



AIC Logo in the Colors of the Italian Flag

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

NEWS
Q2|21

EDITORIAL

Ciao Color Enthusiasts,

Welcome to the second issue of AIC's newsletter. Thank you for the positive responses to the first issue. We received supportive feedback from both in and outside the AIC membership. This encourages us to further develop this newsletter as a vehicle to reach out to other communities in the theory and practice of color beyond the boundaries of our own organisation.

As with any new project, we consider this newsletter an ongoing experiment. This time we ask for your feedback regarding the structure and content, in order to make it more informative as well as an interesting read. Please send us a note with your critique and suggestions. The newsletter now has its own mail for submissions: newsletter [at] aic-color.org

Like the first issue, each newsletter will apply a different color theme. This time we feature colors representing Bella Italia, the virtual location of our next AIC congress. Because of the rich and divers history of Italy's different regions, it is clear that there are no stereotypical Italian colors, but rather a wide variety of beautiful color palettes from different cities and landscapes.

Wherever she travels, NTNY professor Kine Angelo assembles a short but representative inventory of a city's colors. She has produced a host of matrixes of different cities displaying a characteristic color palette showing the similarities and differences between different regions and countries. While Kine has not yet assembled a color palette of Milan, we feature the colors she collected below of four Northern Italian cities, to which you might (virtually) travel after the Milan conference or hopefully in the very near future without pandemic restrictions.



Color Gestalt Analysis of four Italian cities: Firenze, Siena, Bologna & Roma by Kine Anglelo (NTNYTrondheim)

This season, the AIC logo is dressed in the colors of the Italian flag in celebration of the 14th AIC conference in Milan. (Mea culpa to anyone offended by this one time refashioning of our traditional logo.) Kudos to conference chairs Maurizio Rossi and Alessandro Rizzi for shifting gears so expertly from preparations for a traditional in-person conference to an expertly orchestrated virtual one.

Because Canada will be next year's interim meeting's location, we feature The Colour Research Society of Canada in our membership profile. This quarter we spotlight the winners of the two prizes administered by AIC. The AIC Award for Color in Art, Design and Environment (CADE) is sponsored by RAL COLOR INTERNATIONAL. This year's awardee is Jean-Philippe Lenclos. The Judd Award is the oldest AIC award. It is sponsored by Rochester Institute of Technology and has been awarded since 1975. This year's recipient is John McCann.

In the publication sections, we presents books and articles fresh from the press. However, we thought it would be interesting and refreshing to bring back into focus some antiquarian books that can unearth forgotten knowledge to inform our understanding of color today. Roy Osborne, recipient of the AIC CADE Award in 2019, has agreed to write a column on historical books on color called, *A New Look at Old Books*.

For this issue, my special thanks go to Verena Schindler who supplied me with a wealth of information about events and publications. The deadline for submission for the next newsletter will be August 6, 2021.

Ralf Weber | Editor

NEWS FROM OUR MEMBER ORGANISATIONS - AUSTRALIA



The CSA national conference Colour Connections Sydney 2021 (March 19 to 21)

The conference attracted 142 registrants from 13 countries and every state of Australia. 25 speakers responded to an initial open call for abstracts, or to invitations from Chair Dr. David Briggs and committee members Dr. Jean Pretorius, Annamaria di Cara and Kerry O'Donnell. The program included sessions on the history of colour theory & practice, colour science & lighting technology, philosophy of colour, colour in light art, painting, and technological imaging, and the phenomenology of colour, finishing with a whole day on colour education on International Colour Day. The program can be seen at <https://coloursociety.org.au/event-4165226>, the abstracts can be downloaded from the CSA website. The recordings will be available to CSA members. In addition, five of these presentations are now publicly available online:

Aly Indermühle (NSW), Luminous Colour - The Enchantment of Light Art
<https://www.youtube.com/watch?v=d8vDcBfhaDc>

Andrew Werth (USA), Using Color Effects in Service of an Artistic Vision
<https://www.andrewwerth.com/2021/04/colour-society-of-australia-talk/>

David Briggs (NSW), Four Key Insights about Colour
https://www.youtube.com/watch?v=_k3hOxrZ4fw

