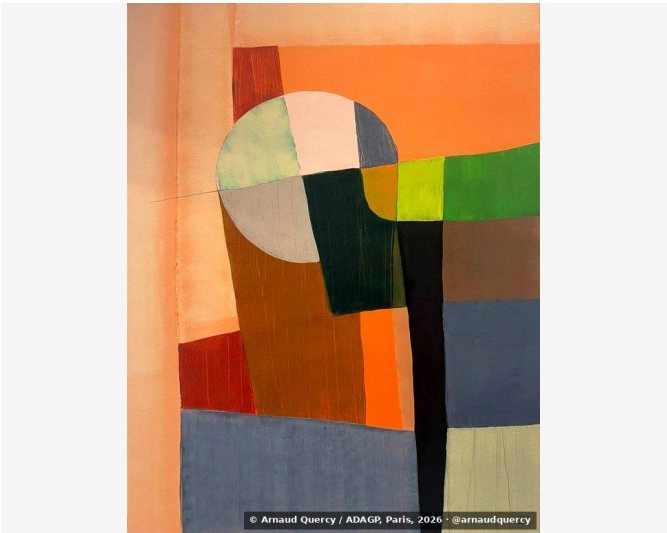


AQC1147

Nanopublication – Computational Image Analysis – AQC1147

by Arnaud Quercy · D7 - Research on Harmony - Variations 4 · 2026



CLAIM 1: COMPUTATIONAL IMAGE ANALYSIS - AQC1147

Computational analysis of the photograph of the artwork D7 - Research on Harmony - Variations 4 (AQC1147) ^[1] by Arnaud Quercy ^[2], according to IDS-CMP-2025 ^[3], on an image 1000 pixels on its longer side, on 2026-10-07. Each colour is located in the Munsell system and named according to the ISCC-NBS system (267 names, National Bureau of Standards, 1976). The image divides into 18 flat areas. The largest are moderate orange (36%), grayish blue (12%) and strong brown (11%). Among the others, those that stand out most sharply from their surroundings are grayish yellow at the bottom right (4.6%), blackish green in the centre (4.4%) and vivid reddish orange at the bottom (2.7%). By colour name family: orange 34%, brown 15%, blue 15%, yellow 7.5%, pink 7.3%, green 6.5%, black 4.3%, gray 4.0%, orange yellow 3.1% and yellow green 1.1%.

CONTEXT

Analysis performed according to IDS-CMP-2025 ^[3]: (a) colours named by Munsell and ISCC-NBS, areas and flat areas, (b) texture, (c) brightness and contrast, (d) spatial distribution. Source image: 1150x1477 pixels. Analysis date: 2026-10-07.

A) COLOR ANALYSIS

Flat areas

Ranked by contrast with their surroundings (CIEDE2000). Strokes thinner than 10 pixels are excluded (1).

Rank	Colour	ISCC-NBS name	Munsell	Area	Contrast	Position
1		grayish yellow B0A578	3.7Y 6.7/3.2	4.6%	54.7	at the bottom right
2		blackish green 0F1F16	3.2G 0.8/1.9	4.4%	45.2	in the centre
3		vivid reddish orange FE6200	0.6YR 6.0/16.1	2.7%	43.4	at the bottom
4		dark bluish gray 5F5E61	8.5PB 3.9/1.0	0.8%	39.7	at the top
5		dark orange yellow BE8101	0.5Y 5.8/9.9	0.8%	36.2	in the centre
6		strong yellow green 417F27	7.8GY 4.6/8.1	3.0%	35.4	on the right
7		light yellowish brown C1A486	8.2YR 6.8/3.6	2.6%	31.8	in the centre
8		grayish blue 5D6573	5.0PB 4.1/2.3	12%	31.1	at the bottom
9		black 0E0A09	N 0.3/	4.7%	30.7	at the bottom right
10		deep reddish orange B1381D	9.6R 4.2/11.9	1.3%	29.8	at the top left
11		strong brown 953B01	2.4YR 3.6/9.8	11%	29.5	in the centre
12		moderate orange F49B66	3.4YR 7.1/9.1	36%	26.9	at the top
13		strong greenish yellow BDC601	1.8GY 7.5/10.7	1.2%	25.3	on the right
14		grayish blue 444D5D	5.0PB 3.2/2.1	5.5%	23.4	at the bottom right
15		light yellowish pink FCCAA8	4.3YR 8.5/4.4	2.3%	18.2	at the top
16		grayish yellow C9BF85	4.8Y 7.6/4.1	2.5%	17.7	at the top left
17		moderate brown 714C34	5.0YR 3.6/4.1	3.6%	17.6	on the right
18		dark olive 393B16	0.6GY 2.4/3.7	0.3%	17.4	in the centre

