The Art and Science of Depiction

Color

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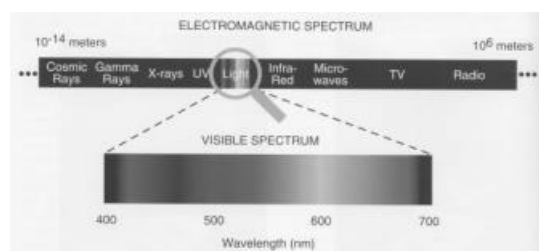
Color

Talks

- Abstract
- Issues

Plan

- Color blindness
- Color Opponents, Hue-Saturation Value
- Perceptual color effects
- Color categories and culture

Physical spectrum
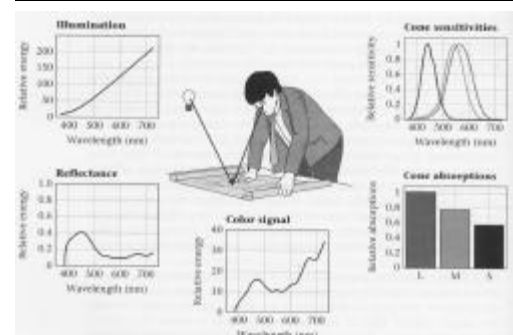

Summary

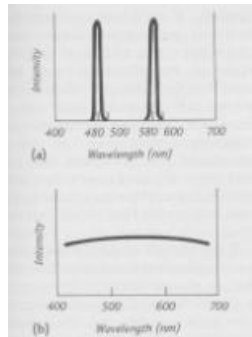## Metamerism

- Different spectrum
- Same response

Puzzles

- Why is violet "close" to red
- Primaries
  - Cyan and magenta are not "spontaneous" primaries
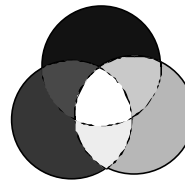- Color mixing

Why color is complex

- 3 dimensional
- Difference spectrum-color
- Additive-subtractive
- LMS-opponents-Hue Saturation Value
- Color constancy
- Color appearance effects
- Cultural
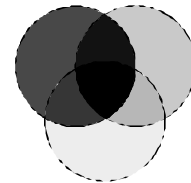- Preferred colors, memory

Color synthesis

Additive	Subtractive
red, green, blue	cyan, magenta, yellow

Color synthesis: a wrong example
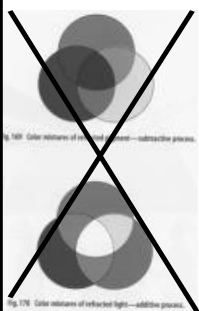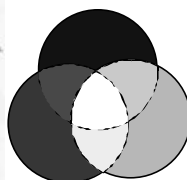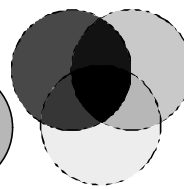
WRONG

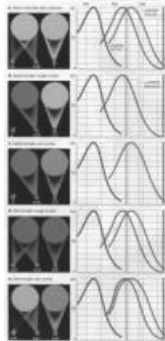| Additive	Subtractive
red, green, blue	cyan, magenta, yellow

RIGHT

Plan

- Color blindness
- Color Opponents, Hue-Saturation Value
- Perceptual color effects
- Color categories and culture

Color blindness

- Dalton
- 8% male, 0.6% female
- Genetic
- Dichromate (2% male)
  - One type of cone missing
  - L (protanope), M (deuteranope), S (tritanope)
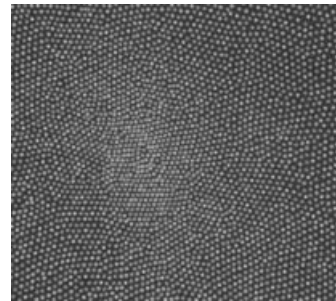- Anomalous trichromat
  - Shifted sensitivity

Color Vision   13
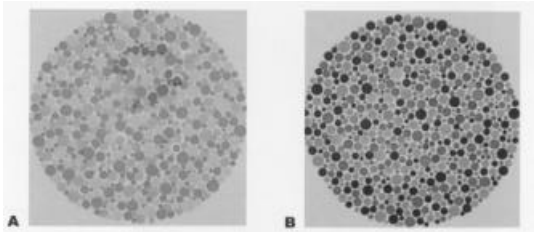
We are all color blind