Ron Francis (TAS), Calculating Colour for Imaginative Realist Painting
https://www.youtube.com/watch?v=Zk_P_av0Meg

Eva Fay (NSW), Colour Education from the Shillito Design School, Sydney
<https://www.evafaycolour.com.au/media.html>

WEBINAR SERIES

We resumed our series of free webinars on April 22 with an inspiring Zoom presentation by Berit Bergstrom on Scandinavian Colour Design of Today. The webinar attracted ca.100 registrations, with 40 international registrations. For future webinars check the CSA website, Facebook or Instagram:

<https://www.facebook.com/ColourSocietyofAustralia>

<https://www.instagram.com/colour.society.australia/>

CLASSES

The CSA maintains and circulates a listing of colour-related public short courses and workshops.

Colour Made Simple - Full Course and Colour Made Simple for Visual Colour Assessment with former CSA and AIC President Nick Harkness, Professor Stephen Westland and Dr. Vien Cheung
<https://colour-theory-for-manufacturing.thinkific.com/>

Understanding and Applying Colour (online, National Art School, Sydney) with CSA President and NSW Divisional Chair Dr David Briggs
<https://sites.google.com/site/djcbriggs/tmct>

Colour Theory Lecture Series: Beyond "Red, Yellow, Blue" (Sydney Art School, Hornsby) with CSA Past President and NSW Treasurer Dr Jean Pretorius
<https://sydneyartschool.com.au/painting-classes/art-theory-history-professional-practice#Colour-Theory>

Painting classes (Hamley Studio, Mt Kuring-Gai, Sydney) with CSA Member Sally Ryan.
<https://www.hamleystudio.com.au/classes-and-workshops>

Classes and webinars including Demystifying Colour (online) with CSA Member Dr. Zena O'Connor
<https://the-colour-collective.com/home#events-workshops>

Various courses including online Mini Course with CSA Associate Member Karen Haller
https://www.colour-training.com/colour_courses.html

INDIVIDUAL MEMBERS - AUSTRALIA

The Color Collective Sydney (via our member Zena O'Conner)

In keeping with the aim of engaging with the broadest possible audience from diverse disciplines as well as members of the general public, the Colour Collective Sydney Awards were open to images of all work that featured colour across any field - art, architecture, design, photography, advertising, film, student or graduate work - completed within 12 months of the submission deadline. The entry process was kept simple and did not incur a fee, with entries uploaded to Instagram using the hashtag #ICDSydney-2021.

Over 160 entries were received predominantly from Sydney but also from far and wide including London-based artists Liz West @lizweststudio Jo Bradford @jo_bradford and Preeti Kathuria @preet.kathi, Celine Cannon and Sarah Dueth @CannonDueth from New York; Stephen Westland @colourchat from Leeds, Will Remigio @bluemarble from Philadelphia PA, Lynnette Postuma @366day-sofcolor from Canada, Emilia Nardi @emilia_nardi_6 from Argentina, Débora Bz Brandão @deborabz-brandaodesign from Brazil, as well as some wonderful colour exercises submitted by students at the King Abdulaziz University in Saudi Arabia, who are exploring colour with Dr. Douha Attiah and Lecturer Raghda Kateb.



The entries featured a huge range of subjects and media from nature photography to GIFs and video design; from gouache painting to acrylic and digital art, as well as graphic design, ceramic design, interior design, large-scale installations, jewelry design, landscape architects, art installations plus images from an in-depth PhD research study into colour pigments.

Due to the number of entries, the selection of competition winners was a very difficult task. However, the jury selected an overall winner Natalie O'Connor @oconnornatalie and two Second Prize winners: Rox De Luca @roxdeluca and Anna Gianakis @annagianakis

A number of Honourable Mentions were noted: Emma Stergoulis @emma_stergoulis_design Therese Moussa @theresemoussa Paula Jenkins @paulajenkinsart Sonia Van Der Haar @lymesmithy Beata Geyer @beatageyer Lynda Hyde @lyndahydeart Elaf Waleed Hazezy @alo_ofa1 Kate Lambe @kitty_lambe_art and Maea Trevett @maea_photography

Colour Collective Sydney founding members, who donated the prizes, acted as the jury selection committee and all of the entries will remain available to view at #ICDSydney2021 on Instagram, bringing joy and delight to all for years to come.

