

# AISC

Association Internationale de la Couleur  
International Colour Association  
Internationale Vereinigung für die Farbe

NEWS  
Q1|21



Association Internationale de la Couleur  
International Colour Association  
Internationale Vereinigung für die Farbe

NEWS  
Q1|21

## EDITORIAL

Dear Color Enthusiasts,

Welcome to the first issue of AIC's new newsletter. As promised, the International Color Association begins 2021 with quarterly news to keep our own membership up to date but also reach out beyond AIC's boundaries to other color communities interested in activities around the theory and practice of color.

Color encompasses a wide field including science, design, art, psychology, marketing, education and many other disciplines. Many of these form communities with their own tightly knit and often insular networks to address news and upcoming activities, yet often there is little discourse between these different specialised groups. While each of these communities have their own forums in digital or printed media, many do not exist outside their own area and might miss opportunities to participate in interdisciplinary activities or in a wider discourse on color in general. Not only is our newsletter a platform that will announce upcoming activities, but it will also be a forum for reporting on very recent activities of individuals involved in the AIC as well as in the wider color community beyond AIC's boundaries.

As with any new project, our hope is that it will evolve and grow in ways that will surprise and delight us. This newsletter will be an ongoing experiment. Nothing will be set in digital stone because we want the freedom to experiment as we proceed. However, there will be a core structure to the content in each issue: we will announce upcoming events and at the same time provide a forum for reporting on very recent activities; we will distribute calls for conferences and papers and report on research projects, publications, current exhibitions and art projects.

Each time the newsletter will apply a different colour theme. This time we feature Le Corbusier's Architectural Colours. He wrote that colour in architecture is as powerful as the floor plan and section. Or when used as polychromy, becomes a component of the floor plan and the section itself. He created two colour collections in 1931 and in 1959 with a total of 63 shades used in his architecture. (<https://www.lescouleurs.ch>)



Two features will be standard in each issue: we will introduce one national member organisation, and focus on one person who has devoted their career to colour. This issue will feature ICA Belgium and Prof. Kine Angelo from Northern Technology University in Trondheim. Frequently, we will also feature an artist with an emphasis on colour. We welcome your suggestions for future issues as well. We hope that highlighting individuals who make AIC's colour activities happen will strengthen the bond between our members, and of course, we hope to attract people outside of the association to participate in AIC activities in the future and inspire our readers to build connections to each other.

Finally, our first newsletter remembers the lives of two pioneers in our field who died this year: Harald Küppers, one of the leaders in advancing the technology of multicoloured printing after World War II and also a noted author of many books on colour theory who reached the age of 92 in February. Ulf Klarén, a prominent researcher in colour and light and known for his pedagogic achievements. He died at the age of 77 in January.

I want to thank our Vice-President, Leslie Harrington for her help in developing the newsletter's structure and content. We are all exploring ways to better support the work of colleagues and friends during this time of lock-down. This newsletter will be one means of doing this – we hope you enjoy our first issue and support our future efforts by sending us your submissions for the next issue by May 7<sup>th</sup> 2021.

Ralf Weber | AIC Secretary

## NEWS FROM OUR MEMBER ORGANISATIONS



With the onset of the coronavirus pandemic last year the NSW Division replaced its monthly live events with a series of free webinars. These began with our ICD 2020 webinar with Derek Brown (U. Glasgow) and David Briggs (NAS, Sydney) marking the release of the *Routledge Handbook of Philosophy of Colour*, which includes a chapter each by Barry Maund (WA Division) and David Briggs, and was co-edited by Derek Brown with Fiona Macpherson (also U. Glasgow). Later webinars were "Paints and Paint Making" with artists' paint maker Michael Harding (UK), "A Colour Journey Through the Loire Valley" with CSA NSW Secretary Virginia Handel (NSW), "Colour Notes" with abstract painter Liz Coats (ACT), and "The Paint Detective" with architectural paint researcher and consultant Patrick Baty (UK). The series will resume in April after the conference. These webinars are free to watch for the public during the coronavirus pandemic, and the video recordings are available to CSA members via our website. Our Western Australian Division has resumed an active schedule of live events, and our Southern division also has events planned for 2021.

Our webinars include a section on colour-related short courses and workshops by CSA members, to which current CSA members in all Divisions are invited to contribute:

### *Colour Made Simple - Full Course (online)*

#### *Colour Made Simple for Visual Colour Assessment (online)*

- <https://colour-theory-for-manufacturing.thinkific.com/>
- With former CSA and AIC President Nick Harkness in association with Prof. Stephen Westland, School of Colour Science, University of Leeds and Dr. Vien Cheung, School of Design, University of Leeds.

### *Colour Theory Lecture Series: Beyond "Red, Yellow, Blue" (Sydney Art School)*

- <https://sydneyartschool.com.au/painting-classes/art-theory-history-professional-practice#Colour-Theory>
- With CSA Past President and NSW Treasurer Dr Jean Pretorius.

### *Understanding and Applying Colour (National Art School, Sydney, 8 weeks, online)*

#### *Oil Painting with Colour and Light (National Art School, Sydney, 8 weeks, on campus)*

- <https://sites.google.com/site/djcbiggs/tmct>  
<https://nas.edu.au/product-tag/dr-david-briggs/>

### *With CSA President and NSW Divisional Chair Dr David Briggs.*

#### *Various courses including Demystifying Colour (online)*

- <https://the-colour-collective.com/home#events-workshops>
- With CSA Member Dr Zena O'Connor.

#### *Various courses including online Mini Course*

- [https://www.colour-training.com/colour\\_courses.html](https://www.colour-training.com/colour_courses.html)  
[https://www.colour-training.com/free\\_colour\\_book.html](https://www.colour-training.com/free_colour_book.html) (for e-book + course at special price)
- With CSA Associate Member Karen Haller.



Our NSW Division will be hosting the CSA national conference Colour Connections on the Zoom platform on March 19 - 21. Our conference is timed to conclude on AIC International Colour Day and will be our celebration of this event for 2021. A diverse program includes discussions of colour science, philosophy of colour, colour in technological imaging, painting and light art, the history of colour theory and practice, and colour education. The online format enabled us to secure many distinguished international speakers who would not have been able to attend in person, and to make registration very inexpensive. Registration is now open at <https://coloursociety.org.au/event-4165226>.

## NEWS FROM OUR MEMBER ORGANISATIONS



### *CSA involvement in ISCC/AIC Colour Literacy Project*

CSA Members Paul Green-Armytage (WA Division) and David Briggs (NSW Division) are active members of the committee of the ISCC/AIC Colour Literacy Project. Paul is particularly involved in developing colour sorting exercises, jointly with committee Chair Maggie Maggio, that are aimed at developing awareness of colour relationships in young students. David is currently tasked with developing a glossary of colour terms for the CLP site with Professor Stephen Westland, and previously created an extensive curated listing of some 500 selected colour-related links, now publicly accessible as the website Colour Online at <https://sites.google.com/site/djcbriggs/colour-online>. The links are grouped under twelve headings: (1) Basic Colour Attributes, (2) The Physical Basis of Colour, (3) Colour Vision, (4) Light Mixing Processes, (5) Colorants and Colorant Mixing, (6) Colour Order Systems, (7) Digital Colour Technology, (8) Colour in Art and Design, (9) Colour and Culture, (10) History of Colour Studies, (11) Colour Education and (12) Further Information.

