A Brief Note On The Complex Issue Of Naming Colours...

Initially, our objective was to introduce a colour search feature for the COLORFLOWS viewer. This feature was aimed at those who have a keen interest in exploring diverse colour combinations within the COLORFLOWS collection and require a user-friendly tool for quick access. The challenge was to provide an appropriate number of colours to ensure ease of use: Too few colours could be limiting, while an excessive number (considering over 16 million distinguishable colours/tones in 8-bit RGB) could be overwhelming.

Ultimately, we settled on a palette of twelve colourshades: reds, oranges, yellows, greens, blue-greens, blues, magentas, purples, pinks, greys, and black. However, even at this juncture, several challenges emerged. Apart from the variations in colour display on different monitors, web browsers also interpret colours differently compared to professional colour analysis tools, like the colour picker in a reputable photo editing software that we used to precisely measure the colours. Additionally, distinguishing between colours along the spectrum posed difficulties. Is a shade still magenta or transitioning to purple? Is it orange or already red or pink? Is it green or blue-green? Even the same individual might perceive colours differently at different occasions.

Two intriguing phenomena, "Simultaneous Contrast" and "Assimilation", further complicate matters. These phenomena involve how the presence of one colour influences the perception of neighboring hues. What appears as red next to one colour might appear as orange or magenta beside another: surrounding colours can create visual illusions that alter our colour perception. Issues of saturation and brightness add to the complexity. For instance, a gray colour field placed next to a bright one, might seem darker than the same gray next to a dark colour field.

Considering these complexities, it becomes evident that developing not only a colour search feature but also an intuition for colour categorization within the COLORFLOWS project requires patience and experience. This understanding is crucial since the colourshades featured in the first moment of a COLORFLOW animation will be documented in its metadata. If uncertainty arises regarding the listed colourshades, investing more time to explore other COLORFLOWS gradually builds familiarity with this intricate topic. Furthermore, focusing not only on colours but primarily on the profound connection between COLORFLOWS and the Book of Changes (易經) will help to avoid the issue of naming colours becoming overly central. In the understanding of Taoism, names are always considered to be difficult, often misleading as well. What is named is perpetually meeting the unnamed, due to the fact that nature and life are ever-changing processes, necessitating the adjustment of names, as all perceivable phenomena are inherently temporal in nature. The colourshades documented in the metadata are the ones at start point of every animation. All that happens afterwards, just mirrors the very central and elementary aspect of the Yijing, which is also known as the *Book of Changes*...