundings.



### Kate Cullity

Director Taylor Cullity Lethlean (TCL)  
Nationally and internationally recognised and awarded landscape architect and environmental artist, with particular skills in the integration of public art with landscape and urban design

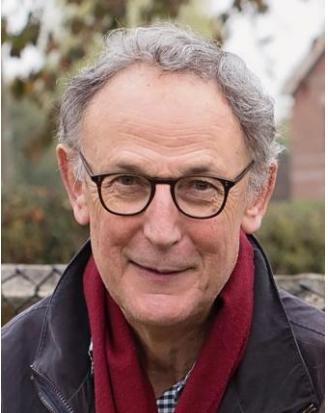
TCL employs colour as a narrative device to express environmental and cultural stories of landscapes. The talk will explore our forays into the colours of the Australian landscape from the orange desert sands of the centre to the crystalline white sand dunes of the coastal edge. The talk will discuss the Australian Garden, a botanic garden dedicated to the wonder of Australian plants, the Melbourne Museum Playground, where a palette of the brightest tones from the Dulux colour collection enables a conversation with the nearby Children's Museum, plus several festival gardens that tell stories of fire and its simultaneously destructive and rejuvenating effect on the Australian environment. TCL's ongoing obsession with orange, which started with the Uluru Aboriginal Cultural Centre, will also be explored.

	<p><b>Associate Professor Wendy Davis</b></p> <p>School of Architecture, Design and Planning at the University of Sydney</p> <p>PHD in Vision Science from the University of California, Berkeley (2004), Color and Vision Group at the National Institute of Standards and Technology of the United States Department of Commerce (2004-2011)</p>	<p>One of the key characteristics of a light source is its spectral power distribution (SPD), which quantifies the concentration of the different wavelengths of light. This presentation will explore the ways that the SPD of illumination affects the colour appearance of both the light and surfaces illuminated by it. By considering the properties of human colour vision, ways of evaluating the colour quality of lighting will be discussed.</p>
	<p><b>David Briggs</b></p> <p>Artist and Educator</p> <p>NSW Division Chair Person Very active in the world of colour and writer of books and articles, presenter of webinars. did a presentation at the 100 years of Munsell in Boston in June</p>	<p>Colour constancy illusions such as the Adelson checkerboard illusion have been invoked as evidence that "what we see deviates from physical measurements of objects and conditions in the real world". What these illusions specifically demonstrate however is the difficulty we face in accurately comparing areas of images depicting illuminated objects. Paradoxically, colour constancy illusions demonstrate the remarkable capacity of our visual system to arrive automatically, rapidly and seemingly effortlessly at relatively stable perceptions of the spectral reflectance of physical objects as their object colours.</p>
	<p><b>Jutta Birkenhauer,</b> International Sales Manager G F Smith Hull UK</p> <p>Manufacturers of Colourplan coloured papers since 1936</p>	<p>The world is beige! And I'm not referring to the song by the Smashing Pumpkins. The Universe may appear like a vast expanse of darkness but the average colour is actually beige, according to scientists.</p> <p>Colorplan Inspires explores the way colour impacts our lives. How our minds interact with colour to determine our thoughts, our moods and our feelings. Inspiring through the use of colour is a skill and understanding one's motivation is critical to getting it right.</p> <p>We explore the World's Favourite Colour through a global sample. What does this mean for Brands in Australia? Is Green the new Pink that was the new Grey?</p> <p>All shall be revealed</p>