Finally, we would like to mention our social media activities, and in particular our national Facebook page, which we use to promote not only our own activities but also a wide range of colour-related news and events from around the world.

**Facebook**      <https://www.facebook.com/ColourSocietyofAustralia> (National)  
<https://www.facebook.com/ColourSocietyofAustraliaWA> (WA Division)

**Instagram**      <https://www.instagram.com/colour.society.australia/> (National)  
<https://www.instagram.com/coloursocietyofaustralia.wa/> (WA Division)

**Twitter**          <https://www.instagram.com/colour.society.australia/> (National)  
<https://twitter.com/ColourSocietyWA> (WA Division)

## INDIVIDUALS



### *Maria João Durão*

Maria became Chair of the Exhibitions Technical Subcommittee of the Space Architecture Technical Committee (SATC) - American Institute of Aeronautics and Astronautics (AIAA).

This position offers countless opportunities for future exhibitions and cultural events all over the world.

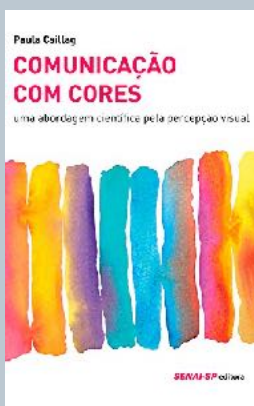
She is a member of Team 11 set up in Houston-Texas (2002) and a Senior Member of American Institute of Aeronautics and Astronautics (AIAA) and its Space Architecture Group since 2003, while still a Subcommittee of the Design Engineering Technical Committee, before becoming the Space Architecture Technical Committee (SATC) - American Institute of Aeronautics and Astronautics (AIAA).

[spacearchitect.org](http://spacearchitect.org)

### *Paula Csillag*

Paula, President of PRO COR Brazil, Member of the AIC Executive Committee and University Professor of the Graduate Program in Design at ESPM (Escola Superior de Propaganda e Marketing) in Sao Paulo, published a new book:

Comunicação com Cores: Uma Abordagem Científica Pela Percepção Visual (Portuguese Edition, Kindle) SENAI-SP Editora; 1. Edition (12. Januar 2021) ASIN : B08SW4JFBC



## AIC STUDY GROUPS



### **STUDY GROUP ON ENVIRONMENTAL COLOR DESIGN (ECD)**

The Russian Congress on Color RUcolor2020 was organized by the AIC Study Group on Environmental Colour Design in collaboration with Smolensk State University; the Research and Education Center "Color Lab"; the Institute of Scientific Information for Social Sciences of the Russian Academy of Sciences; and the Soglasie publishing company in Moscow.

In total, 182 authors from twenty-seven countries and seventeen regions of the Russian Federation presented their research findings. Fifty-two colour experts from twenty-two countries were invited to peer review both abstracts and papers. The reviewers (mostly SG ECD members) provided constructive suggestions and comments, some even edited the English of the abstracts. We would like to thank them here for the successful collaboration! The online format gave conference attendees the unique opportunity to listen to the talks of fifteen internationally acclaimed invited speakers. Eight of them are SG ECD members: Enrique del Acebo Ibáñez (AR), Axel Buether (DE), José Luis Caivano (AR), Domicela Jonauskaite (CH), Jean-Philippe Lenclos (FR), Verena M. Schindler (CH), Juan Serra (ES), and Andrey Efimov (RU), the last who was awarded an honorary membership in recognition of his seminal work as a colour designer and educator in Russia. In addition to the invited talks and oral presentations, the five active study groups of the International Colour Association were presented to the audience, followed by a meeting of the SG ECD on the theme "Colour in Space and Time: A Virtual Journey to Places around the World" that was conducted via three-minute presentations. In addition, the conference programme not only included a discussion about books on colour that participants had published within the last five years, but even a virtual tour around Smolensk ([www.rucolor2020.ru/EN](http://www.rucolor2020.ru/EN)).

The conference was streamed live on YouTube making it accessible to interested viewers from around the world. Questions to the speakers could be asked not only in Zoom, but also using the YouTube chat feature and WhatsApp messenger. This ensured interactivity between conference participants on par with a face-to-face format. At the end of the sessions, participants did not hurry to leave the Zoom meeting but continued to discuss and share their impressions. In total the conference lasted almost forty-three hours. Video recordings of all five conference days are available on YouTube:

Day 1: <https://youtu.be/yi0-1vYr9BI>

Day 2: <https://youtu.be/0gxwjJ7XXA4>

Day 3: <https://youtu.be/qExuyvBX1mU>

Day 4: <https://youtu.be/dBiuuMaRtR8>

Day 5: <https://youtu.be/I55XTaV-UGw>

The conference results are fourfold. Two publications include Russian and English contributions: *The International Scientific Conference of the Color Society of Russia Book of Abstracts* (Smolensk: Smolensk State University Press, 2020) and *The International Scientific Conference of the Color Society of Russia Selected Papers* (Smolensk: Smolensk State University Press, 2021), which includes fifty papers, fourteen in Russian and thirty-six in English. Two additional publications *The Scientific Notes of the Color Society of Russia*, Vol. 2, 2020, a special issue on colour design for the elderly, and *The Sociological Studies* 1(3), 2020, a special issue for young scientists, further include nineteen papers written in Russian or translated from English.

## UPCOMING CONFERENCES



### *Color Impact 2021, June 2021*

Due to the continuing uncertainty surrounding the Covid virus, the joint committee of the Inter-Society Color Council (ISCC) and the International Association of Color Consultants-North America (IACC-NA) made the tough decision to cancel our contract at Yale University and shift the conference to a fully online event to be held this June. The theme of the conference is "Color in the Built Environment." Each of the five half-day sessions features an invited keynote speaker and presentations by color colleagues in urban planning, architecture, interior design, lighting, and materials.

<https://colorimpact2021.com>

The Inter-Society Color Council (ISCC) would like to warmly invite participants from the AIC membership to our three-day online Conference Color Impact 2021 For the Built Environment. Color Impact 2021 is a collaborative event with ISCC and the International Association of Color Consultants - North America (IACC-NA). This conference will open on Sunday, June 13, 2021 and run through Tuesday, June 15. The conference will be divided up into five half-day sessions. Each of the five half-day sessions features an invited keynote speaker and presentations by color colleagues in urban planning, architecture, interior design, lighting, and materials.

Whether you are an architect, interior or industrial designer, artist, student or color scientist, we invite you to explore the influence of lighting and color science on design and to listen to researchers who have developed innovative studies and applications into many facets of color.

