



## **CONFERENCE ABOUT FIRST UNIVERSAL LANGUAGE FOR COLOUR IN METHOD SANTANA THERMINOLOGY.** Author Jaime Santana Pomares

It took place in the Auditorium of Institutional Pavilion Hall 6, on Thursday, March 18, 2010 at CeBIT in Hannover (Germany), headed by Angela Merkel, chairwoman of the German government and D. José Luis Rodríguez Zapatero, Prime Minister of Spain as a guest, by virtue of agreeing on the presidency of the European Economic Community in the first half of 2010.

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The first universal language for colour is born of an urgent and inescapable necessity. Whenever human beings have wanted to transfer information beyond their national boundaries, they have come up against language barriers, each individual country having their own inherited culture and history from which their language derived. As we know, sometimes even regions within a country have a different language. However, for the transmission of scientific knowledge and new technologies, language can be an obstacle.



Visit the official opening, Pavilion of Spain. President of the Government of Germany Angela Merkel and José Luis Rodríguez Zapatero, Prime Minister of Spain and officials of both governments.

My aim therefore has been to create a language for colours that can be understood in the whole world by everyone, whatever their language or activity. It is a language for immediate communication between countries and comes at a moment of major global integration and innovation. It is a

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common belief, that innovation in any field of human Endeavour is fundamental for the wellbeing of society. No doubt, the new systems of communication require points of reference that can be shared and understood in any language. Radio, television, internet, road signs and music, among others, were born of innovation, and with the vision of being used in the whole world, and they have now become integrated in every culture.

At present, the nomenclature for colour has no specific definition of scientific origin for the society we live in, where colour is a concept of common use, by the fact that everything that surrounds us has a colour. Therefore, I have developed this new lexicon for colour keeping in mind basic principles. In fact I have used, for the first time ever, the energetic values that each particle of matter possesses, regardless of the light that illumines it. To assign names to all the different colours I have not used the complexity of the spectrum, which is what has always basically been done.

The work I am presenting in this conference is the product of very long years of study on colour and on all topics and matters interrelated with colour.

The main objective has been to create an objective language or code for colours that everybody could understand and use, in every country no matter the languages or signs used in each one. One that would solve for ever the problem of linguistic ambiguity that has always existed on this matter.

Historians tell us that in the past Red was the name of all colours reminiscent of the sun: Navy Blue of all those that evoked the sea, light blue of those that awakened the idea of the sky and Green the name given to anything that reminded one of trees and grass. Thus there were just four words to differentiate colours and obviously these few words could



not define which was the real Red, which the real Green or Blue, since the colour of the sun, the sky, the sea or of vegetation changes according to the light which at any given moment shines on objects or places. Therefore, from material objects we do not obtain an objective notion of the real colour of an object, besides, the existing nomenclature is insufficient to describe the infinite variety of colours that are present in nature.



The need for a more far-reaching vocabulary gave rise to complementary terms, such as light colours for those similar to day light and dark for colours close to or similar to the darkness of night. Surprisingly those ancient criteria are still valid today and commonly used in our languages, which means that the language of colour has not evolved but has maintained the linguistic ambiguity of its historic origins.



The fact of choosing, as a basic point of reference, the name of material objects to designate colours is a proof of the linguistic ambiguity, which out of force of habit we still use when defining colours we see in nature and around us. While colour was limited to artistic activities the imprecision of such a subjective lexicon was of no importance. However, the new technologies demand of the scientific activity greater precision in this matter. They require a concrete and objective nomenclature for colours.

With such an instrument, we will be able to say and write the name of any given colour without limitations and with the same precision that we obtain with any other unit of measure: the distance between two points, the weight and mass of an object, the speed with which things move. We could name innumerable examples of common use in the language of the society in which we live.

Technologies have evolved so much that we must necessarily develop tools that can help solve the problems posed by everyday activities. The interrelation of colour in the different fields of human activity has clearly highlighted the need to create a unit of measure for colour that does not depend on the light that may fall on it at any given moment. This will at the same time, allow us to revise the original basis, symbolically used as point of reference to single out the name of colours.

One can easily imagine the technical problems involved in attempting to measure a sensation, without any comparative point of reference, since colour is the product of an intangible sensation, generated by the luminous radiations that enter the eye from the outside world.

However, through micro-technology, which is the tool used for the development of the Method I am to expose here, I have been able to find, with scientific rigor, the intrinsic magnitude of the sensation that gives rise to colour and its clarity. This constitutes a new branch of knowledge, with



a linguistic proposal aimed at normalizing the nomenclature of colour and makes it an international standard. The technological development, based on the energy differential between nanometrical charges has permitted to discover concepts related to colour that have never been taken into account before.

As a scientific alternative for representing the nomenclature of colours, I have used for the first time ever the degrees of the arc, characteristic of a circumference, in replacement of the name of material objects that have habitually been used as comparative referents, with the manifest linguistic ambiguity.

Thus, the angular degree of the arc becomes, for the first time, the point of reference unequivocally representative of the name of a colour, according to the proportions of the components used to produce it, quite regardless of the light that illumines it.

The Method is an accurate colour generator, which has the ability of defining the name of any colour, as well as its equivalence in other existing systems or systems that may come up; while at the same time we can go on using the conventional nomenclature for colours.

My aim is to extend this new knowledge on colours to all society so that it can benefit of this innovation.

Thus, all the long years spent in scientific research and development of this Method will not have been in vain.

Thank you very much.

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