- Center of retina
- No S (blue)
- We compensate via gaze movement
- Not well understood

Color Vision   14

Color blindness test

Color Vision   15

Color blindness test

- Maze in subtle intensity contrast
- Visible only to color blinds
- Color contrast overrides intensity otherwise
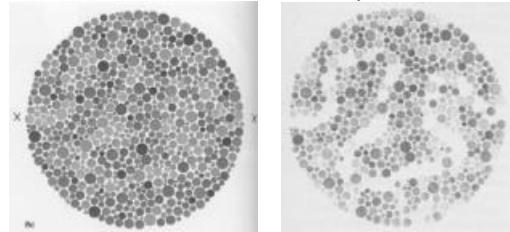
Color Vision   16

Color blindness correction

- Filter
  - On one eye
  - Set of filters (case of electronics)

Color Vision   17

Color blind impressions

- A normal scene
- B protanope L
- C deuteranope M
- D tritanope S

Color Vision   18

Color blindness & Painting

- Restricted to blue-yellow

Goethe after a color-blind

Color blindness & Painting

- Restricted to blue-yellow

Meryon, *Le Vaisseau Fantôme*

Color blindness & Painting

- Restricted to blue-yellow

J. J.

Color blindness & Painting

- Image reproduction (after Gauguin)
- Different strategies

Normal color vision   Color blind   Color blind
                        (perceived)   (confusion)

Color vision variability

- Color blindness
- Mutations
- Gender, racial
- Cultural differences

Preferred colors

- Caucasian skin
  - More tanned
- Grass
  - Greener
- Sky
  - Bluer

Plan

- Color blindness
- Color Opponents, Hue-Saturation Value
- Perceptual color effects
- Color categories and culture

Color Opponents

- Hering
- A color can be "blue-green", "yellow-red", "yellow-green", etc
- But never "yellow-blue" or "red-green"
- Suspected two opponents:
  - Blue-yellow axis
  - Red-Green axis

Color reparameterization

- The input is LMS
- The output has a different parameterization:
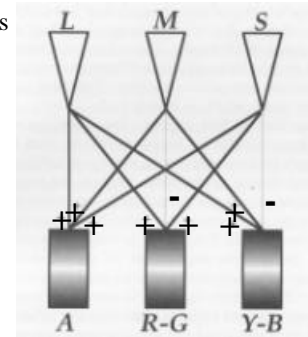 - Light-dark
  - Blue-yellow
  - Red-green

Color opponents wiring

- Sums for brightness
- Differences for color opponents

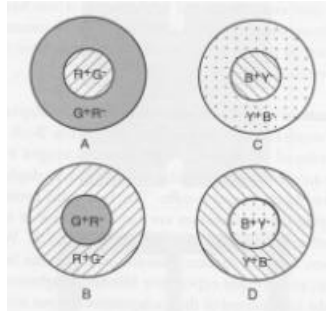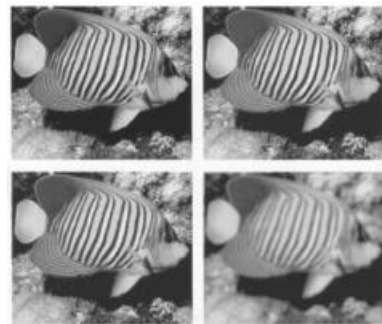## Double center surround opponents

- Center-surround
- Color opponents

Opponents and image compression

- JPG, MPG
- Color opponents instead of RGB
- Compress color more than luminance

Blue-yellow opponent and painting

- Often used to depict night
- (S cones share properties with rods…)
- Van Gogh
  Café at Night

