

# PERCEPTION & COLOUR CONFERENCE Melbourne 2018

## Our Colourful Presenters and Short Abstracts



**Paul Green-Armytage**

Founding Member of The Colour  
Society of Australia  
Adjunct Professor of Design  
Curtain University WA

Passionate about Colour

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.



**Christine Schade**

Technical Manager - Sensient  
Technologies

Wide experience in the pigment and  
colour industries and passionate  
about colour measurement  
techniques

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 style="text-align: center;"><b>David Briggs</b></p> <p style="text-align: center;">Artist and Educator</p> <p style="text-align: center;">NSW Division Chairperson 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 style="text-align: center;"><b>Jutta Birkenhauer,</b></p> <p style="text-align: center;">International Sales Manager</p> <p style="text-align: center;">G F Smith Hull UK</p> <p style="text-align: center;">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. 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. 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? All shall be revealed</p>
	<p style="text-align: center;"><b>David Coles</b></p> <p style="text-align: center;">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.</p>	<p>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.</p>



**Sonia van de Haar**

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.

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.

But what happens next?

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.

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.



**Associate Professor  
Wendy Davies**

School of Architecture, Design and Planning at the University of Sydney

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)

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.



**Barry Clark**

PhD in Physiological Optics  
University of Melbourne 1971

Founding Colour Society Member  
Director of the Outdoor Lighting Improvement Section of the Astronomical Society of Victoria

Artificial skyglow is an increasing problem for astronomers around the world but the lighting industry has done little to turn the problem around. However, it is now known that the blue content of ambient artificial light at night carries serious health risks for humans and is a major biodiversity threat. To counter this, indoor lighting in daylight hours needs to be bright and blue-rich, and at night, dimmer and blue-poor. At night, correlated colour temperatures of lighting will need to be as low as 2000 K. This will degrade colour vision performance like tritanomaly and metameric matches made in daytime may fail.

	<p style="text-align: center;"><b>Judith Briggs</b></p> <p style="text-align: center;">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>Product development and marketing lead times for new products and finishes can take several years. A colour trend forecast is essential as a reference to produce ranges that will be relevant three or more years in the future. A brief history and the purpose of trend forecasting will be presented, along with Judith’s process of creating a contextual colour trend forecast.</p>
<p style="text-align: center;">Awaiting Image</p>	<p style="text-align: center;"><b>Kate Cullity</b></p> <p style="text-align: center;">Director Taylor Cullity Lethlean (TCL) Nationally and internationally recognised and awarded landscape architect and environmental artist, with skills in the integration of public art with landscape and urban design</p>	<p style="text-align: center;">Awaiting Abstract</p>
<p style="text-align: center;">Awaiting Image</p>	<p style="text-align: center;"><b>Skye Firth</b></p> <p style="text-align: center;">Head of Textile Conservation International Conservation Services</p> <p style="text-align: center;">Following studies at University of Melbourne worked extensively on war related memorabilia and costumes for many Museums and Galleries in both Sydney and Melbourne</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>



### **Greg Burgess**

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.

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.