NEWS FROM OUR MEMBER ORGANISATIONS - ITALY



The fourth edition Master in Color Design and Technology held online during Covid-19 lockdown, launching the fifth edition.

At the end of February 2020, the whole world faced the Covid-19 pandemic. This led the Italian government to impose a set of restrictions and to reconsider the world of industries, institutions and academia by introducing the so-called "smart working" during the lockdown. This led to the move of the fourth edition the Master in Color Design & Technology to be entirely online. Born in the scientific and cultural patronage of Associazione Italiana Colore, this master was established in 2014 by Università degli Studi and Politecnico di Milano. This Master provides advanced training to students and professionals in color design, acquisition, management and measurement and aims at providing a multidisciplinary education to students around the themes of color in design and new technologies.

The Master program is built on three main phases. The first phase of Fundamentals was easy to move online since it is mostly composed of classic lessons. The Project Works phase refers to typical color design scenarios and are divided into five modules. The last phase of the Master is the internship. In this phase, a large list of companies, studios and laboratories, after a preliminary selection welcome students for the internship. Usually, the internship lasts around 2-3 months, and in many cases the students have the opportunity to make this phase become a permanent job. During the Fundamentals and Project Works phases, industries and companies have been invited to present their products and research in the so called "Empowerment".

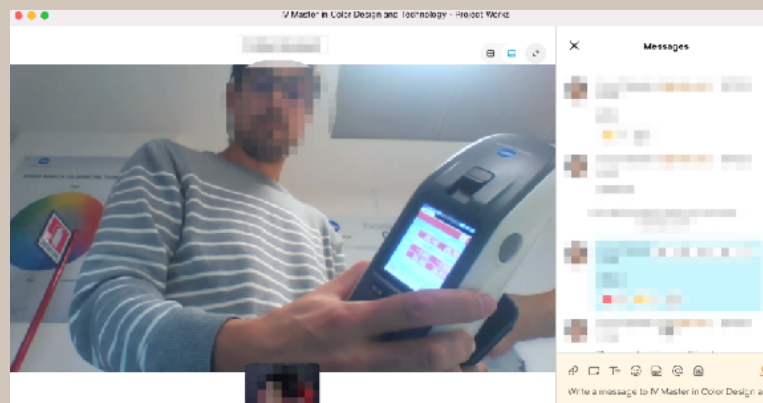


Figure - Empowerment with a company.

Due to the Covid situation, it has been important to investigate the pros and cons of this new methodology of teaching and attending the Master. Here it is also important to emphasize that remote teaching can lose control of color reproduction, but this limitation can be overcome in many cases with the use of calibration tools. Regarding the online classroom, we recorded the following feedbacks: Pros - saving time on the road: no time spent traveling and savings on gas or ticket costs; resources at home: the benefit of having own house appliances; chat is a benefit to share info; digital material. Cons - no convivial moments, no physical practice.

This edition is concluding very positively, thus we have decided to hold, in 2022, the fifth edition mainly online with the final part of the Project Works and the Internship in Milan. Details will be fixed in some weeks.

Being online allowed not only an easy participation of students from all around the world, but also to have lessons from experts from different locations in a very packed calendar. For further information, please stay tuned to the website of Associazione Italiana Colore: <https://www.gruppodelcolore.org/>

NEWS FROM OUR MEMBER ORGANISATIONS - CANADA



Annual Student Award for Canadian Colour Research

The award was open to all graduate and undergraduate students studying in Canada (or recently graduated) who have completed a study focused on colour (in any field) within 18 months of the submission deadline. Colour had to be the main topic of the study, but all disciplines or combination of disciplines were welcome. Research-based or practice-based studies are welcome (e.g. science, social science, history, literature, art, design, architecture, film). Individual or group submissions are acceptable.

Awards Winners

Graduate: Vanessa Mardirosian (Université Concordia)
Culture de la couleur: Une écolittérature du design textile
Undergraduate: Vladimir Kanic (OCAD University)
Music of the Photograph
Honorable Mention: Justine Fisher (OCAD University)
Emotional Architecture



AIC Midterm Meeting 2022 Toronto

The Colour Research Society of Canada is delighted to be hosting the 2022 Midterm Meeting of the International Colour Association (AIC) in Toronto June 13-16, 2022.

