

# HA3C2: Colour and its Meanings

[View Online](#)

1.

Riley CA. Color codes: modern theories of color in philosophy, painting and architecture, literature, music and psychology [Internet]. Hanover, NH: University Press of New England; 1995. Available from:  
<http://0-search.ebscohost.com.pugwash.lib.warwick.ac.uk/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=34438>

2.

Kuehni RG, Schwarz A. Color ordered: a survey of color order systems from antiquity to the present [Internet]. Oxford: Oxford University Press; 2008. Available from:  
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.warwick.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/abstract/9780198040880>

3.

Gage J. Colour in art. Vol. Thames&Hudson world of art. London: Thames & Hudson; 2006.

4.

Batchelor D. Chromophobia. Vol. Focus on contemporary issues. London: Reaktion; 2000.

5.

Kuehni RG, Schwarz A. Color ordered: a survey of color order systems from antiquity to the present [Internet]. Oxford: Oxford University Press; 2008. Available from:  
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.warwick.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/abstract/9780198040880>

6.

Kuehni RG, Schwarz A. Color ordered: a survey of color order systems from antiquity to the present [Internet]. Oxford: Oxford University Press; 2008. Available from:  
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.warwick.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/abstract/9780198040880>

7.

Aristotle, On Colours, in The Works of Aristotle VI: Opuscula, trans. William David Ross (Clarendon Press, 1913). [Internet]. Available from:  
<https://archive.org/details/worksaristotle00arisuoft>

8.

Henry Guerlac. Can there Be Colors in the Dark? Physical Color Theory before Newton. Journal of the History of Ideas [Internet]. 1986;47(1):3-20. Available from:  
[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/2709592?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/2709592?seq=1#page_scan_tab_contents)

9.

Extracts from Aristotle's writings on colour. [Internet]. Available from:  
[http://www2.warwick.ac.uk/fac/arts/archhistory/studentpages/ug/modules15-16/colour/classlist/aristotle\\_on\\_colour.pdf](http://www2.warwick.ac.uk/fac/arts/archhistory/studentpages/ug/modules15-16/colour/classlist/aristotle_on_colour.pdf)

10.

Gloria Saltz Merker. The Rainbow Mosaic at Pergamon and Aristotelian Color Theory. American Journal of Archaeology [Internet]. 1967;71(1):81-2. Available from:  
[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/501591?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/501591?seq=1#page_scan_tab_contents)

11.

H. B. Gottschalk. The de Coloribus and Its Author. Hermes [Internet]. 1964;59-85. Available from:  
[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/4475288?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/4475288?seq=1#page_scan_tab_contents)

12.

Samuel Y. Edgerton, Jr. Alberti's Colour Theory: A Medieval Bottle without Renaissance Wine. *Journal of the Warburg and Courtauld Institutes* [Internet]. 1969;32:109–34. Available from:  
[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/750609?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/750609?seq=1#page_scan_tab_contents)

13.

Janis Bell. Aristotle as a Source for Leonardo's Theory of Colour Perspective after 1500. *Journal of the Warburg and Courtauld Institutes* [Internet]. 1993;56:100–18. Available from:  
[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/751367?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/751367?seq=1#page_scan_tab_contents)

14.

Claire J. Farago. Leonardo's Color and Chiaroscuro Reconsidered: The Visual Force of Painted Images. *The Art Bulletin* [Internet]. 1991;73(1):63–88. Available from:  
[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3045779?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3045779?seq=1#page_scan_tab_contents)

15.

Janis C. Bell. Zuccolini's Theory of Color Perspective. *The Art Bulletin* [Internet]. 1993;75(1):91–112. Available from:  
[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3045933?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3045933?seq=1#page_scan_tab_contents)

16.

Gage J. Fitzwilliam Museum. George Field and his circle: from Romanticism to the Pre-Raphaelite Brotherhood. [London]: Christies; 1989.

17.

Gage J. Colour and culture: practice and meaning from antiquity to abstraction. London: Thames and Hudson; 1995.