	<p><b>Jan Neil</b></p> <p>Studied Fine Art at Bendigo Institute of Technology</p> <p>Her artistic inspirations come from both the natural environment and her urban surroundings, particularly street art and graffiti. She exhibits regularly in Australia and overseas.</p>	<p><b>The Role of Colour in Painting</b> – visual, psychological &amp; emotional elements.</p> <p>Initially undertaking screen printing in my Fine Art studies I realised that the colour I was applying was influencing the colours underneath – colour affects us emotionally, psychologically and certainly influences our colour choices. Via the medium of painting in my career, my colour choices were broader than earlier works that represented and attempted to mimic the landscapes, with fully saturated colours. My more recent works are experimental, with elements of colour, composition, texture and space, but primarily, they are about colour.</p>
	<p><b>Sonia van de Haar</b></p> <p>Sonia van de Haar is an award winning colour designer. Sonia's background as an artist and architect led her to create Lymesmith, a unique colour studio working across the built environment.</p>	<p>Sonia will present and re-examine her award winning work on the North Bondi Amenities. The project attracted glowing reviews, with much attention focused on aesthetics and the interplay of building and landscape – just as intended.</p> <p>But what happens next?</p> <p>The designer revisits the project as an observer, to interview the users; cleaners, locals, travellers, to get a deeper insight into the life of the building, post-design, post-media hype.</p> <p>The user responses will be collated and presented, to ask the question, 'Who cares about the colour of public toilets?' Expect humour, home truths and an appalling lack of scientific method.</p>
	<p><b>Francis Wild</b></p> <p>PhD student at Griffith University, QLD, working with both the School of Information and Communication Technology and the Queensland College of Art. Her past studies include a Bachelor of Visual Media and Bachelor of Digital Media with Honours (Griffith University), and a Masters of Colour Design and Technology (Milan, Italy)</p>	<p>Colour Perception on Digital Screens: Current Research Findings</p> <p>Digital screens are everywhere. Most people own more than one, between their smart phones, computers, tablets and TVs. This study looked at hue perception on digital screens or 'the digital colour space'. Its aims were to describe a 'real' shape of digital colour space based on actual observed discrimination abilities. It also looked at whether personal characteristics, such as age/gender/etc. and/or different life experiences affect our abilities in colour discrimination.</p>

	<p><b>Barry Clark</b></p> <p>Member, Colour Society of Australia      Director, Outdoor Lighting Improvement Section, Astronomical Society of Victoria Inc      Committee Member, Victorian Chapter of the International Dark Sky Association</p> <p><a href="mailto:bajc@alphalink.com.au"><u>bajc@alphalink.com.au</u></a></p>	<p>The role of retinal rods and cones in vision has been known for over a century. In 2002, a third type of mammalian light receptor was discovered- the intrinsically photosensitive retinal ganglion cells. These have a narrow spectral response (action spectrum) peaking around 470 nm (deep blue) and provide the non-imaging neural signals that control circadian rhythms and other functions.</p> <p>Existing artificial light at night (ALAN) introduces unnaturally high levels of blue light into the environment. It is mainstream science that chronic exposure to ALAN is a major biodiversity threat and a human health hazard, eg a risk factor for breast cancer and some other serious medical conditions. The American Medical Association is campaigning for substantial reductions in the blue component of ALAN. In general, the higher the correlated colour temperature (CCT) of a light source, the greater the blue light content. What is needed for health and safety at night are efficient lamps with CCTs of around 2000 K (eg amber LEDs, sodium vapour lamps).</p> <p>Indoor lighting in daylight hours should be bright and blue-rich. In general, lighting at night should be dim and blue-poor. However, this would impose a tritan-like colour vision deficiency on the colour perception of colour normals and colour vision deficient. Some options in lighting and colour practice will be described to avoid the worst outcomes.</p>
	<p><b>Skye Firth</b></p> <p>Senior Textile Conservator      National Gallery of Victoria</p> <p>After study at the University of Melbourne she worked for a private conservation company, International Conservation Services. She has worked extensively on War related memorabilia as well as costume based collections and has designed conservation programs for the vast array of textiles in House Museums.</p>	<p>Loss compensation in the conservation treatment of textiles is common practise in both private conservation companies and International collecting institutions. The way losses are ‘infilled’ are vital to the way the textiles are viewed and essential to their proper understanding and public perception when on display. The process involved to reach the desired colours is often varied and quite complex. Whilst the achievement of a solid colour is possible, layers often need to be built from differing colours in order to meet the desired outcome. Adjustments are also made for changes in gloss, texture, pile and weave. This paper will explore several common colour matching techniques in textiles conservation; from fabric dyeing methods, and challenges, to solid adhesive based infills and thread matching. As well the relationship to colour matching in both paintings and objects conservation will also be briefly explored.</p>

