

THE LANGUAGE OF COLOR

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The Language of Color by M. Luckiesh

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OF COLOR**

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BY

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TO
MY WIFE

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PREFACE

There is evidence on all sides of a lack of correlation of the sciences and the arts which doubtless is due to the difficulty an individual encounters in adapting himself to these two viewpoints. For the benefit of his art, the artist should acquaint himself with the general sciences upon which his art is founded; and for the benefit of progress the scientist should bear in mind the viewpoint of the artist. There should be no misapprehension regarding the relation of science and art because the former supplies the enduring foundation for the latter. For this reason it appears that those who primarily possess a scientific viewpoint should attempt to bridge the gap by laying their course upon facts. It is with this attitude that I have attempted to present a brief review of the language of color in which its present status, and the foundation upon which its future must be established, are discussed.

No subject has been more abused than Color by those possessing only a superficial knowl-

edge of the underlying scientific principles; therefore, there is a need for presentations of the facts of various aspects of color. The subject of this book is very extensive in scope for it includes not only various sciences but also many arts. Brevity of treatment was essential in order to present a concise review of the subject and it has appeared the better plan at this time to present merely a review as suggestively as possible. The goal which I have kept in mind is the possibility of an ultimate art purely of color or at least of an extension of the present use of the expressiveness of color. Such an aim can only be realized by interpreting our present language of color, by extending this knowledge by further study and experiments, and by making the understanding of the expressiveness of color a general accomplishment of mankind.

It will be noted that in dealing with those aspects of color which are only vaguely understood the discussion does not depart far from the known scientific facts which appear to be associated with the future development of these aspects. On the whole, this brief treatise aims to correlate the science and art of the expressiveness of color in a fundamental manner. It is hoped that this rudimentary "dictionary" of

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the language of color is a forerunner of a more extensive discussion which may appear in later years if the developments are sufficient to warrant it. Regardless of the future, it appears that the effort has been well spent if it has yielded no more than a correlation of some of the data of the sciences and arts of color. My viewpoint is more comprehensively discussed in the first chapter which is in reality a preface to be read and in the last chapter which points toward the future.

I take pleasure in recording my appreciation of the opportunities afforded by the management of the National Lamp Works of General Electric Company for prosecuting various studies and of the courtesies extended by Dr. E. P. Hyde, director of the Nela Research Laboratory.

M. LUCKIESH

Oct. 31, 1916

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