The theme, Sensing Colour, offers a great breadth of opportunity for participants from diverse disciplines and modes of inquiry to contribute to colour awareness and knowledge in an interdisciplinary forum. It highlights how colour offers itself to us, in what ways it approaches and engages us, affecting our awareness, and harnessing our attention. In so many diverse ways, and through so many different lenses ... colour is being studied as an influential shaper of human experience.

for further information: <http://www.aic2022.org>



Kaleidoscope Lecture Series

Wednesday, June 9, 7:00pm EDT (online): Covid19 Collage Project by Ilene Sova, Ada Slaight Chair of Contemporary Painting and Drawing at OCAD University
<https://www.colourresearch.org/crsc-events/2021/6/9/covid19-collage-project-by-ilene-sova>

NEWS FROM OUR MEMBER ORGANISATIONS - SWITZERLAND



A Fresh Design: pro colore Schweizerische Vereinigung für die Farbe

The Swiss Association for Colour redesigned both the Association's logo (Daniela Buff) as well as the website (Tanja Jacobsohn) and updated the website to meet current search engine standards. This optimization will help increase the awareness of the Association at least for the next few years, www.procolore.ch

NEWS FROM OUR MEMBER ORGANISATIONS - US INTER SOCIETY COLOR COUNCIL



ISCC Visual Identity Project

In this exciting project students will have the challenge of puzzling over the use of color (and other elements of design) to create a visual identity for an organization dedicated to the research and application of color. No small feat!

From this page you can link to the VIP Design Brief.pdf. Also, the video (below) which we created to explain the project to our members may provide additional insight. If you have questions, you may send an email to Dr. Lina Cardenas at iscc.visual.identity@iscc.org.

Pre-registration is not required, but is helpful for planning purposes. Students working on a team project should designate one person to pre-register. Pre-register here!

We look forward to seeing the fruits of your thoughtful and creative ideation!

<https://iscc.org/events/VIP>

INDIVIDUAL MEMBERS

Cross-Cultural Collaboration - Australia & New Zealand (via our member Zena O'Conner)

The Colour Collective Sydney has been participating in an ongoing collaboration with Resene Paints New Zealand. Due to a limited number of evidence-based colour experts in New Zealand, the Colour Collective Sydney has filled a gap by providing informational webinars for New Zealand-based architects and designers. The webinars, which have been researched and developed by Dr. Zena O'Connor, include:

- Specified vs. Perceived Colour: Strategies to manage the factors that impact interior colour and exterior colour
- Colour for Orientation and Wayfinding in Aged Care and Dementia Care
- Strategies to improve Environmental Visual Literacy in Aged Care facilities
- Colour Contrast: Improving Environmental Visual Literacy in Aged Care

Website: <http://zenaoconnor.com.au/>

Colour Collective Sydney: <https://the-colour-collective.com/>

UPCOMING CONFERENCES



ISCC | IACC-NA Color Impact 2021 - Colour for the Built Environment June 12 - 15, 2021

Registration is Now Open: <https://colorimpact2021.com/register>

Schedule of Pre-Conference Color Cocktail Happy Hour!

Saturday, 5:00 – 6:00 PM (Eastern)

All registrants will be invited to the Saturday evening social – It's Color Cocktail Time! Bring your favorite beverage and enjoy networking with your fellow color colleagues in small group Zoom rooms. Recipes for cocktails in all the colors of the rainbow will be provided ahead of time!
FREE

Short Courses, June 12-13, 2021

Registration Fee: \$75 for conference attendees, \$125 for non-attendees

<https://colorimpact2021.com/short-courses>

Short Course #1 - Architectural Color Consulting

What Nature Can Teach Us About Creating Humane Architectural Environments

Saturday, 10:00 AM - 12:30 PM (Eastern)

Jason Bemis, IACC

In this experiential workshop presented by the IACC, you will learn a systematic approach to extract color information from elements in nature to create a color palette that can be adapted for use in product design, communications, and architectural environments.

