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Nota di contenuto	Colour Studies; Title page; LCC data; Table of contents; Preface; Acknowledgements; Abbreviations; Section I. Prehistoric colour semantics; Prehistoric colour semantics: A contradiction in terms; 1. Introduction ; 2. Lexical form ; 3. Semantic content ; 4. Core concepts and core vocabulary ; 5. The evolutionary sequence ; 6. Cognates ; 7. The situation so far ; 8. Prototypes ; 9. Archaeology and colour prototypes ; 10. Anthropology and colour concepts ; 11. Art and colour terms ; 12. The earliest recorded Indo-European colour terms ; 13. Conclusion ; References Section II. Colour and linguistics Preface to Section II; Towards a historical and cultural atlas of colour terms in the Near East; 1. Introduction ; 2. Brightness versus hue ; 3. The data ; 4. The grue (green+blue) category in contemporary Aramaic ; 5. Conclusion ; References ; The evolution of GRUE: Evidence for a new colour term in the language of the Himba; 1. Introduction ; 2. Experiment 1: colour list task ; 2.1 Introduction ; 2.2 Method ; 2.3 Results ; 2.4 Discussion ; 3.

Experiment 2: colour naming task ; 3.1 Introduction ; 3.2 Method ; 3.3 Results ; 3.4 Discussion

4. General discussion Acknowledgements ; References ; Linguistic categorization of blue in Standard Italian; 1. Background and objectives ; 2. Methodology ; 3. A description of the subjects ; 4. Results and discussion ; 4.1 The list and colour-naming tasks ; 4.2 Free-sorting and best-example tasks ; 4.3 Collocation-association task and reference to objects ; 5. Discussion ; Acknowledgements ; References ;

From blood to worms: The semantic evolution of a Portuguese colour term; 1. Introduction ; 2. Portuguese roxo and vermelho ; 3. Evidence and timeline of semantic change

4. Processes of change 4.1 The internal process ; 4.2 The external processes (Iberian dyeing trade) ; 5. Conclusion ; References ; The motivational analysis of some Finnic colour terms; 1. Introduction ; 2. Ruskea ; 3. Raudjas ; 4. Lepp ; 5. Leet ; 6. Paat ; 7. Conclusion ; References ;

Her blue eyes are red: An idealized cognitive model of conceptual color metonymy in English; 1. Introduction ; 1.1 Activating metonymy for color conceptualization ; 1.2 Definition and discernment of conceptual metonymy ; 1.3 Phrasing and definition ; 1.4 Discernment of conceptual metonymy

1.5 Conceptual metonymy and image schemas 2. Past research on conceptual metonymy ; 3. Corpus-based analysis ; 3.1 Methodology ; 3.2 Results ; 4. Discussion of conceptual color metonymy ; 5. Conclusion ; Acknowledgements ; References ;

The spread of red in the Historical Thesaurus of English; 1. Introduction ; 2. The problem of pink ; 3. The rise of red ; 3.1 The effect of pink on red ; 4. red and BCC sub-category size variance ; 5. The salience of red ; 5.1 Back to BCCs ; 6. Conclusion ; References ;

A metaphorical spectrum: Surveying colour terms in English; 1. The ubiquity of colour terms

2. Mapping Metaphor with the Historical Thesaurus

Sommario/riassunto

The Jacobean artificial light - candlelight - was as important to the playwright as lighting effects are to a modern-day designer. This chapter explores the recreation of candlelight using a safe alternative, the most modern of technology and the future of stage lighting: LEDs. In order to recreate the candlelight of Shakespeare's stage, the research is categorized into three sections: replicating the Jacobean stage accurately, achieving a colour match for the tallow candles using LEDs and creating the ambience and "flicker" a candle emits. This is then applied practically and allowed a play t