18.

Gage J. Colour and culture: practice and meaning from antiquity to abstraction. London: Thames and Hudson; 1995.

19.

Kemp M. The science of art: optical themes in western art from Brunelleschi to Seurat. New Haven: Yale University Press; 1990.

20.

James S. Ackerman. On Early Renaissance Color Theory and Practice. *Memoirs of the American Academy in Rome* [Internet]. 1980;35:11–44. Available from: [http://www.jstor.org/stable/4238679?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/4238679?seq=1#page_scan_tab_contents)

21.

Goethe's shadows from BBC TV Horizon: Colourful Notions (7 January 1985). [Internet]. Available from: [http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/02\\_goethes\\_shadows\\_cn.mp4](http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/02_goethes_shadows_cn.mp4)

22.

Riley CA. Color codes: modern theories of color in philosophy, painting and architecture, literature, music and psychology [Internet]. Hanover, NH: University Press of New England; 1995. Available from: <http://0-search.ebscohost.com.pugwash.lib.warwick.ac.uk/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=34438>

23.

Goethe's theory of colours : Johann Wolfgang von Goethe [Internet]. Available from: <https://archive.org/details/goethestheoryco01goetgoog>

24.

Kuehni RG, Schwarz A. Color ordered: a survey of color order systems from antiquity to the present [Internet]. Oxford: Oxford University Press; 2008. Available from:

<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.warwick.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/abstract/9780198040880>

25.

Ribe N, Steinle F. Exploratory experimentation: Goethe, Land, and color theory. *Physics Today*. 2002 Jul 1;55(7):43–9.

26.

Kuehni RG. Forgotten pioneers of color order. Part II: Matthias Klotz (1748-1821). *Color Research & Application*. 2008 Oct;33(5):341–5.

27.

Sepper DL. *Goethe contra Newton: Polemics and the Project for a New Science of Color* [Internet]. Cambridge: Cambridge University Press; 1988. Available from: <http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1017/CBO9780511624858>

28.

Sepper DL. *Goethe contra Newton: polemics and the project for a new science of color*. Cambridge: Cambridge University Press; 2002.

29.

Gage J. *Colour and culture: practice and meaning from antiquity to abstraction*. London: Thames and Hudson; 1995.

30.

Gage J. *Colour and meaning: art, science and symbolism*. [London, England]: Thames and Hudson; 1999.

31.

Gage J. *Colour and meaning: art, science and symbolism*. [London, England]: Thames and Hudson; 1999.

32.

Philipp Otto Runge, Farben-Kugel (Perthes, 1810). [Internet]. Available from:  
<https://archive.org/details/farbenkugeloderc00rung>

33.

Koenderink J. Book reviews: Review of Rolf G. Kuehni: Philipp Otto Runge's Color Sphere; A Translation, with Related Materials and an Essay, 2008. *Color Research & Application*. 2008 Dec;33(6):512-3.

34.

Gage J. Colour and meaning: art, science and symbolism. [London, England]: Thames and Hudson; 1999.

35.

Marcus du Sautoy on Newton's colour circle from BBC Four: The Beauty of Diagrams: Newton's Prism. [Internet]. Available from:  
[http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/3\\_np\\_mdsautoy\\_colour\\_circle.mp4](http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/3_np_mdsautoy_colour_circle.mp4)

36.

Marcus du Sautoy explains Newton's 'experimentum crucis' from BBC Four: The Beauty of Diagrams: Newton's Prism. [Internet]. Available from:  
[http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/1\\_np\\_mdsautoy\\_experimentum\\_crucis.mp4](http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/1_np_mdsautoy_experimentum_crucis.mp4)

37.

Kate Lancaster reconstructs Newton's experiment from BBC Four: The Beauty of Diagrams: Newton's Prism. [Internet]. Available from:  
[http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/2\\_np\\_klancaster\\_demo\\_experimentum\\_crucis.mp4](http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/2_np_klancaster_demo_experimentum_crucis.mp4)

38.

