

CONTENTS

	PAGE
PREFACE TO THE ENGLISH EDITION	xi
PREFACE TO THE SECOND GERMAN EDITION	xiii
GLOSSARY	xv
LIST OF ABBREVIATIONS FOR SOME OF THE WORKS CITED	xvi

PART I

MODES OF APPEARANCE OF COLOUR AND THE PHENOMENOLOGY OF ILLUMINATION

1. Introduction	1
2. How Colours Appear in Space : The Modes of Appearance	7
3. Time and the Phenomena of Colour	28
4. The Modes of Appearance in Everyday Language	32
5. Non-Perceptual Colours	34
6. How Other Sense-Impressions Appear	35
7. Illumination and Empty Space	38
8. Colour-Matter and Mode of Appearance	51
9. The Reduction of Colours	55

PART II

FILM COLOURS

10. The Subjective Visual Grey	58
11. The Localization of Film Colours : Rôle of Colour- Matter and Configuration	62
12. The Localization of Film Colours : Rôle of Neigh- bouring Surfaces	71

PART III

SURFACE COLOURS

CHAPTER I. ACHROMATIC SURFACE COLOURS IN
ACHROMATIC ILLUMINATION

	PAGE
13. Modifications of Surface Colour	75
14. The Basic Experiment in Colour-Constancy	76
15. Illumination Perspective in Artificial Light	79
16. Genuine Colour and Normal Illumination	82
17. Surface Colour and the Recognition of Objects	91
18. The Reduction of Colours to the Same Illumination	94
19. Illumination Perspective in Daylight	95
20. Episcotister Experiments	104
21. The Insistence of Achromatic Colours	108
22. Illumination and the Differential Limen	114
23. Weber's Law and the Episcotister	116
24. Quality Flicker and Illumination Flicker	118
25. Surface Colours in Light and Shadow	121
26. Colour-Constancy and Photography	131
27. Individual Differences	135
28. Colour-Constancy and the Concept of Illusion	140
29. Colour-Constancy and Exposition Time	141
30. Remarks on Methodology	149
31. Colour-Constancy and Visual Configuration	154
32. Memory Colours	160
33. Subjective and Objective Attitudes	167
34. Colour-Constancy and Monocular Vision	169
35. Colour-Constancy and Pupillary Adjustment	171

CONTENTS

ix

CHAPTER II. CHROMATIC SURFACE COLOURS IN VARIOUS ILLUMINATIONS

	PAGE
36. Modifications of Chromatic Surface Colour	173
37. Light and Dark Adaptation and the Constancy of Colour	177
38. The Normal Limits of Vision	184
39. Phenomenal Constancy in Other Fields	185
40. The Effects of Chromatic Illumination	187

CHAPTER III. HOW COLOURS APPEAR AT THE PERIPHERY

41. The Insistence of Central and Peripheral Colours	196
42. Colour-Constancy and Peripheral Vision	197
43. Modes of Appearance at the Periphery	203
44. Some Theoretical Considerations	211

PART IV

TRANSPARENT AND TRANSLUCENT COLOURS

45. Spatial Combinations of Chromatic and Achromatic Colours	213
46. The Laws of Field Size	215
47. Projected After-Images	219
48. Mirrored Colours	220
49. A Critique of the Doctrine of Unity	221

PART V

LIGHT AS SPACE-DETERMINER

50. Light and Pictorial Design	224
51. Psychology and Pictorial Art	226
52. Psychology and Illuminating Technique	229

PART VI

COLOUR-CONSTANCY AND COLOUR-CONTRAST

	PAGE
53. The Contrast Theories of Helmholtz and Hering	233
54. Jaensch's Parallel Laws	238
55. Depth Contrast and Flicker Contrast.	243
56. The Modes of Appearance of Negative After-Images	246

PART VII

MEASURES OF THE PERCEPTION OF ILLUMINATION

57. General Remarks	248
58. Quantitative Studies	248

PART VIII

COLOUR-CONSTANCY AND THE PROBLEM OF
DEVELOPMENT

59. Animals	251
60. Children	254
61. Eidetics	257

PART IX

THEORIES OF COLOUR-CONSTANCY

62. Helmholtz, von Kries and Hering	260
63. Bühler	266
64. Gelb	275
65. The Total Insistence of the Visual Field	278
66. When can we see Chromatic Illuminations?	286
67. The Synthesis of Illuminations	289
INDEX	297