Our international slate of invited Speakers include:

- Shashi Caan - distinguished thought leader for architectural design internationally. She is a founding partner of The Collective US / The SC Collective UK. She is dedicated to furthering human betterment through and by design.
- Jill Pilaroscia - accredited IACC Designer she believes in the power of color, which shaped her quest to educate the public and design professionals about the value of color. She is an Architectural Color Consultant and founder of Colour Studio.
- Eve Ashcraft - designer and author of "The Right Color", founder of Eve Ashcraft Studio, and creator of the paint collection "Eve Ashcraft Color: The Essential Palette". She designs a variety of products for exteriors, interiors, corporate branding, and knitting yarns.
- Renzo Shamey - author of a soon to be released book *Pioneers of Color Science*. He is the CIBA Professor of Color Science and Technology at North Carolina State University and ISCC Past President.
- Massimo Caiazzo - Vice President of IACC-Italy. He is a color expert and scholar who combines teaching with design work and color consultancy. He applies a sensible approach to light and color in the fields of architecture, industrial design, fashion and communication.
- Leslie Harrington - co-founder of HueData, a color intelligence company. She also is Executive Director of The Color Association of the United States. Her color forte is in the areas of color strategy and color marketing. She is the Vice President of AIC.
- Kory Stamper - language specialist and author of the best-selling book, *Word by Word: The Secret Life of Dictionaries*. She will speak on "Gray Areas: The Color-Name Problem from the Language Specialist's Point of View".
- Verena M. Schindler - co-author of *Farb-Systeme 1611-2007* and editor of the book *Environmental Color Design: Theory and Practice*. In addition to editing several special issues of World Architecture and a special issue on Color and Light for the Journal of the International Color Association, she is an associate editor of many journals focused on color.
- Maurizio Rossi - full Professor of Design at the Design Department of the Politecnico di Milano. He is also the university's director of the Master program in Color Design and Technology, the Master program in Lighting Design and Technology and the Luce laboratory.
- Juan Serra - author of the recent book *Color for Architects*. He has a PhD in architecture, a full time professor, and sub-dean of research in the School of Architecture at the Universitat Politècnica de València in Spain.



## UPCOMING CONFERENCES

### ***Post-Conference Symposium on Color Education – Saturday, June 26, 2021***

Following the conference, the ISCC will host a second ISCC Virtual Symposium on Color Education on Saturday, June 26. This one-day event will feature many presentations on the topic of “The Future of Color Education”. The symposium program will include an update on Phase Two of the ISCC/AIC Joint Colour Literacy Project.

The schedule, program and registration information for all events are posted on the Color Impact 2021 website.

<http://www.colorimpact2021.com/>

### ***COLORS AND CULTURES–COULEURS ET CULTURES, 13-15 April 2021***

***Université de Haute-Alsace, Mulhouse (France), possibly also Basel (Switzerland)***



In a world of globalized development and technological innovations of color, questions arise about how colors are perceived due to transcultural contact and technological adaptation. Though its organizers are mainly literary scholars, this conference is interested in sharing interdisciplinary perspectives from a variety of angles that analyze differences in color perception, reception, and production. We also invite comparative diachronic analyses that trace changes in understandings of color across time (e.g., development, commerce, educational influences), as well as synchronic assessments that primarily focus on diatopic differences.

<https://saesfrance.org/14-16-april-2020-colors-and-cultures-couleurs-et-cultures-place-universite-de-haute-alsace-mulhouse-france-possibly-also-basel-switzerland/>



Pages from a dye book in the Crutchley Archive (SLHLA 2011/5-13).

### ***Textile Museum Journal Interview Series Dyers' Notebooks in 18th-Century England and France***

Wednesday, March 10, 2021 at 12:00 – 1:00 p.m. EST

Together with collaborators Iris Brémaud, Dominique Cardon and Jenny Balfour Paul, Dr. Anita Quye conducted comparative research on notebooks compiled by three different dyers between 1722 and 1747 in London and Languedoc, France. In this interview, conducted by The Textile Museum Journal guest editor Mary Dusenbury & Dr. Quye will reflect on the similarity of their palettes, the virtuosity of the dyers as colorists, their shared technical language, and the scientific accuracy of the colors in their portfolios.

This is an online presentation via Zoom; registration link: <https://secure2.convio.net/gwu/site/Calendar/1788864100>



### ***CMG Color Marketing Group***

COLORS IN RESIDENTIAL, COMMERCIAL & LIFESTYLE MARKETS. Thursday, March 18, 2021 11.30 am - 12.30 am EDT, Seminar for CMG members <https://colormarketing.org/upcoming-events/>

CHROMAZONE VIRTUAL, COLLABORATIVE WORKSHOPS. (Zoom) Various Dates and Timezones CMG Members \$50 Non-Members \$75 <https://colormarketing.org/upcoming-events/#chromazone>



### ***ISCC free webinar "Now you see it, now you don't: Industrial Chromism."***

Tuesday March 23 at 2PM EST.

Registration: <https://attendee.gotowebinar.com/register/3879091729630171917>

Chromism refers to reversible color changes in substances triggered by stimuli such as light or heat. These effects are often striking. Commercialising them has not proved easy, but chromic materials can be found in a diverse array of products. This webinar looks at some examples of commercial systems from the perspective of how they are put together and what makes them work. It pays particular attention to the type of reversible color change most successfully exploited by industry: photochromism. Speculation then follows about future developments in chromic materials and whether they may even be superseded.

Dr. Andy Towns is an industrial organic chemist, working for the past 20+ years largely on the synthesis and application of substances whose utility relies upon interaction with light. He holds the role of Senior Development Chemist at Arkema UK Ltd's headquarters in northern England, helping to grow the company's photoinitiator business. As well as conventional dyes for textiles, thermopolymers and hair, he has worked on functional colorants, including fluorescents, infra-red absorbers, organic semiconductors, and particularly photochromic dyes.