Color Vision

31

Red-green opponent and painting

- Jawlensky

Color Vision

32

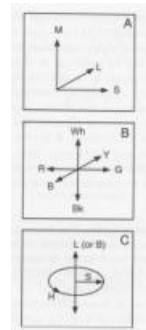## Opponent and painting

- Degas

Color Vision

33

Color reparameterization
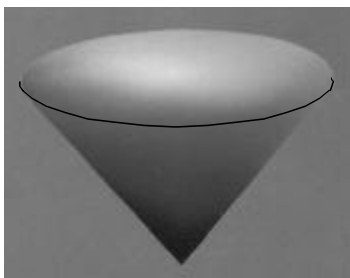
- The input is LMS
- The output has a different parameterization:
  - Light-dark
  - Blue-yellow
  - Red-green
- A later stage may reparameterize:
  - Brightness or Luminance or Value
  - Hue
  - Saturation
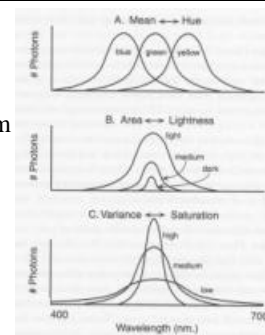
Color Vision

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Hue Saturation Value

Color Vision

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Hue Saturation Value

- One interpretation in spectrum space
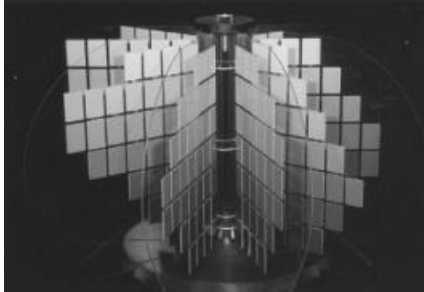- Not the only one because of metamerism

Color Vision

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Munsell book of colors

• Perceptually uniform

History of color theories

• Aristotle & followers
• Scale from black to white
    – Blue, red, yellow
    – Position of green varies
• Nicolas Poussin *Ecstasy of Saint Paul* 1650

Plan

• Color blindness
• Color Opponents, Hue-Saturation Value
• Perceptual color effects
• Color categories and culture

Color appearance effects

• …
• Goethe, 19th century
    – Importance of subjective experience
• Chevreul, 19th century
    – Law of simultaneous contrast, optical mix
• Modern theories
    – Measured effects

Simultaneous contrast

• Chevreul
• In color opponent direction
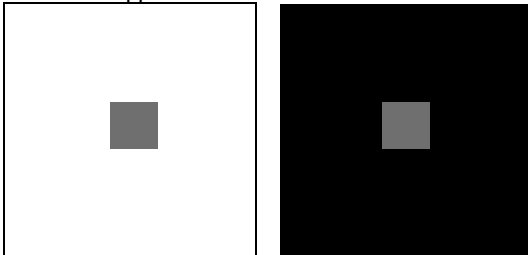
Crispening

• Increased sensitivity

Simultaneous contrast

- In color opponent direction
- Center-surround
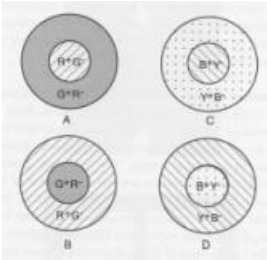
Eugène Delacroix

Eugène Delacroix

Impressionism

- Claude Monet

Post-Impressionism

- Van Gogh

Post-Impressionism

- Van Gogh

Land Retinex
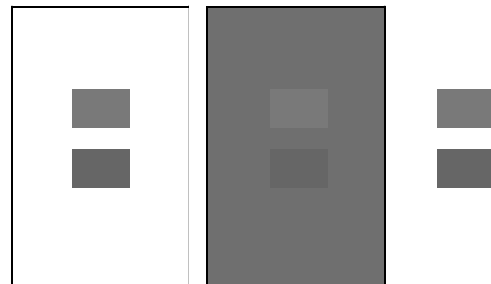

Luminance Edge Calculation of A to C

$$\frac{48}{24} \times \frac{32}{16} = \frac{1536}{384} = \frac{4}{1}$$
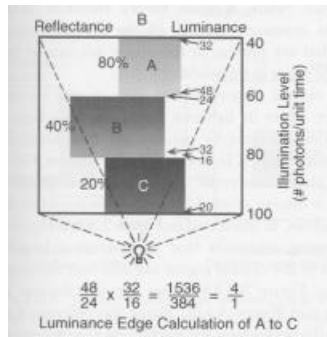
Haloing, local contrast

