Reproducing Images: Colour and Texture

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Instagram #colouraday
Choosing a colour?

A visit to our new in-store Colour Co-ordination System can make finding colours that go together easy. Choose a colour from one of the four moods: rich, fresh, warm or calm and use the system to contrast, tone, or harmonise to create the perfect look for your room.

At Dulux we know that Treacle Tart and Brooklyn Nights go together because they come from the same mood group in our new Colour Co-ordination System. This system groups colours into four separate moods: rich, fresh, warm and calm, so when you pick colours from the same mood you can be confident that they’ll go together. Come and find the new system in-store, at the Dulux paint mixing area and do some match making of your own.
Colour is complicated
Images captured of the same panel of the King Solomon and the Queen of Sheba at different times of the day. From The Gates of Paradise (1452) by Lorenzo Ghiberti (1378–1455).
What is Texture?

Texture can be described as the microstructural details that can be perceptually distinguished from one surface property to another.

**Tactile texture.** Tactile or physical texture describes the minute variations in the surface elevation created by the changes in orientation, density and distribution of tiny particulates of the surface.

**Visual texture.** Visual texture usually refers to flat changes on the surface, a sort of drawing that demonstrates certain properties of periodicity and colour but does not present topographical changes.

Taxonomy of texture. Using our skills to compare different textures, we are able to sort, categorise and name the appearance of a wide range of materials

**Appearance of texture.** In order to represent different textures or demonstrate an object’s material qualities, it is important to render with convincing likeness.
Appearance and texture: Things and stuff
Diego Rodríguez De Silva Y Velázquez (1599–1660) *Old Woman Cooking Eggs* (1618)
National Museum of Scotland
Willem Claeszoon Heda (1594–1680), Still Life with a Gilt Cup (1635), oil on panel (88 cm × 113 cm) (courtesy: Rijksmuseum, Amsterdam).
Veiled bride  
Giovanni Battista Lombardi (1822-1880)

Gerard de Lairesse (1641–1711), The Allegory of the Sciences (c. 1675–1683), oil on canvas, 289 cm- 161 cm (courtesy: Rijksmuseum, Amsterdam)
Philip IV at the age of 18 (1623)
Diego Rodríguez De Silva Y Velázquez, Museo Nacional del Prado

Philip IV at the age of 48 (1653)
Blade Runner 2049
Machine Learning

On Seeing Stuff: The Perception of Materials by Humans and Machines
Edward H. Adelson (2014)
Dermatologist-level classification of skin cancer with deep neural networks
Andre Esteva1*, Brett Kuprel1*, Roberto A. Novoa2,3, Justin Ko2, Susan M. Swetter2,4, Helen M. Blau5 & Sebastian Thrun, Nature | Vol 5 4 2 | 2 F e b r u a r y 2 0 1 7
Marcus Du Sautoy,
The Creativity Code,
2019, 4th Estate
An exploration of gesture, through machine learning: how robots paint and draw. Parraman, Winslow, O’Dowd
To make sure you have been listening...
Robert McCurdy
Untitled, 2008
Madame Yevonde, Lady Bridget Poulett as 'Arethusa' 1935
John Salt, Parked Riviera (1982)
Julia Margaret Cameron,
May Prinsep as Christabel (1866)
Boyle Family (Mark Boyle, Joan Hills, Sebastian Boyle, Georgia Boyle), Study from the Broken Path Series with Border Edging (1986)
Vija Celmins (1938 -)
Moon Surface (Surveyor I) 1971-72
Thankyou for listening!
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