	<p><b>Greg Burgess</b></p> <p>Gregory Burgess practices architecture as a social, healing and ecological art. His international reputation has been established through a diverse body of work. He has received numerous national and international awards including the Australian Institute of Architects Gold Medal, an AM (order of Australia) for his contribution to environmentally sensitive design and the community and an Honorary Doctorate of Architecture from the University of Melbourne.</p>	<p>Architecture can be a conversation connecting people, place, soul and spirit. Weaving through these elements, the play of light, shadow and colour contribute mood and atmosphere to create a living experience of wholeness. Greg will share some projects which highlight his engagement with this process and with the exploration of colour in architectural design.</p>
	<p><b>Bruce Hutton</b></p> <p>Owner of Almond Glassworks, Melbourne, Studies include B. Fine Arts- Major of Stained Glass, Master, Artisans' Guild Australia.</p> <p>Stained glass restoration and conservation works in Australia in National Trust properties, many private homes and commercial projects.</p>	<p><u><a href="#">Stained Glass – the origin of the colour</a></u></p> <p>The history of stained glass is long and covers all manner of uses; decorative, explanatory and inspirational. Techniques are equally varied, and manufacturing requires knowledge of the processes and practical experience with the material. Restoration requires knowledge of the period and empathy for the intentions of the original artist. My talk will show the tradition of the medium, which will lead into a description of the making of handmade glass and the chemistry of the glass paint – the evolution, analysis and imagination of perception and colour</p>
	<p><b>Sabine Amoore-Pinon</b></p> <p>A graphic designer of book covers before moving into publishing. Now runs two arts stores, a program of workshops in the Byron Shire, as well as an artists' residency in Provence. Writes a blog about art materials –<a href="http://inbedwithmonalisa.com">inbedwithmonalisa.com</a>– and somehow, somewhere along the way, colour has become a fascinating if demanding obsession.</p>	<p>Painters wrestle with the perception and the materiality of colour all day long. It's their despair and their delight, in short their medium, their language –a silent one. Yet, when the need for words to talk colour arises, they rarely use Munsell coordinates, or even the pigment's CI code, instead they go by the romantic names of pigments in tubes: Indian Yellow, Aureolin, Hooker's Greens, Caput Mortuum, etc. It's a lexicon both beautiful and obscure –in truth the accuracy and clarity of paint names is poor– but I love how these reflect our messy, complex, quest for and appropriation of colour and shall try here to retrace a little bit of the history of pigments, suitable to artists, through their delightful nomenclature.</p>

	<p><b>Judith Briggs</b></p> <p>Architectural Colour Strategist and Principal of Colour Consultants Australia Pty Ltd      National President, Colour Society of Australia      International award-winning author of <i>Bye Bye Bland – How to Create Sensational Spaces Using Colour</i></p>	<p>The Munsell Centennial Color Symposium was a one-time only, interdisciplinary gathering of colour professionals to honor the life and work of American colour pioneer, Albert H. Munsell.</p> <p>Inspired by Munsell's commitment to bridging the art and science of color, the Symposium brought together color scientists, artists, and industrialists from all over the world for five days of talks, tutorials, workshops, and field trips by invited speakers and presenters.</p> <p>Judith will present some of the highlights from this momentous event.</p>
	<p><b>Dr Paul Green-Armytage</b></p> <p>Founding Member of The Colour Society of Australia      University Associate Curtin University WA      Passionate about Colour</p>	<p>In this presentation I will describe how my ideas about colour have evolved. My imagination was sparked by the results of an early investigation into colour names. Analysis of these results led to a realisation and an idea – realisation that the way people name colours is responsible for much general confusion about colour, and an idea to develop a diagram to bridge the gap between the colour circle and the comprehensive three-dimensional colour order systems. The colour solid can now be regarded as malleable in three dimensions like a block of clay. If it is structured according to Munsell it can be ‘morphed’ into the structure of another system such as the NCS.</p>
	<p><b>Christine Schade</b></p> <p>Manager Technical Service - Colour &amp; Coatings Sensient Technologies      Wide experience in the pigment and colour industries and passionate about colour measurement techniques</p>	<p>Perception, experiences and memories, is influenced by colour. Of our five senses sight has the greatest impact on our first impression. Therefore, colour plays a major role in our lives. The association of colours on perception drives our decisions every day in different contexts. Nothing is more common than the daily decisions we make about our foods. After all, “We eat with our eyes first”. This presentation explores the importance of colour in food choices.</p>