- Seurat, *Bathers at Asnières,* 1884

Edge burning

- Ansel Adams
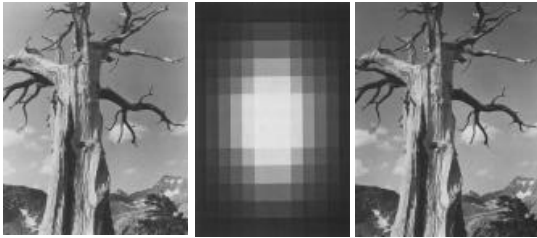
Spreading

- Optical mix when spatial frequency increases
- But before fusion frequency
- Additive mix! (opposed to pigment mix)
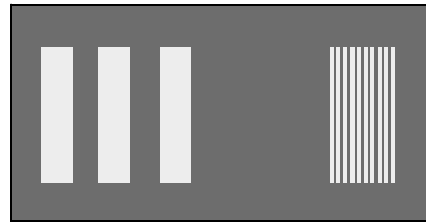
Pointillism

- George Seurat, *The Channel of Gravelines, Grand Fort-Philippe,* 1890

Pointillism

- George Seurat, *La Grande Jatte,* 1886

Pointillism

- George Seurat, *La Grande Jatte,* 1886

Divisionism

- Paul Signac, *The Mills at Overschie*, 1905
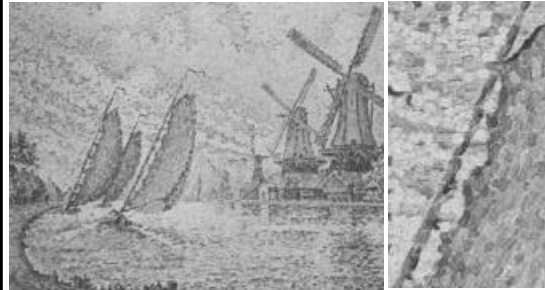
"Layered" pointillism

- Chuck Close, *Stanley*, 1980-81

Photo-Mosaics
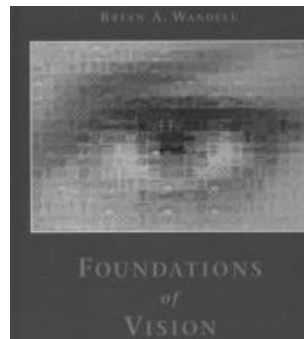
Artistic Half toning
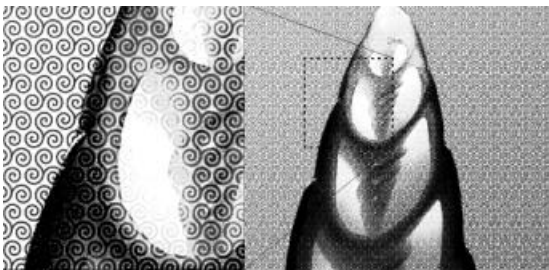
- Ostromoukhov 1999

Other effects

- Problems for color reproduction
- Problem in design and production

Hunt and Stevens effect

- Stevens effect
  - Contrast increases with luminance
- Bartleson-Breneman effect
  - Image contrast changes with surround
  - A dark surround decreases contrast
    (make the black of the image look less deep)
- Hunt effect
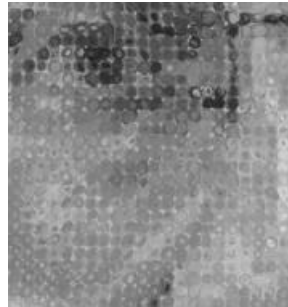 - Colorfulness increases with luminance

- Hence the need for gamma correction

Bezold-Brücke Hue Shift

- Monochromatic stimulus
- Perceived hue changes when luminance varies
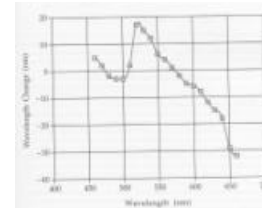
Wavelength shift necessary to keep the same hue
when luminance is decreased by a factor of 10