John Mollon, 'The Origins of Modern Color Science', in S. Shevell ed., *The Science of Color* (Oxford: Elsevier, 2003), 1-39. [Internet]. Available from:  
[http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/mollon\\_origins\\_of\\_modern\\_colour\\_science.pdf](http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/mollon_origins_of_modern_colour_science.pdf)

39.

Isaac Newton, *Opticks: or a Treatise of the Reflections, Refractions, Inflections and Colours of light* (Smith and Walford, 1704). [Internet]. Available from:  
<https://archive.org/details/opticksortreatis00newt>

40.

Kuehni RG, Schwarz A. *Color ordered: a survey of color order systems from antiquity to the present* [Internet]. Oxford: Oxford University Press; 2008. Available from:  
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.warwick.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/abstract/9780198040880>

41.

Kuehni RG. *Color: an introduction to practice and principles* [Internet]. 3rd ed. Hoboken, N.J.: Wiley; Available from:  
<http://0-onlinelibrary.Wiley.com.pugwash.lib.warwick.ac.uk/book/10.1002/9781118533567>

42.

Alexandra Loske , 'Mary Gartside: A Female Colour Theorist in Georgian England', *St Andrews Journal of Art History and Museum Studies*, vol. 14 (2010), 17-30. Available from:  
<http://sro.sussex.ac.uk/2510/>

43.

Kemp M. *The science of art: optical themes in western art from Brunelleschi to Seurat*. New Haven: Yale University Press; 1990.

44.

Alan E. Shapiro. *Artists' Colors and Newton's Colors*. *Isis* [Internet]. 1994;85(4):600-30. Available from: [http://www.jstor.org/stable/235280?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/235280?seq=1#page_scan_tab_contents)

45.

Paul D. Schweizer. John Constable, Rainbow Science, and English Color Theory. *The Art Bulletin* [Internet]. 1982;64(3):424–45. Available from:  
[http://www.jstor.org/stable/3050245?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/3050245?seq=1#page_scan_tab_contents)

46.

Kemp M. *The science of art: optical themes in western art from Brunelleschi to Seurat*. New Haven: Yale University Press; 1990.

47.

Gage J. *Colour and culture: practice and meaning from antiquity to abstraction*. London: Thames and Hudson; 1995.

48.

Gage J. *Colour and meaning: art, science and symbolism*. [London, England]: Thames and Hudson; 1999.

49.

Gage J. *Colour and meaning: art, science and symbolism*. [London, England]: Thames and Hudson; 1999.

50.

Gage J. *Colour and culture: practice and meaning from antiquity to abstraction*. London: Thames and Hudson; 1995.

51.

Demonstration of successive contrast from BBC TV Horizon: Colourful Notions (7 January 1985). [Internet]. Available from:  
[http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/04\\_successive\\_contrast\\_cn.mp4](http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/04_successive_contrast_cn.mp4)

52.

John Mollon explains Additive mixture from BBC TV Horizon: Colourful Notions (7 January 1985). [Internet]. Available from:  
[http://www2.warwick.ac.uk/fac/arts/archistory/studentpages/ug/modules15-16/colour/classlist/03\\_three\\_colour\\_mixing\\_cn.mp4](http://www2.warwick.ac.uk/fac/arts/archistory/studentpages/ug/modules15-16/colour/classlist/03_three_colour_mixing_cn.mp4)

53.

J. Carson Webster. The Technique of Impressionism: A Reappraisal. College Art Journal [Internet]. 1944;4(1):3-22. Available from:  
<http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/773614>

54.

Thomas Young. The Bakerian Lecture: On the Theory of Light and Colours. Philosophical Transactions of the Royal Society of London [Internet]. 1802;92:12-48. Available from:  
[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/107113?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/107113?seq=1#page_scan_tab_contents)

55.

Hurvich LM, Jameson D. An opponent-process theory of color vision. Psychological Review. 1957;64(6, Pt.1):384-404.