### ***Asociacion Boliviana del Color y la Pintura***

Through 2021, there are a number of online courses and seminars in Spanish <https://asociacionbolivianadelcolor.wordpress.com/>

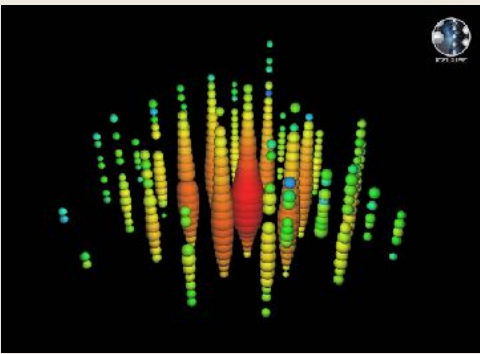


## EXHIBITIONS



### *Dragons of Golden Threads – Drachen aus goldenen Fäden*

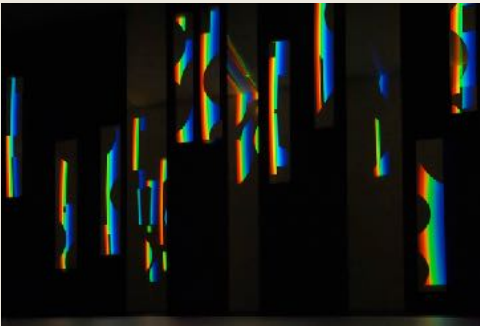
German Textile Museum Krefeld Deutsches Textilmuseum Krefeld



### *Installation AIS³ [aiskju:b]*

A sound laboratory by Tim Otto Roth in cooperation with the IceCube Observatory – also interesting in terms of color

<https://www.imachination.net/ais3/index.php>



### *Online Exhibition Ingo Nussbaumer – Objects of Light*

Light installations by Viennese artist Ingo Nussbaumer. His research on color and color effects encompasses both his artistic and theoretical work. His work includes painting and spectral objects. <https://www.ingonussbaumer.com/lichtobjekte>



### *Studio 203 California Fibers: Historical References*

Studio 203 is an artist-run space in Los Angeles. This exhibition examines history through the lens of fibre art. Each artist addresses a different aspect of history, including art historical movements, personal histories, craft history, historical sites and world mythologies. Techniques used include: weaving, quilting, basketry, dyeing, printing, knotless netting and appliqué. A written statement by the artist accompanies each piece, describing how their work relates to the theme of referencing history.

One area includes work that is object-based, alluding to traditional forms of textiles and craft histories that one might see in an institutional setting. The second area features work that references Western art historical movements, including homages to artists and notable paintings, and overarching themes of world mythology and personal journeys.

Curated by Aneesa Shami Zizzo February 20 – March 28, 2021

<https://www.thestudio203.org/california-fibers-historical-references>

# CALL FOR PAPERS

## Conferences



### **AIC Milan Special Session ALL COLORS OF CINEMA**

Organizers: Alice Plutino, Mark Wentworth, Sabrina Negri

Since the early years of cinema, color has been a powerful means for expressing mood, creating meaning, reflecting social and cultural customs, or setting the aesthetic tone of a film. Oftentimes, color in film is so important as to become a character in and of itself. In this special session, we will explore the multifaceted role that color has played in cinema since its inception, in order to map out new trends and theories on the subject with an interdisciplinary approach.

We welcome submissions from different perspectives and backgrounds, investigating the full spectrum of the relationship between color and cinema, including but not limited to:

- Color technology in cinema
- Color and aesthetics
- Color in early cinema
- History of film and digital color systems
- Color and storytelling
- Restoration of film color
- Color-grading and color-correction techniques
- ...or any other film-related topic that is relevant to the AIC2021 conference!

Authors are invited to submit their abstracts using the online EasyChair system, which is available at the website <https://www.aic2021.org/call-for-papers/> deadline: March 31, 2021



### **AIC2021 Special Session (5): All the recent books on colour**

Chairs: Verena M. Schindler and Yulia A. Griber

The special session on books includes short oral presentations on books on colour or related topics, published in the last three years (2019–2021). The authors are required to present their own books in person, online. The book can be in English or any other language. Please submit your abstract (350–550 words, in English) including authors, book title, publisher, year of publication, language, ISBN, and page numbers, via EasyChair by 31 March 2021. A hard copy of the book is not required.

<https://www.aic2021.org/special-sessions/>



### **International and Multidisciplinary Congress PHI 2021: 4–6 October 2021**

"Creating through Mind and Emotions" Faculty of Architecture, Universidade do Porto, Porto, Portugal

Abstracts including Full Paper submission for preselection of final papers: 31 March 2021

<http://phi.fa.ulisboa.pt/index.php/en/>

## CALL FOR PAPERS



### *Congresso da Abrafati,*

Abrafati is a member of Pro Cor Brazil

Congress from September 28 - 30, 2021 bringing together hundreds of industry experts and academic researchers. Link for submission: <https://flame.firebird.systems/Vincentz/Abrafati2021/MySubmissions>. The program will focus on technical and scientific presentations, with no advertising or sales contents contemplated. Accordingly, papers are expected to display impacting innovations and results of ongoing or newly concluded research in areas such as paints and coatings with health and safety features, bio-based products, nanotechnology and digitization in the coatings industry, among numerous other issues related to requirements from consumers and the various markets served by the industry. Papers can be submitted in Portuguese or English.

## CALL FOR PAPERS JOURNALS

### *AREA-Agenda for Reflection in Architecture, Design and Urbanism*

ISSN 2591-5312 [online] ISSN 0328-1337 [printed]

"Global urban processes: towards a better world" We invite you to submit original research papers before 31 March 2021 (in English, Spanish or Portuguese).

"Towards sustainability of the built environment: the role of design in the transition process" We invite you to submit original research papers before 30 April 2021 (in English, Spanish or Portuguese).

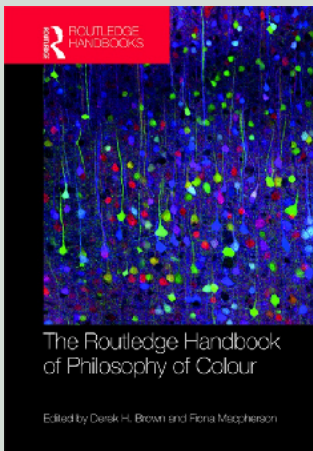
"Southern digitalities: decolonize, decode, design" We invite you to submit original research papers before 30 November 2021 (in English, Spanish or Portuguese).

<https://area.fadu.uba.ar/en/call/>

## NEXT AIC NEWSLETTER DEADLINE

# MAY 7, 2021

## PUBLICATIONS



### *The Routledge Handbook of Philosophy of Colour*

Edited by Derek H. Brown, Fiona Macpherson, ISBN 9780415743037 Published September 28, 2020 by Routledge 516 Pages 45 Color & 16 B/W Illustrations

The book is organized into six parts:

- The Importance of Colour to Philosophy
- The Science and Spaces of Colour
- Colour Phenomena
- Colour Ontology
- Colour Experience and Epistemology
- Language, Categories, and Thought.



### **MODIFICA:**

Torres Barchino, Ana, ed. 2020. Modificaciones del confort visual en centros residenciales para la mejora de la calidad de vida de las personas mayores. MODIFICA: Modifications of the visual comfort in residential centers to improve the quality of life for the elderly. Valencia: Editorial Universitat Politècnica de València. ISBN: 978-84-9048-866-9 (Spanish/English), free access:

[https://www.lalibreria.upv.es/portaEd/UpvGEStore/products/p\\_6582-1-1](https://www.lalibreria.upv.es/portaEd/UpvGEStore/products/p_6582-1-1)



### *Edition Bendin* <https://www.bendin-color.de/>

Eckhard Bendin, fonder of the Dresden University Color Research Collection has put a number of his seminal publications on color on the web. Books and articles are in German, nevertheless very interesting even to non-native speakers because of their interesting content and illustrations.