Short Course #2 - Architectural Lighting Design

A Hands-On Workshop on Lighting Design

Saturday, 2:00 – 5:30 PM (Eastern)

Andrea Hartranft, FIALD

This workshop will explore the role of light in design using a pre-purchased kit of tools. An interactive discussion of the principles of light and color will lead into a collaborative lighting design challenge. Participants will be placed into teams and given a design problem to solve. Teams will then present their designs and design decisions will be assessed and critiqued as part of the learning process.

Note: A list of items to have on hand will be provided. (Estimated Cost = \$50.)

Short Course #3 - The Natural Colour System (NCS)

The Importance of Colour Perception and Colour Communication in the Design Process

Sunday, 10:00 AM – 12:30 PM (Eastern) Berit Bergstrom, NCS

Sunday, June 13

This introductory course on the Natural Colour System (NCS) of Sweden will include segments on the following topics: the complexity of color communication, determining color differences, experimenting with color combinations, and factors to consider in the design process. Learn how to develop your colour concept by observing what the colours look like and how they relate visually to each other.



Internationale Konferenz „Farbe, Raum und Gesundheit“

26 / 27. August 2021 Humboldt-Universität Berlin

What is the impact of color on health and well-being during different areas and phases of life?

<https://deutsches-farbenzentrum.de/farbe-raum-und-gesundheit/>

UPCOMING CONFERENCES



Post-Conference Event

2nd ISCC Symposium on Color Education "Perspectives on Color Education"

Saturday, June 26, 2021 Saturday, 5:00 – 6:00 PM (Eastern)

<https://colorimpact2021.com/symposium>

At the end of June the AIC Study Group on Color Education and the AIC/ISCC Color Literacy Project is hosting a one-day virtual event featuring a variety of perspectives on teaching color presented by educators across disciplines. Registration for the Symposium is free for attendees of the Color Impact 2021 conference. For non-attendees the registration fee is \$50.

PROGRAM

First Session 11:00 AM – 1:30 (Eastern)

Welcome and Announcements

Keynote: Why Color? by David Batchelor

Presentations:

Applying Albers Concepts to Visualizations by Theresa-Marie Rhyne

Insight On Site by Jennifer Logun

Connecting Optics Learning Outcomes Through Color by Use of a Monochrometer

by Jennifer Kruschwitz

Subtractive Color Mixing as a Support for Color Memory by Agata Kwiatowska-Lubanska

Moderated Breakout Sessions for Q&A and Discussion

BREAK

Second Session 2:00 – 4:00 PM (Eastern)

Keynote: Bauhaus Influence on Colour Education: A Critical Homage by Robert Hirschler

Presentations:

Colour Design Training Itinerary, a Framework for the Future of Colour Education by Ingrid Calvo Ivanovic

Update on the ISCC/AIC Colour Literacy Project by Maggie Maggio

43rd European Conference on Visual Perception (ECVP 2021, August 22-27)

ECVP is an annual meeting devoted to the scientific study of vision, particularly visual perception and multi-sensory processes related to vision. Recently attracting between 700-900 participants from across Europe, North America and the Asian-Pacific region, ECVP is now one of the largest international conferences in the field. The conference will feature original research on all aspects of visual perception, regardless of the scientific discipline (e.g., vision science, psychology, neuroscience, biology, computer vision), addressing fundamental questions as well as applications.

<https://ecvp2021.org/>



LECTURES | SEMINARS



Textile Arts Council Ryukyu Bashofu: Banana Fiber Textiles of Okinawa presented by Kana Taira Saturday, June 5 at 3:00 p.m. PDT