56.

Leo M. Hurvich and Dorothea Jameson. Helmholtz and the Three-Color Theory: An Historical Note. The American Journal of Psychology [Internet]. 1949;62(1):111-4. Available from:  
[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1418711?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1418711?seq=1#page_scan_tab_contents)

57.

Backhaus W, Kliegl R, Werner JS. Color vision: perspectives from different disciplines. Berlin: Walter de Gruyter; 1998.

58.

Lamb T, Bourriau J, editors. Colour: art & science. Vol. The Darwin College lectures. Cambridge: Cambridge University Press; 1995.

59.

Smith P, Seurat G. Seurat and the avant-garde. New Haven: Yale University Press; 1997.

60.

Anna Franklin explains how we are born with colour categories from BBC TV Horizon: Do You See What I See (8 August 2011). [Internet]. Available from:  
[http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/04\\_diswys\\_language\\_franklin.mp4](http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/04_diswys_language_franklin.mp4)

61.

Biggam CP. The semantics of colour: a historical approach [Internet]. Cambridge: Cambridge University Press; 2012. Available from:  
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.warwick.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/abstract/9781139341493>

62.

Terry Regier, Paul Kay and Naveen Khetarpal. Color Naming Reflects Optimal Partitions of Color Space. Proceedings of the National Academy of Sciences of the United States of America [Internet]. 2007;104(4):1436–41. Available from:  
[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/25426301?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/25426301?seq=1#page_scan_tab_contents)

63.

KAY P, REGIER T. Language, thought and color: recent developments. Trends in Cognitive Sciences. 2006 Feb;10(2):51–4.

64.

Terry Regier, Paul Kay and Richard S. Cook. Focal Colors Are Universal after All.

Proceedings of the National Academy of Sciences of the United States of America [Internet]. 2005;102(23):8386–91. Available from:  
[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3375848?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3375848?seq=1#page_scan_tab_contents)

65.

Color Categories in Thought and Language - Cambridge Books Online - Cambridge University Press [Internet]. Available from:  
<http://0-ebooks.cambridge.org.pugwash.lib.warwick.ac.uk/ebook.jsf?bid=CBO9780511519819>

66.

Color Categories in Thought and Language - Cambridge Books Online - Cambridge University Press [Internet]. Available from:  
<http://0-ebooks.cambridge.org.pugwash.lib.warwick.ac.uk/ebook.jsf?bid=CBO9780511519819>

67.

Color Categories in Thought and Language - Cambridge Books Online - Cambridge University Press [Internet]. Available from:  
<http://0-ebooks.cambridge.org.pugwash.lib.warwick.ac.uk/ebook.jsf?bid=CBO9780511519819>

68.

Backhaus W, Kliegl R, Werner JS. Color vision: perspectives from different disciplines. Berlin: Walter de Gruyter; 1998.

69.

Gage J. Colour and culture: practice and meaning from antiquity to abstraction. London: Thames and Hudson; 1995.

70.

Berlin B, Kay P. Basic color terms: their universality and evolution. Vol. David Hume series. Stanford, Calif: CSLI; 1999.

71.

Serge Caparos on the Himba people's colour perception from BBC TV Horizon: Do You See What I See (8 August 2011). [Internet]. Available from:  
[http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/07\\_diswys\\_language\\_himba.mp4](http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/07_diswys_language_himba.mp4)

72.

Jules Davidoff on the effect of language on colour perception from BBC TV Horizon: Do You See What I See (8 August 2011). [Internet]. Available from:  
[http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/08\\_diswys\\_language\\_davidoff.mp4](http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/08_diswys_language_davidoff.mp4)

73.

Blonsky M. On signs. Baltimore, Md: Johns Hopkins University Press; 1985.

74.

Lamb T, Bourriau J, editors. Colour: art & science. Vol. The Darwin College lectures. Cambridge: Cambridge University Press; 1995.

75.