### **Blog**

"Colour Psychology" for Psychology Today

Domicela Jonauskaitė and Christine Mohr

University of Lausanne, Institute of Psychology, CH-1015 Lausanne, Switzerland

<https://www.psychologytoday.com/us/blog/color-psychology>



### **MOMA Color Playlist**

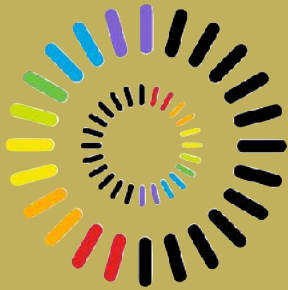
La musique chromatique 🌈

Neo-Impressionists believed that combining bright dots of color would encourage their viewers to strive for a harmonious society. Then and now, the rainbow stands as a symbol of hope and equality, a utopian vision for the future. We've gathered songs inspired by all the colors of the rainbow.

Moma La Musique chromatique (Spotify playlist for color friends)

<https://open.spotify.com/playlist/53TtTXIyT4Px5KqHweWDUz>

## INTERNATIONAL COLOR DAY MARCH 21<sup>ST</sup>



### ***Publication of the 'International Colour Day History'***

A publication of the history of International Colour Day (ICD) will finally be launched this year, in time for the AIC Congress in Milan. It covers historic moments from the first presentation of the proposal to the Executive Members at AIC 2008 Stockholm to the present year. Of the AIC 28 country members, 23 have celebrated at least once. Please add your country's name to the endorsement of the ICD by UNESCO! [021.org/call-for-papers/](https://021.org/call-for-papers/) deadline: March 31, 2021

### ***ISCC Celebrates International Colour Day in 2021***

ISCC will hold a special webinar to commemorate International Colour Day (ICD). All AIC membership are invited to attend! This webinar is free! Details regarding the ISCC ICD webinar will be available on the ISCC website [www.iscc.org](http://www.iscc.org)

### ***Pro Cor Brazil"***

A specialised course taught by Datacolor, Pro Cor's new member. Course is for members only.

### ***Gruppo del Colore Italy***

Gruppo del Colore will celebrate International Color Day through a special event "Colour Photography and Film: sharing knowledge of analysis, preservation, conservation, migration of analogue and digital materials" Conference (<https://www.gruppodelcolore.org/la-conferenza/?lang=en>) Due to the pandemic, the event will be held online on March 29-30, 2021.

### ***Hungary***

A colour exhibition to be opened on the 17th of March, including a retrospective of Prof. Antal Nemcsics's works ("Realm of the colours").

### ***Thailand***

Thailand is a tropical country blessed with colorful plants and flowers that are beautiful in themselves but are also a nutrition food source in Thai cuisine. We would like to invite anyone to post colourful foods, plants and flowers along with the nutritional information they contain. We will find an appropriate social platform for posting and assign #ICD2021thailand to every post.

### ***Canada***

On International Colour Day 2021 the Colour Research Society of Canada will host: Considering Colour Multidimensionally - a Lecture + Studio tour with MARIE LANOO, Saskatoon, Saskatchewan artist.

We will hold our CRSC Annual General Meeting incl. a Report on AIC 2022 Sensing Colour Toronto where we will announce the winners of our Student Awards for Colour Research

### ***Australia***

The Colour Connections conference hosted by the NSW Division will be held over three days on March 19 - 21 ending on International Colour Day 2021. This link on our website has some information and more will be added as it becomes available: <https://coloursociety.org.au/event-3844772>, <https://coloursociety.org.au/event-4165226>

### ***Belgium***

ICA-Belgium invites you to join the ICD festive virtual gathering with several guest speakers. <https://ica-belgium.org/international-colour-day-2021-belgium/>

## FOCUS ON: COMBATING THE GRAYING OF NORWAY - KINE ANGELO



Kine in front of Rothko

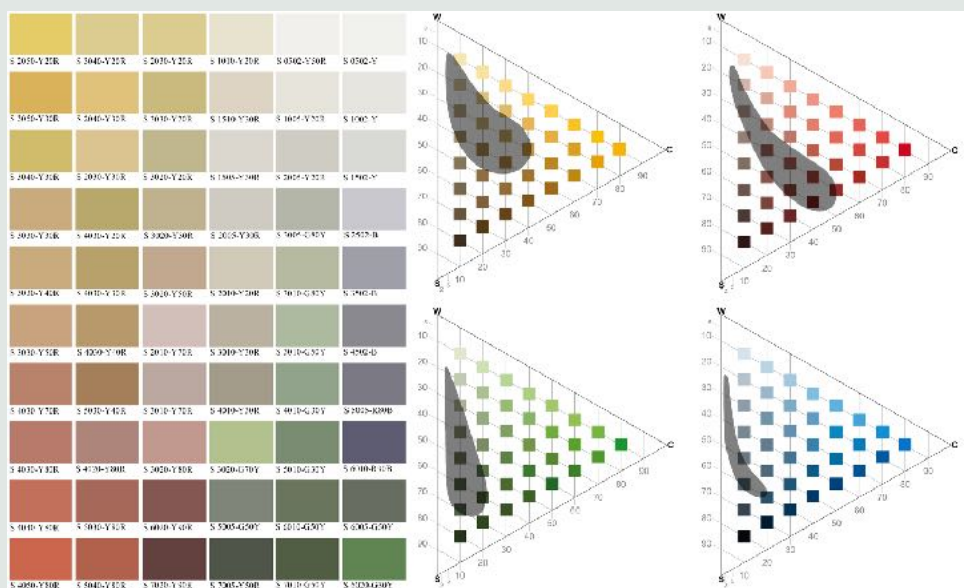
Each newsletter will have a FOCUS ON section, which will spotlight a particular person within AIC. More than just a listing of an individual's achievements, these texts aim to tell more about the featured person's relationship to color from the perspective of one of the editors. Our first focus is on one of our younger members - Kine Angelo from NTNU in Trondheim, Norway.

At the 2018 AIC meeting in Santiago de Chile one talk caught my attention because of its rigour in presenting the topic of color in urban design practice as well as its influence on the local architecture. Not only did the speaker analyse the situation of the increasing lack of color in contemporary urban architecture - "the Graying of Norway", but showed strategies to return to a world of color in everyday architectural design practice. She has an obvious obsession with color in buildings and her mission is to teach architectural students and urban planners to avoid the tendency towards chromophobia in the profession - this is how I met Kine Angelo.

Why is it that an architectural designer at a university became so interested in color, while the majority of her colleagues in architectural education use whites and multitudes of grays as their palette? This was my question when I approached her in Chile and since then we have been exploring this question, culminating in a joint research semester at Dresden University's Color Research Collection last year where we produced a color inventory of one part of the city.

Kine Angelo has twenty years of practice as an Interior Architect, and from early on color was one of her areas of interest. She joined the Faculty of Architecture and Design at NTNU in 2010 where she is currently an Associate Professor, affiliated with the Light and Colour Centre (LLC) and the research group Transformation at the Department for Architecture and Technology.

