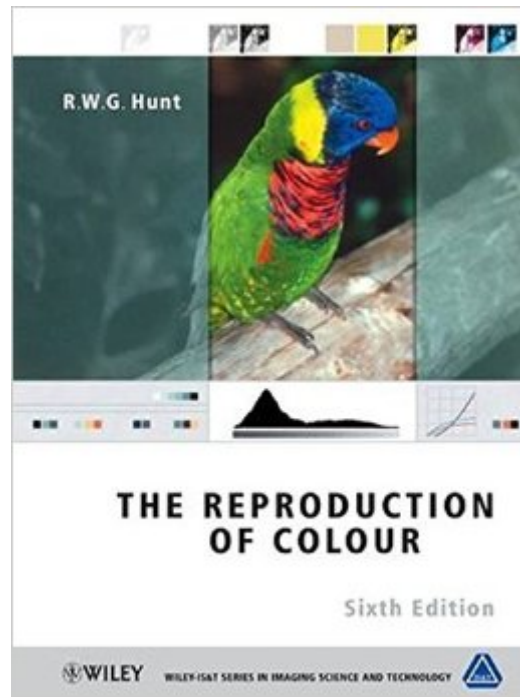


The book was found

The Reproduction Of Colour



Synopsis

Increasing use of digital signals for transmitting data in television, photography and printing means the reproduction of pictorial colour in the 21st century continues to drive innovation in its development. Hunt's classic text *The Reproduction of Colour* has been fully revised and updated for the sixth edition to provide a comprehensive introduction to colour imaging and colour reproduction. New illustrations, diagrams and photographs ensure that both students and practising engineers using colour images can gain a full understanding of the theory and practical applications behind the phenomena they encounter. Key features: Describes the fundamental principles of colour reproduction for photography, television, printing and electronic imaging. Provides detailed coverage of the physics of light and the property of colorants. Includes new chapters on digital printing and digital imaging, which discuss colour reproduction on HDTV and desktop publishing. Presents expanded coverage of the evaluation of colour appearance. *The Reproduction of Colour* is already used as a basis for lectures in universities and specialist institutions and continues to be an essential resource for scientists, engineers and developers needing to appreciate the technologies of colour perception. Reviews of the Fifth Edition: "The book is beautifully written and superbly presented. It is a credit to both author and publisher, and deserves to be on the shelves of anyone who has any concern with the reproduction of colour." From *The Journal of Photographic Science*, Vol. 43 1995 "Using his ability as a teacher, Dr Hunt has made potentially very difficult topics quite readable—he brings the insight that leads the reader to a greater depth of understanding." From *Color Research and Application*, Vol. 23 1998 The Society for Imaging Science and Technology is an international society that aims to advance the science and practices of image assessment. A major objective of the Wiley-IS&T series will be to explain the latest scientific and technological developments in the field of imaging at a professional level. The broad scope of the series will focus on imaging in all its aspects, with particular emphasis on digital printing, electronic imaging, photofinishing, image preservation, image assessment, image archiving, pre-press technologies and hybrid imaging systems.

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Customer Reviews

The author has an impressive array of initials after his name; he is, amongst other things, a Doctor of Science, a Member of the Imperial College, an Associate of the Royal College of Science, and a Fellow of the Royal Photographic Society as well as a Visiting Professor of Physiological Optics and of Colour Science, and a former Assistant Director of Research at Kodak. He has also been Chairman of the Colorimetry Committee of the International Commission on Illumination, and Chairman of the International Colour Association. First published in 1957 and now in its much enhanced 5th edition, *The Reproduction of Colour* is the most comprehensive single resource available. Two quotes from the preface to the 5th edition describe what it is about: "The object (is to present) the fundamental principles of colour reproduction, whether by photography, television, or printing in the hopes that all those engaged in producing, selling, buying, or using colour pictures will be able to see the nature of the problems they encounter. Those who want a general statement on colour reproduction will find it in the first part, and those who want a more detailed discussion of any one application in which they are particularly interested (will find it) in the later parts." and "The reproduction of colour involves physiology, psychology, physics, chemistry, and technology. presents complexities, (and) involves a wide variety of enterprises".

I purchased this book believing it was the definitive reference for understanding colour. Twenty years ago it might have been. But time has marched on, and this book is in danger of being left behind. Its treatment of colour technology prior to 1980 is superb, and since I wanted a good understanding of Kodachrome and its characteristics, I came away satisfied in that regard. However, parts of the book go into too much detail about technology that has passed its use-by-date, at the expense of incoming technologies. POOR EDITING The author is obviously an expert in film technology, having been the Assistant Director of Research with Kodak. Being an expert though, doesn't necessarily translate into being a good teacher - and poor editing doesn't

help the situation. I came unstuck on page 6 and had to turn to Wikipedia before I could understand the Lippman Method. This is not an isolated example. Here are two others among many:P204: "If the maximum density of a slide is about 3.0, a fairly typical figure, and the luminance caused by ambient light is 3.0 log units less than the open-gate screen luminance at the same point (a figure representative of good projection conditions), then the minimum luminance for a black would be equal to twice that of the ambient luminance, or 0.3 log units above that corresponding to the maximum density of the film." What Hunt is trying to say is something like this:"Assuming that the luminance of the deepest black on screen (in the absence of ambient light) is the same as the luminance at the same point caused by ambient light in the projection room, then the combined luminance will be doubled - an increase of 0.3 log units."P300: "Assuming a visual resolution of 20 cycles per degree (objects of 1.

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