	<p><b>Sharon Rae</b>  <b>Principal Fashion Forecast Services</b></p> <p>Her company represents key international trend services offering reports across many industries reflecting commercial and retail understanding to the Australian market. She has brought many internationally renowned speakers to Australia for a number of trade fairs and forums.</p>	<p>In our daily lives, the influences that surround us such as retail, are often the results of forward planning and design. What role does trend forecasting play in this – Sharon Rae, with a long history of involvement in trend forecasting services across many industries reflecting commercial and retail understanding to the Australian market, will discuss the relevance of trend forecasting, in particular colour trends and how this can shape our choices as consumers.</p>
 <b>Assoc Professor Daryl Guest</b>	<p><b>Joint Presentation Abstract</b></p> <p>This talk will explore the impact recent technological advances have had on the lives of people with colour vision deficiencies; referring to occupational effects, educational effects and recreational activities.</p>	<p>Daryl graduated from University of Melbourne in 1977 with a BScOptom and in 1980 with a MScOptom. Over the years he has worked as a research officer, provided consulting care in private practice and public clinics, lectured in the undergraduate optometry programme, provided undergraduate clinical teaching, and has lectured at a variety of local and international conferences He has been on a number of health-related boards and is currently on the Optometry Board of Australia. His day job is as the Clinic Director of the University of Melbourne EyeCare Clinic. Not only has clinical optometry held a fascination for Daryl, he is keenly interested in the methodologies around the teaching of optometry students and in the role that optometry can play in primary health care.</p>
 <b>Dr John Parkes</b>		<p>John graduated MBBS from Monash University in 1974. He obtained his Fellowship of the then Australian College of Occupational &amp; Environmental Medicine (now the Faculty of Occupational &amp; Environmental Medicine of the Royal Australasian College of Physicians) in 1984. He had a 19-year stint in the Royal Australian Navy with positions ashore and afloat in Australia and overseas. He has worked with International Red Cross on the Thai Cambodian border, and with the United Nations as both a Chemical &amp; Biological Weapons Inspector in Iraq and as the Head of Health &amp; Safety for the Organisation for the Prohibition of Chemical Weapons in The Hague. He has worked in private and corporate practices in Occupational Medicine in Melbourne. He is currently Medical Advisor to several State and National Workers Compensation Self Insurers. He runs the Occupational Colour Vision Clinic at the University of Melbourne EyeCare Clinic. He has conducted reviews of colour vision standards for a number of State and National bodies, including Defence, fire brigades, maritime, rail and police. He combines occupational risk assessment with thorough colour vision testing. John enjoys collecting obscure colour names and their history.</p>



### Dr Zena O'Connor

A designer by training Zena works as an evidence based colour consultant with a focus on application of colour strategies to improve visual literacy in design and the built environment. Zena has published widely in peer reviewed journals and holds a Master Degree in Design and Bachelor of Business both for (UTS)

Environmental-behaviour research indicates that design factors impact the interface between the built environment and human experience. A functionally effective interface supports positive human response and functioning may improve orientation, way finding and safe operation of daily activities.

Colour and contrast are two design factors embedded in the built environment via construction materials and cladding and painted or treated surfaces. It is hypothesized that colour coupled with contrast influences the effectiveness of environmental visual literacy, and may enhance or hinder the functional effectiveness of the interface between human response and the built environment. This paper defines environmental visual literacy and describes a research study that employs colour/contrast supergraphic interventions aimed at enhancing environmental visual literacy.

Depending on the results of this research, it is anticipated that key outcomes will be evidence-based colour/contrast strategies that improve the functional environmental visual literacy. This information can be used to ensure the design of the built environment is suitable for all people, especially the aged.