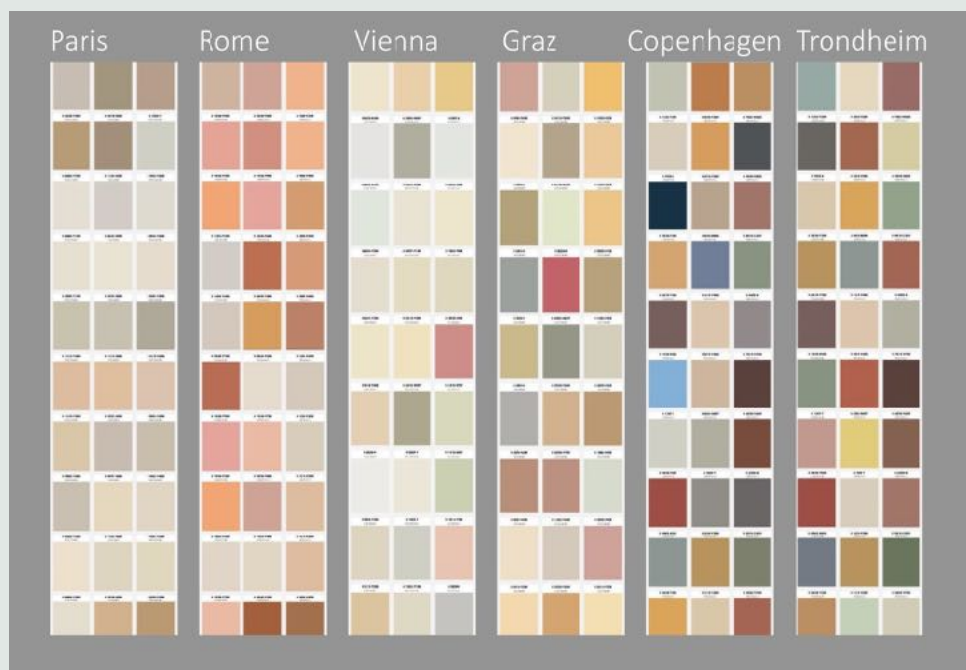
While studying interior design in Bergen, she met her color teacher Grete Smedal, a designer who managed to transform the rather dreary architecture of the Longyearbyen settlement (which you recognize when you see it) into something cheerful. The most important lesson Kine learned during those years was that for her color is one of the most important tools when designing form and space.



Trondheim palette with typical nuances in NCS

## FOCUS ON: COMBATING THE GRAYING OF NORWAY - KINE ANGELO

When she worked as an interior designer in Oslo after graduation, the small design firm also happened to run a paint store on the side. Here she could learn from the many mistakes one makes and learn why reality often doesn't match the intended design. When she became an assistant at NTNU in 2010, she initially began by working in the area of light. The SYN-TES project allowed her to get to know Scandinavia's best colour researchers, among them Karin Fridell Anter, who she considered an important influence, introducing her to a more phenomenological understanding of color, light, and perception. Fridell Anter taught her how one can operate in the interface between research and its implementation in architecture, and introduced her to the methodology through her work on nominal vs. perceived colours which Kine Angelo considers an "eye and mind opener". Kine's work at LCC opened up for an active role in Forum Farge - the National Forum for Colour Activity - and thus a connection to AIC, where she has given presentations since 2012.



Six Cities Color Palette

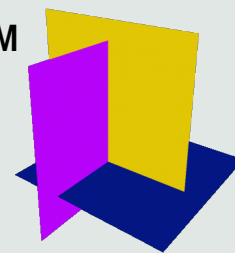
Wherever she travels, Kine Angelo assembles a short but representative inventory of a city's colors. By now, she has produced a host of matrixes of different cities showing the characteristic color palette, the similarities and differences between cities in different regions and countries.

When asked which books she would recommend to her colleagues and to students, Kine recommends first of all the books by Karin Fridell Anter, and then she points to the writings of Josef Albers, Bente Lange, Fiona McLachlan as well as the color studies works by Haus der Farbe in Zürich, Switzerland.

Let me end this introduction to Kine Angelo in her own words: "What fascinates me the most is what a powerful tool colour is in shaping our surroundings, formally and spatially, but also how it makes us feel about something; everything, actually. Colour - in interaction with form, and never separated - is the main key to why we like or dislike something, how we perceive the atmosphere of a room or a space and contributes greatly to a sense and identity of a place."

Ralf Weber

## AIC MEMBER SPOTLIGHT – INTERDISCIPLINARY COLOR ASSOCIATION BELGIUM



*Each newsletter will have a Member Spotlight section, where one of our members will introduce their color association. We will begin this cycle with ICA Belgium.*

### ***How ICA-Belgium Began***

2015, in a plane to Tokyo, hanging high in the sky, I was thinking: 'What on earth am I getting myself into?'

The story starts a few years earlier, at an NCS course in Gripsholm, Sweden, where we fellow colour lovers, addicts, professionals, scientists and others experienced a week of colour. It was an experience of a lifetime and the seed for the ICA-Belgium association from the AIC tree was planted.

At this NCS course, one of the course leaders was the charming and enthusiastic Berit Bergström, former president of the AIC and now a dear friend. From the start we hit it off very well together and upon leaving, she asked if I didn't want to join the AIC. To be honest, I had never heard of the AIC at that point, but probably because I hadn't yet spread my academic wings.

Intrigued however, I began to follow them online and became excited about the wealth of knowledge inside this association. In 2015, I was granted personal membership, and that is how I ended up in that plane to Japan thinking: 'What on earth am I getting myself into!'

### ***Tokyo***

A great AIC conference in a most interesting city. If I only knew Berit when I arrived, I left with many new contacts in the land of colour. At that conference Berit Bergström and the president at the time, Javier Romero, asked if it was an idea to start a new member chapter in Belgium. Without a doubt, it was an interesting idea but one person can only do so much. The idea however stayed with me on my way home.

Building an associating is not something one can do on one's own and the idea stayed an idea...until the end of December of that year. I was asked to be part of a new Colour Design course based on semantics. And there the journey of ICA-Belgium started. A nice Christmas present indeed.

### ***From idea to reality***

A few people there were equally enthusiastic when I told them about the trip to Tokyo and the interesting AIC conference. With Claire, Filip and Inez the new Interdisciplinary Colour Association Belgium was no longer an idea, but became a reality. After the foundation we started organising several events like a colour café, a Munsell study day and a small but very nice symposium of one afternoon with four speakers at the Design Centre in Antwerp.

### ***And the story goes on***

Getting enthusiastic, in 2018, we organised a full-day symposium at the design school of ENSAV La Cambre in Brussels, followed by a three day symposium at the University of KU Leuven in Ghent in 2019. The last symposium included a full day workshop, colour experience room, a film and a visit to the light labs of the university. The symposia invited speakers from Belgium as well as international speakers who joined us in support of our goal: connecting people from different disciplines working with colour. In our last symposium we had over 50 speakers, an achievement to be very proud of.