Max Black. Linguistic Relativity: The Views of Benjamin Lee Whorf. The Philosophical Review [Internet]. 1959;68(2):228-38. Available from:  
[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/2182168?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/2182168?seq=1#page_scan_tab_contents)

76.

Roberson D, Davidoff J, Davies IRL, Shapiro LR. Color categories: Evidence for the cultural relativity hypothesis. Cognitive Psychology. 2005 Jun;50(4):378-411.

77.

Roberson D, Pak H, Hanley JR. Categorical perception of colour in the left and right visual

field is verbally mediated: Evidence from Korean. *Cognition*. 2008 May;107(2):752-62.

78.

Rolf Kuschel and Torben Monberg. 'We Don't Talk Much About Colour Here': A Study of Colour Semantics on Bellona Island. *Man* [Internet]. 1974;9(2):213-42. Available from: [http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/2800075?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/2800075?seq=1#page_scan_tab_contents)

79.

Jonathan Winawer, Nathan Witthoft, Michael C. Frank, Lisa Wu, Alex R. Wade and Lera Boroditsky. Russian Blues Reveal Effects of Language on Color Discrimination. *Proceedings of the National Academy of Sciences of the United States of America* [Internet]. 2007;104(19):7780-5. Available from: [http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/25427570?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/25427570?seq=1#page_scan_tab_contents)

80.

Panos Athanasopoulos, 'Cognitive Representation of Colour in Bilinguals: the Case of Greek Blues', *Bilingualism: Language and Cognition*, vol. 12, no. 1 ( 2009), 83-95 [Internet]. Available from: <http://werkgroepovertaal.be/athanasopoulos.pdf>

81.

Wai Ting Siok, Paul Kay, William S. Y. Wang, Alice H. D. Chan, Lin Chen, Kang-Kwong Luke, Li Hai Tan and Paul Kay. Language Regions of Brain Are Operative in Color Perception. *Proceedings of the National Academy of Sciences of the United States of America* [Internet]. 2009;106(20):8140-6. Available from: [http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/40483051?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/40483051?seq=1#page_scan_tab_contents)

82.

Color Categories in Thought and Language - Cambridge Books Online - Cambridge University Press [Internet]. Available from: <http://0-ebooks.cambridge.org.pugwash.lib.warwick.ac.uk/ebook.jsf?bid=CBO9780511519819>

83.

Deutscher G. Through the language glass: why the world looks different in other languages. London: Arrow; 2011.

84.

Lamb T, Bourriau J, editors. Colour: art & science. Vol. The Darwin College lectures. Cambridge: Cambridge University Press; 1995.

85.

Gage J. COLOUR IN HISTORY: Relative and Absolute. Art History [Internet]. 1978 Mar;1(1):104–30. Available from: <http://0-onlinelibrary.wiley.com.pugwash.lib.warwick.ac.uk/doi/10.1111/j.1467-8365.1978.tb00008.x/abstract>

86.

Gage J. Colour and culture: practice and meaning from antiquity to abstraction. London: Thames and Hudson; 1995.

87.

Gage J. Colour and culture: practice and meaning from antiquity to abstraction. London: Thames and Hudson; 1995.

88.

Gage J. Colour and culture: practice and meaning from antiquity to abstraction. London: Thames and Hudson; 1995.

89.

Hills P. Venetian colour: marble, mosaic, painting and glass 1250-1550. New Haven, Conn: Yale University Press; 1999.

90.

Anya Hurlbert on how artists suspend colour constancy from BBC TV Horizon: Do You See

What I See (8 August 2011). [Internet]. Available from:  
<http://www.bbc.co.uk/programmes/p00jp964>

91.

Anya Hurlbert shows how colour constancy involves knowledge of object colour from BBC TV Horizon: Do You See What I See (8 August 2011). [Internet]. Available from:  
[http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/06\\_diswys\\_constancy\\_hurlbert.mp4](http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/06_diswys_constancy_hurlbert.mp4)

92.