Abney Effect

- Hue changes with the addition of pure white
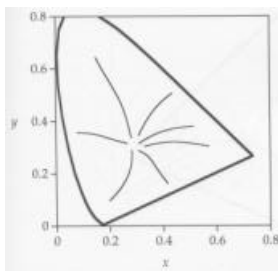
Color appearance models

- Predict the appearance
  of a color depending on
  - Objective stimulus
  - Surrounding, context
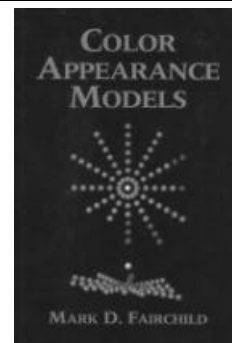
COLOR APPEARANCE MODELS

MARK D. FAIRCHILD

Plan

- Color blindness
- Color Opponents, Hue-Saturation Value
- Perceptual color effects
- Color categories and culture

Color categories

- Prototypes
- Harder to classify colors at boundaries
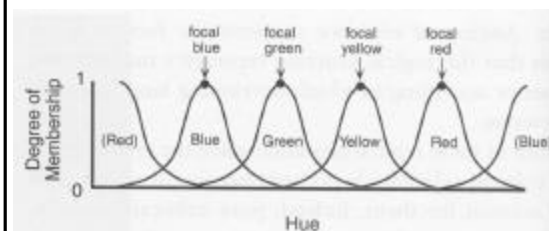
Color and culture

- Ancient Greeks
  - Same term for blue-green-dark
- Berinmo

Lexical study of basic color terms

- Berlin and Kay 1969-78
- 20+78 languages
- Monolexemic
  - Not compound, e.g. not "blue-green"
- Primary chromatic reference
  - Not material, e.g. not "gold"
  - But allow "orange"
- General purpose
  - No specific field, e.g. not "blond", "roan"
- High frequency
  - E.g. not "mauve", "taupe", "puce"

Lexical study of basic color terms

- 20+78 languages
- 16 basic color terms
  - 11 in English
    - Red, green, blue, yellow, black, white, gray, orange, purple, brown, pink
  - light-blue
  - 4 that encompass more than one color
    - Warm, cool, light-warm, dark-cool

Lexical study of basic color terms

- Common pattern
- There are exceptions

Visual Perception

- Very complex
- Different stages
- Different pathways for different elements

- Can explain some pictorial techniques/styles
- Can be helped of challenged

Discussion

- Piranesi

Discussion

- Perception and images
- Does it help the analysis
- Does it dazzle?
- Does it refrain creativity?

Color terms (Fairchild 1998

- Color
- Hue
- Brightness vs. lightness
- Colorfulness and Chroma
- Saturation
- Unrelated and related colors

Color

- – chromatic and achromatic content. This attribute can be described by chromatic color names such as yellow, orange, brown, red, pink, green, blue, purple, etc., or by achromatic color names such as white, gray, black, etc., and qualified by bright, dim, light, dark, etc., or by combinations of such names.
- – Note: Perceived color depends on the spectral distribution of the color stimulus, on the size, shape, structure, and surround of the stimulus area, on the state of adaptation of the observer's visual system, and on the observer's experience of the prevailing and similar situations of observations.

Related and Unrelated Colors

- Unrelated Color
  - – Color perceived to belong to an area or object seen in isolation from other colors.
- Related Color
  - – Color perceived to belong to an area or object seen in relation to other colors.

Hue

- Hue
  - – Attribute of a visual sensation according to which an area appears be similar to one of the perceived colors: red, yellow, green, and blue, or to a combination of two of them.
- Achromatic Color
  - – Perceived color devoid of hue.
- Chromatic Color
  - – Perceived color possessing a hue.

Brightness vs. Lightness

- Brightness
  - – Attribute of a visual sensation according to which an area appears to emit more or less light.
- Lightness:
  - – The brightness of an area judged relative to the brightness of a similarly illuminated area that appears to be white or highly transmitting.

Colorfulness & Chroma

- Colorfulness
  - Attribute of a visual sensation according to which the perceived color of an area appears to be more or less chromatic.
- Chroma:
  - Colorfulness of an area judged as a proportion of the brightness of a similarly illuminated area that appears white or highly transmitting.

Saturation

  - Colorfulness of an area judged in proportion to its brightness.