In the meantime, we applied for the AIC membership. Translating the legal statutes into English was a challenge on its own, but we were greatly helped by Lindsay McDonald, the AIC secretary at that time. Founding ICA-Belgium was a beautiful start, but little did we know how much work would be ahead of us. We grew very fast, organising 3 symposia in three years, which meant, also the time consuming/boring part of administration, accountancy, email listing and looking for sponsors came along for the ride. We severely underestimated the amount of work this would entail, and we would approach it differently if we had to start over. Luckily we survived all the stress and are still passionate to go on.





ICA-Belgium Meet the Artist -- Adrien Lucca

### ICA-Belgium Meet the Artist\_ Adrien Lucca

Running an association can take a lot of time and due to time constraints, of the original founders only Inez has remained on the board together with me. Luckily, in 2017 Maja joined the team followed by An in 2019. Today we have a diverse team, that works very well together, and is a reflection of the name of our colour association, Interdisciplinary Colour association Belgium. If you want to know more about us or about our association, please check the website [www.ica-belgium.org](http://www.ica-belgium.org)

### *Future plans*

Due to Corona, we have to reinvent ourselves to see how we can make the association of ICA-Belgium grow and thrive in the future. A workshop planned at the Design Museum in Ghent will hopefully happen later this year, but we have to put plans for a symposium on ice.

### *Save the Dates*

This year we are organizing Colour Walks and Colour Talks. Due to Covid we will have to postpone the walks, but the Colour Talks are starting on the 21st of March at the International Day of Colour from 10 till 12:00. Future talks, of 45 minutes, will be on 25th of April, 30th of May and 27th of June at 10. CET.

At our first Colour Talk we are very glad to present the following speakers who will join us in our celebrations. Maria Durao agreed to an interview about the foundation of the ICD in which we will also present a slide show of previous events organised by AIC members. Maria Boto, together with Heleen Sintobin, will talk about their research project "Ecology of Color, a journey from nature to materiality". This research aims to become a bridge between nature and design. For the third part of the talk we welcome the well known artist/architect Philippe Le Blanc. Philippe finds his inspiration in mathematics and capturing light. The artist will talk about the process and ideas behind his mysterious, enigmatic work, and he is happy to answer lots of questions.

You are kindly invited to join us for this online talk on the 21st of March at 10h CET. Find out more by clicking on this link, where you can also register. <https://ica-belgium.org/international-colour-day-2021-belgium/>

All the best from team Belgium: Inez Michiels, Maja Kaurin and An Truyens. Wishing you a year filled with the energy of colour.

Jeannette Hanenburg

P.S. Hope to see you all soon in one way or another. I have experienced that colour brings together a great group of people due to our mutual interests and I really miss you.

## DESIGN COMPETITION | AIC LOGO AND VISUAL IDENTITY

The International Colour Association / Association Internationale de la Couleur (AIC) / Internationale Vereinigung für die Farbe is a society whose aims are to encourage research in all aspects of color, to disseminate this knowledge and to promote its application to the solution of problems in the fields of science, art, design and industry. AIC is an international organization which comprises 28 national color organizations as well as numerous associate and individual members. AIC is also responsible for the International Color Day, March 21th, which is celebrated in many countries throughout the world.



AIC intends to develop a newer and fresher visual identity that reflects the cultural diversity of its international membership and their wide scope of interests that include science, design and the arts on a theoretical and a practical level. At the core of this visual identity should be a new logo, which can be complemented by text that characterise the AIC. The AIC Logo should be unique, make a fixed impression, and trigger a connection to the theme of color.

AIC has had its present logo since 1967. It is time to update the AIC's image with the design of a fresh new logo. At the same time we also welcome entries which may be based on an evolution of some of the features in the present logo, e.g. its colors.

AIC's new design identity should be used in traditional print media, e.g. journals, books, stationary and business items as well as in digital media, e.g. the web, apps and social media. The new design should be easily scalable, have a uniform identity across all media, a family resemblance of the principal design elements in different uses and scales. It is important that the logo work in black and white reproductions as well. Detailed information about AIC's branding goals will be available on the AIC website [www.aic-color.org](http://www.aic-color.org) in April.

### **Participants:**

Students and practitioners in the field of design, architecture, interior design and graphic design and art. We also specifically invite students to participate in this challenge. Group works or the participation of students groups using it as a term project are specifically welcome.

### **Entry / Format of Submission:**

Competition entrees should be digitally submitted in TIFF image file format, attached to an email message. The longer dimension of the images should not exceed 1,000 pixels.

Entries should be sent to [treasurer@aic-color.org](mailto:treasurer@aic-color.org) and clearly marked in the subject line the "AIC Logo Design Competition".

Items to be submitted: Logo, Identity Manual/Styleguide including, typography, colors, detailed usage guidelines, examples of incorrect usage, collateral standards/templates, multimedia standards etc. Examples of the design in digital mock-up form only: websites, social media, print stationery, business cards, digital presentations, print publication e.g. books and brochures

### **Awards:**

1st prize 1000 AU\$, 2nd prize 800 AU\$, 3rd prize 600 AU\$. The jury may grant honorary mentions in the amount of 200 AU\$

### **Deadline for submission:**

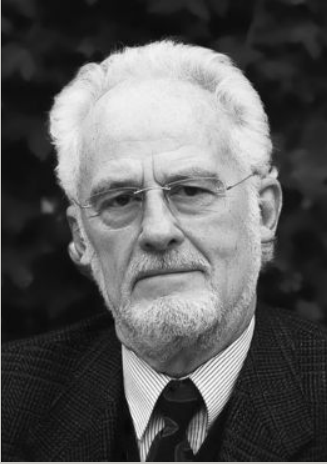
December 20, 2021. Only one entry may be submitted per person or group. The jury will assess the designs by viewing them in full-screen size on a monitor, without knowledge of the identity of each entrant. The design should not contain your name or affiliation. The judges' decision will be final. The judges reserve the right not to make an award. The winner will be asked to supply the digital design in original format (such as AI, PSD, EPS, BMP).

The winning design and the designer will be featured in AIC's publications and web pages. The winning design will be adopted immediately and used in all promotional materials over the coming years.

The Award Ceremony will be held in Toronto as part of the AIC Conference in June 2022.

## OBITUARIES

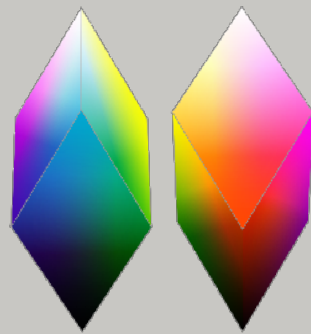
### Harald Küppers



Harald Küppers was born in 1928 in the city of Müden, Northwest Germany. His father was an organic farmer, philosopher and photographer, his mother a horticulturist. During the last month's of World War II, the 16 year old Küppers was drafted into the German Army and landed immediately in a French Prisoner of War Camp where he spent the next three years working on farms in the French countryside. After his release, in order to support himself and in the absence of other opportunities, he learned the craft of a reprographer. He soon qualified as a master chemist and studied reprographic engineering at the College for Graphic Arts in Stuttgart.