Semir Zeki explains how colour is represented in V4 from BBC TV Horizon: Colourful Notions (7 January 1985). [Internet]. Available from:  
[http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/07\\_constancy\\_2\\_zeki\\_cn.mp4](http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/07_constancy_2_zeki_cn.mp4)

93.

Edwin Land explains his 'retinex' experiment from BBC TV Horizon: Colourful Notions (7 January 1985). [Internet]. Available from:  
[http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/05\\_land\\_retinex.mp4](http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/05_land_retinex.mp4)

94.

Edwin Land uses a 'Mondrain' to explain how the colour of an object is not a function of the (absolute) amount of light of each wavelength it reflects from BBC TV Horizon: Colourful Notions (7 January 1985). [Internet]. Available from:  
[http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/06\\_constancy\\_1\\_land\\_cn.mp4](http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/06_constancy_1_land_cn.mp4)

95.

Edwin Land explains how 'designator' values ensure colour constancy from BBC TV Horizon: Colourful Notions (7 January 1985). [Internet]. Available from:  
[http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/09\\_constancy\\_4\\_land\\_ratios.mp4](http://www2.warwick.ac.uk/fac/arts/arthistory/studentpages/ug/modules15-16/colour/classlist/09_constancy_4_land_ratios.mp4)

96.

Edwin Land, 'The Retinex Theory of Color Vision', *Scientific American*, vol. 237, no. 6 (December 1977), 108-28. [Internet]. Available from:  
[http://xa.yimg.com/kq/groups/18365325/470399326/name/E.Land\\_-\\_Retinex\\_Theory%25255B1%25255D.pdf](http://xa.yimg.com/kq/groups/18365325/470399326/name/E.Land_-_Retinex_Theory%25255B1%25255D.pdf)

97.

Joost U, Lee BB, Zaidi Q, Ulrich Joost et al., 'Lichtenberg's Letter to Goethe on "Färbige Schatten"', *Color Research and Application*, vol. 27, no. 4 (August 2002), 300-303. *Color Research & Application*. 2002 Aug;27(4):300-3.

98.

Joost Ulrich. "Da ich ... Den bunten Schatten nachlaufe, wie ehmals als Knabe den Schmetterlingen" — Lichtenberg, Goethe, and the coloured shadows. *Color Research & Application* [Internet]. 2000;26(S1):S28-31. Available from:  
[http://0-onlinelibrary.wiley.com.pugwash.lib.warwick.ac.uk/doi/10.1002/1520-6378\(2001\)26:1%2B%3C::AID-COL7%3E3.0.CO;2-Y/abstract](http://0-onlinelibrary.wiley.com.pugwash.lib.warwick.ac.uk/doi/10.1002/1520-6378(2001)26:1%2B%3C::AID-COL7%3E3.0.CO;2-Y/abstract)

99.

Baxandall M. *Shadows and enlightenment*. New Haven: Yale University Press; 1995.

100.

Hoepppe G. *Why the sky is blue: discovering the color of life*. Princeton, N.J.: Princeton University Press; 2007.

101.

Zeki S. *Inner vision: an exploration of art and the brain*. Oxford: Oxford University Press; 1999.

102.

Interaction of Color (Yale, 1975) [Internet]. Available from:  
<http://yupnet.org/interactionofcolor/>

103.

Hardin, C.L. Red and yellow, green and blue, warm and cool: explaining colour appearance. *Journal of Consciousness Studies* [Internet]. 7(8–9):113–22. Available from: <http://0-www.ingentaconnect.com.pugwash.lib.warwick.ac.uk/content/imp/jcs/2000/00000007/F0020008/1046>

104.

Robert Finlay. Weaving the Rainbow: Visions of Color in World History. *Journal of World History* [Internet]. 2007;18(4):383–431. Available from: [http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/20079447?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/20079447?seq=1#page_scan_tab_contents)

105.