Colour name families

Family	Area
orange	34%
brown	15%
blue	15%
yellow	7.5%
pink	7.3%
green	6.5%
black	4.3%
gray	4.0%
orange yellow	3.1%
yellow green	1.1%
olive	0.7%
olive black	0.5%

B) TEXTURE ANALYSIS

Metric	Value
Global Roughness	0.216
Mean Local Roughness	0.012
Roughness Uniformity	0.017
Edge Density	0.019
Mean Gradient Magnitude	0.075
Gradient Variance	0.025
Gradient Smoothness	0.0
Directional Coherence	0.147
Pattern Complexity	0.126
Pattern Repetition	1.0
Detail Frequency Ratio	0.618
Spatial Variation	0.152
Texture Consistency	0.478

C) BRIGHTNESS & CONTRAST ANALYSIS

Metric	Value
Mean Brightness	0.495
Brightness Variance	0.216
Brightness Uniformity	0.562
Brightness Skewness	-0.408
Brightness Entropy	7.201
Rms Contrast	0.216
Michelson Contrast	1.0
Weber Contrast	0.691
Mean Local Contrast	0.011
Contrast Uniformity	0.0
Dynamic Range	0.976
Effective Dynamic Range	0.714
Shadow Percentage	26.434
Midtone Percentage	45.421
Highlight Percentage	28.145
Shadow Clipping	0.013
Highlight Clipping	0.0
Tonal Balance	0.0
Fine Contrast	0.007
Medium Contrast	0.014
Coarse Contrast	None
Multiscale Contrast Ratio	1.0
Edge Contrast	0.075
Contrast Clustering	0.522

D) SPATIAL DISTRIBUTION ANALYSIS

Metric	Value
Spatial Coherence	0.747
Color Clustering	0.55
Color Transition Smoothness	0.794
Transition Uniformity	0.829
Sharp Transition Ratio	0.1
Transition Directionality	0.143
Mean Saturation	0.542
Saturation Variance	0.073
Low Saturation Ratio	0.223
Medium Saturation Ratio	0.477
High Saturation Ratio	0.3
Saturation Clustering	0.999
Hue Concentration	0.675
Complementary Balance	0.108
Analogous Dominance	0.806
Temperature Bias	0.633

Methodology

Computational analysis of a photograph of the artwork, reduced to 1,000 pixels on its longer side and filtered by a 3×3 median to remove grain. Colours: each pixel (sRGB rounded to 5 bits per channel) receives its Munsell notation and ISCC-NBS name from a table computed once from published data (Munsell renotation; ISCC-NBS blocks, NBS Special Publication 440, 1976), never from the artworks. Flat areas: connected regions of one name, merged with their neighbours while the CIEDE2000 difference between their mean colours stays below 10; an area is kept from 0.05% of the image; contrast with the surroundings measured 4 to 12 pixels from the edge. Texture: intensity standard deviation, local standard deviation, edge density (Canny), local binary patterns. Brightness: mean, variance, RMS, Michelson and local contrast, shadow / midtone / highlight distribution. Distribution: spatial coherence, transitions, saturation. Methods are deterministic and reproducible. Limits: the measurement concerns the photograph, including its lighting and white balance; two neighbouring areas less than 10 apart are merged.

REFERENCES

[1] Quercy, A. (2026). D7 - Research on Harmony - Variations 4 - Catalogue Raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC1147.html>

[2] Quercy, A. (2025). ORCID <https://orcid.org/0009-0000-2662-7790>

[3] Quercy, A. (2026). Computational Image Analysis Standard. <https://ideamorphism.org/en/measurements/2025/11/ids-cmp-2025-computational-image-analysis-standard-5dq9.html>

WHERE THIS WORK LIVES

Collection: Harmonic Crossing**EPISTEMIC PROFILE**

Claim type computational analysis**Voice** third person**Epistemic status** empirical measurement**Methodology** computational analysis**Certainty** high**CHECKSUM (SHA-256)**

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