Küppers was the owner of a Frankfurt reproduction company for almost four decades. His work resulted in international patents for improving the technologies of multicolor printing. He was the chairman of the reproduction technology section of the German Printing Association for many years, worked as an advisor to FOGRA, (Research Institute of the Printing Industry), and was involved in various standards committees on color theory and printing technology. As a member of the board of trustees of the "Deutsches Farbenzentrum" he was responsible for the areas of color theory and media technology.

Harald Küppers is especially known for his efforts to create a color theory. His goal was to replace the still influential theories of Goethe, Ostwald and Itten with a universal theory of color, which was to renew the practice of color education and could also be a useful tool for the industry, especially for the print media. Beginning with the idea of the color cube, especially the version designed by Hicethier (1952), Küppers designed a modulated color space in the form of a rhomboid and considered it to be the "ideal color space and final theoretical solution to the problem of color theory". Consequently, he placed the rhombohedron in the center of his color theory (1972), with which he aimed to answer all questions of a modern color theory - especially in regard to the laws of color mixing. Through his theory, additive and subtractive mixing of colors are united in one and the same rhomboid model, thus overcoming difficulties of working with the two different color universes of RGB and CMYK in digital design on the one hand and printing on the other. As a basic scheme and color pedagogical alternative to Itten's color circle, he also used his color hexagon.



rhomboid model



color hexagon

Küpper's work was not only associated with scientific and technical innovations, e.g. the development of seven-color printing, but also with lectures on color theory at universities around the world and numerous publications, including sophisticated printed color charts. He developed systematic color tables for seven-color printing, published in his large color atlas in 1987 and for which he received patents worldwide. Some of his more than ten books on color theory have been translated into many languages. The result of his teaching activities are numerous didactic materials. Based on his theory, he developed a set of gouache paints in eight basic colors through mixing experiments in cooperation with an artist paint company. His theory is standard material in the education of art teachers and designers in Europe. For his contributions he was awarded one of the highest honours in Germany -- the Order of Merit of the Federal Republic of Germany. Harald Küpper's science and color collection is now part of Dresden University's Color Research and Teaching Collection.

Ralf Weber, Dresden

Harald Küppers: Farbe – Ursprung, Systematik, Anwendung. Callwey, München 1972. Vollständig überarbeitete 4. Auflage 1987. ISBN 3-7667-0855-4, Einführung in die Farbenlehre.

Harald Küppers: Die Logik der Farbe. Callwey, München 1976. 2. Auflage 1981. ISBN 3-7667-0601-2. Theoretische Grundlagen der Farbenlehre.

Harald Küppers: Die Farbenlehre der Fernseh-, Foto- und Drucktechnik. DuMont, Köln 1985. ISBN 3-7701-1726-3, Taschenbuch dumont-TB 163, Farbtheorie der visuellen Kommunikationsmedien., Harald Küppers: Color Atlas. More than 5500 color shades, with digital color values, indexing and mixing instruction. Barron's Educational Series Inc., ISBN 0-8120-2172-X

Harald Küppers: Harmonielehre der Farben. 3. Auflage. DuMont, Köln 2000. ISBN 3-7701-2192-9, Theoretische Grundlagen der Farbgestaltung.

## OBITUARIES



### *Ulf Klarén*

Our friend and colleague in colour research Ulf Klarén died on 17th January 2021. Ulf committed almost all his professional life to education, pedagogic development and research at University College of Arts, Crafts and Design (Konstfack), Stockholm. His last great project there was to create a unit called The Perception Studio. In this inspiring space he gathered all kinds of material, demonstrations and books which became the starting point for discussions about colour, light and perception for both students and colleagues. Rather than disseminating pre-packaged knowledge, Ulf's pedagogy consisted of joint explorations that encouraged students to use their senses and see the world with open and inquisitive eyes. In his youth, Ulf had been active in theatre as an actor, and his lectures were elaborate and dramatically staged demonstrations of visual phenomena which aimed at creating an "aha-experience" in the listener.

The Perception Studio was also a base for research. Around 2010, Ulf was one of the leaders of the research project SYN-TES: Human colour and light synthesis. It was a transdisciplinary project in the best sense of the word and brought together researchers from five Nordic universities, as well as expert practitioners in the field of colour and light. This was the context in which we had the privilege to work with Ulf. His creativity and boundless curiosity made research together an enjoyable and inspiring adventure, and it would often lead to animated discussions about visual perception and experience in the specific context of the human ecological niche. The SYN-TES project issued many scientific papers which were published at AIC conferences, and at which Ulf was a frequent and active participant.

After the completion of SYN-TES Ulf continued to write on colour and light and on new approaches to understanding human perception. His last article on this theme, *Upplevelsen i den fysiska världen* (Experience in the physical world), was published only a few days after his death.

We are deeply grateful for having had the privilege of working with Ulf and will miss him very much.

Harald Arnkil, Helsinki & Karin Fridell Anter, Uppsala

Some important publications:

Klarén, U. & Fridell Anter, K. 2011. OPTIMA. Method study about colour, light and spatial experience. SYN-TES report 1E. <https://www.konstfack.se/syn-tes>

Klarén, U. 2011. PERCIFAL: Perceptual spatial analysis of colour and light. SYN-TES report 2E. <https://www.konstfack.se/syn-tes>

Klarén, U., Arnkil, H. & Fridell Anter, K. 2012. Levels of experiencing colour and light. In: B. Szybinska Matusiak & K. Fridell Anter. eds. *Nordic Light and Colour*. Trondheim: NTNU, pp. 39-46. [https://www.ntnu.no/trykk/publikasjoner/NordicLightAndColour\\_2012/files/assets/downloads/publication.pdf](https://www.ntnu.no/trykk/publikasjoner/NordicLightAndColour_2012/files/assets/downloads/publication.pdf)

Arnkil, H., Fridell Anter, K. & Klarén, U. 2012. *Colour and Light. Concepts and confusions*. Helsinki: Aalto University. <https://shop.aalto.fi/p/175-colour-and-light/>

Fridell Anter, K. & Klarén, U. eds. 2017. *Colour and Light: Spatial Experience*. Abingdon and New York: Routledge.

## CONTACT

AIC is an international association that is comprised of 28 color associations from around the world. In addition, our membership includes other related color associations and individual members as well. Our annual conferences and meetings have become the event of the year where the multidisciplinary color community meets to exchange knowledge and research.

The AIC newsletter is published quarterly.

Contact for Letters to the Editor and Inquiries: [treasurer \[at\] aic-color.org](mailto:treasurer@aic-color.org)

Next Newsletter Deadline: May 7, 2021