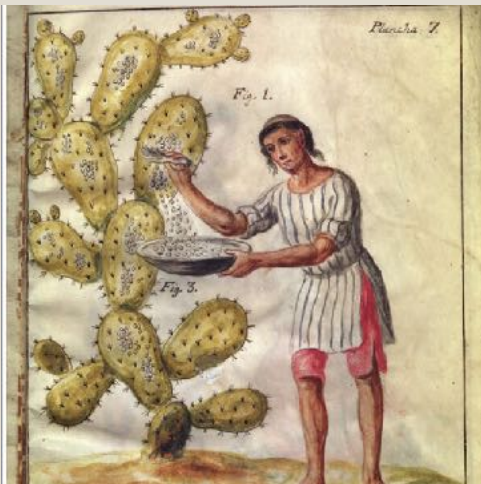
For centuries the weaving tradition of making Bashofu cloth from the bast fibers of the Okinawan ito-basho thrived among people on the Okinawan islands. But after World War II due to changes in lifestyle, Bashofu nearly died out. However, in the village of Kijoka, Ogimi, noted for its Bashofu production from before the war, local women led by weaver Toshiko Taira put their passion and dedication into reviving this weaving tradition. Today, the Kijoka Bashofu Association produces the renown bashofu kimono and other textile products, as well as trains weavers who come from all over Japan to study there. Kana Taira, granddaughter of Toshiko Taira, will discuss the history and post WWII revival of Kijoka bashofu, the weavers, and traditional techniques still used today.

This is an online presentation via Zoom; registration and small fee required.
<http://www.textileartscouncil.org/2021-sinton-lecture-ryukyu-bashofu/>

The Sources of Colour: the Gobelins Dyeing Workshop Paris, Institut national d'histoire de l'art, 07.-08.10.2021

The National Institute of Art History (Institut National d'Histoire d'Art, INHA), in conjunction with the Archives Nationales and the Mobilier National, will be holding two study days specifically devoted to the Gobelins dyeing workshop.

<https://arthist.net/archive/33336>

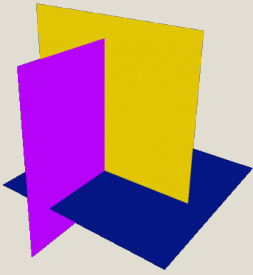


UC Berkeley Botanical Garden Cochineal, the Art History of a Color Tuesday, June 15, 2021 1:00 p.m. PDT

From antiquity to the present day, color has been embedded with cultural meaning. Red—associated with blood, fire, fertility, and life force—was extremely difficult to achieve, especially on textiles, and always highly prized by cultures around the world. Learn the origin of the brilliant red colorant from the humble insect, cochineal. It thrived in the ancient Americas, and after the opening of global trade in the 16th century by the Spanish and Portuguese, became the most important source of red color for textiles through-out the world. This lecture is presented by Elena Phipps, Ph.D., Columbia University (pre-Columbian art history and archaeology, 1989), who has focused her professional work on the study of the history of textile materials and techniques in cultural contexts.

This is a free online presentation via Zoom; registration required.
<https://41780.blackbaudhosting.com/41780/Zoom-Talk-Cochineal-the-Art-History-of-a-Color>

LECTURES | SEMINARS



ICA Sunday Morning Colour Talk with Axel Buether

27/06/2021 10h.-11h. CET Online event

<https://ica-belgium.org/events/agenda-2021/>

Axel Buether is a German media scientist, perceptual psychologist and architect with a research focus on color, light and space. He is professor for didactics of visual communication at the Bergische Universität Wuppertal. Since 2007, he has chaired the board of the "Deutsches Farbenzentrum e. V. - Zentralinstitut für Farbe in Wissenschaft und Gestaltung."



Enabling health, care and well-being through design research 22nd until 24th of August 2022. Erasmus MC in Rotterdam, NL

Topic 1: Integration of needs – inclusive, integrated design enabling health, care and well-being.

Topic 2: Healthcare design and change – future-proofed, resilient and crisis-adapted (pre-, post- and now) design.

Topic 3: Engagement – co-creation, co-design, design and stakeholder management processes.

Research workshop

https://arch21erasmusmc.tudelft.nl/index.php/submit_abstract/

RESEARCH PROJECTS



CHROMOTOPE

The CHROMOTOPE project explores what happened to colour in the 19th century, and notably how the 'chromatic turn' of the 1850s mapped out new ways of thinking about colour in literature, art, science and technology throughout Europe. The project is funded by the European Research Council

<https://chromotope.eu/project/>

**NEXT AIC NEWSLETTER
DEADLINE**

AUGUST 7, 2021

EXHIBITIONS



Moth to Cloth: Silk in Africa Dallas, Texas, Thru October 24, 2021

Silk cloth was associated with wealth and status and traded between African peoples across the continent, as well as being imported from Europe, India, China, and the Middle East. This exhibition of sub-Saharan Africa cloths explores the production of silk and silk textiles in Ghana, Nigeria, and Madagascar.