Oliver Sachs, 'The Case of the Colourblind Painter', *New York Review of Books*, 19 November, 1987, 32. [Internet]. Available from: <https://people.rit.edu/wlrgsh/Sacks.pdf>

106.

Cézanne P, Cézanne P, Smith P, Athanassoglou-Kallmyer NM, Art Gallery of Hamilton. The world is an apple: the still lifes of Paul Cézanne. Leca B, editor. [Hamilton, Ontario]: Art Gallery of Hamilton in association with D Giles Limited; 2014.

107.

Maurice Merleau-Ponty, 'Eye and Mind', in Galen A. Johnson ed., *The Merleau-Ponty Aesthetics Reader* (Northwestern University Press, 1993), 121–60; [Internet]. Available from: <https://pg2009.files.wordpress.com/2009/05/eye-and-mind-merleu-pontymmp-text1.pdf>

108.

Véronique Foti, 'The Dimension of Colour', in Galen A. Johnson ed., *The Merleau-Ponty Aesthetics Reader* (Northwestern University Press, 1993), 293–308. [Internet]. Available from: [http://www2.warwick.ac.uk/services/library/search/extracts/ha/ha3c2/fti\\_v\\_1993.pdf](http://www2.warwick.ac.uk/services/library/search/extracts/ha/ha3c2/fti_v_1993.pdf)

109.

Wollheim, R., 'Adrian Stokes' in On Art and the Mind, 315-35. [Internet]. Available from: [http://www2.warwick.ac.uk/services/library/search/extracts/ha/ha2a1/wollheim\\_r\\_1973.pdf](http://www2.warwick.ac.uk/services/library/search/extracts/ha/ha2a1/wollheim_r_1973.pdf)

110.

Richard Wollheim, 'Adrian Stokes, Critic, Painter, Poet', 4th William Townsend lecture, Slade School of Art, 1978. [Internet]. Available from: <http://www.pstokes.demon.co.uk/ads5/intro1.htm>

111.

Paul Smith, 'Wittgenstein, Description, and Adrian Stokes (on Cézanne)', in Paul Smith and Carolyn Wilde eds., A Companion to Art Theory (Blackwell, 2002), 196-214. A Companion to Art Theory [Internet]. Available from: <http://0-search.ebscohost.com.pugwash.lib.warwick.ac.uk/login.aspx?direct=true&db=nlebk&AN=90369&site=ehost-live>

112.

Stokes A. Colour and form. London: Faber & Faber Ltd; 1937.

113.

Stokes AD, Piper J. Venice. London: Duckworth; 1965.

114.

Hardin CL, Maffi L, editors. Color Categories in Thought and Language [Internet]. Cambridge: Cambridge University Press; 1997. Available from: <http://0-dx.doi.org.pugwash.lib.warwick.ac.uk/10.1017/CBO9780511519819>

115.

Riley CA. Color codes: modern theories of color in philosophy, painting and architecture, literature, music and psychology [Internet]. Hanover, NH: University Press of New England; 1995. Available from: <http://0-search.ebscohost.com.pugwash.lib.warwick.ac.uk/login.aspx?direct=true&scope=s>

ite&db=nlebk&db=nlabk&AN=34438

116.

Kuehni RG, Schwarz A. Color ordered: a survey of color order systems from antiquity to the present [Internet]. Oxford: Oxford University Press; 2008. Available from: <https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.warwick.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/abstract/9780198040880>

117.

Batchelor D, editor. Colour. Vol. Documents of contemporary art. London: Whitechapel; 2008.

118.

Gage J. Colour and culture: practice and meaning from antiquity to abstraction. London: Thames and Hudson; 1995.

119.

Gage J. Colour and meaning: art, science and symbolism. [London, England]: Thames and Hudson; 1999.

120.

Lamb T, Bourriau J, editors. Colour: art & science. Vol. The Darwin College lectures. Cambridge: Cambridge University Press; 1995.

121.

Kemp M. The science of art: optical themes in western art from Brunelleschi to Seurat. New Haven: Yale University Press; 1990.