<https://dma.org/MothtoCloth>



Multicolores Collective: Ancestral Colors--Maya Design from the Guatemalan Highlands Amy Kaslow Gallery Washington, D.C. Thru June 15, 2021

With vibrancy and beauty, this exhibition Ancestral Colors honors Mother Earth. Every geometric design and coloration is emblematic of one of the Kiche, Kaqchiquel and Tzutujil communities that climb Guatemala's rugged, volcanic mountainside. The fine art collection of contemporary floor and wall pieces draws on centuries of Maya women weaving cultural identity and pride into their huipiles (blouses) and other traditional Mayan clothing). The rugs, made from recycled fabrics, build on a legacy of sustainability of the land.

<https://amykaslowgallery.com/multicolores>



Niki de Saint Phalle, Subject of Major Survey at MoMA PS1, NY

"From the late 1960s onwards, Saint Phalle expanded her practice to include architectural projects, sculpture gardens, books, prints, films, theater sets, clothing, jewelry, and, famously, her own perfume. This exhibition foregrounds the artist's interdisciplinary endeavours, focusing on the visionary architecture and utopian sculpture environments that formed the core of her later work."

<https://www.moma.org>



Cézanne Drawings Jun 6-Sep 25, 2021 MoMA

See through Paul Cézanne's eyes, and discover how drawing shaped the artist's transformative vision. The exhibition brings together over 250 rarely seen works in pencil and watercolor, along with key paintings.

<https://www.moma.org/calendar/exhibitions/5293>

EXHIBITIONS

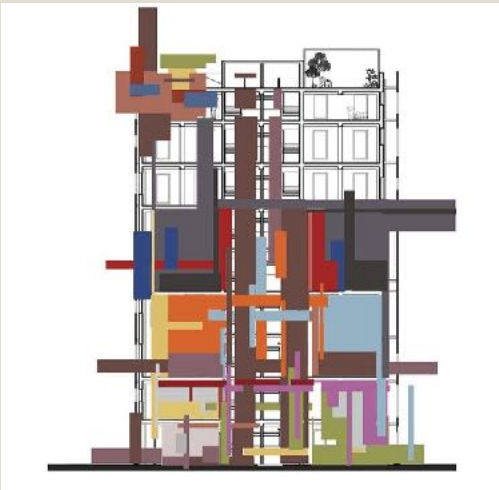


The Museum of Architecture - COLOUR MEMORIES ***26 April - October 2021***

Museum of Architecture is a pop-up and online museum where everyone can come to learn about architecture - *Founder and Director Melissa Woolford*
<https://www.museumofarchitecture.org/>

This exhibition celebrates colour in architecture and explores its centrality to the work of a range of contemporary practitioners each of whom has a distinctive position on how and why they use it. The range of work on show in the exhibition illustrates one of ironies of colour's marginalisation in architectural practice and discourse: the reasons that are typically cited for ignoring and side-lining colour are actually why it is so important"

<https://www.museumofarchitecture.org/colour-memories.html>



Teaching Color in Architecture Virtual Exhibition at MoA ***Fiona McLachlan (Univ. of Edinburgh, SC)***

Fiona McLachlan is an architect and Professor of Architectural Practice at the Edinburgh School of Architecture and Landscape Architecture (ESALA). A former Head of ESALA, she teaches architectural design. Her current research is focused on colour in architecture and housing.

The Chromatic Interventions design studio at ESALA (2020), University of Edinburgh, invited third year students to retrofit a 1965 tower block sited in a mental health hospital. The studio was led by architects Fiona McLachlan and Rachael Scott. Fiona has been teaching colour studios for the last five years, drawing on ten years of research into colour in architectural design and over thirty years in practice and design teaching.

The studio started by establishing an intellectual framework through seminars, readings, painting and modelmaking. Students, working in groups, then derived a colour palette by observation and analysis of a secondary source, which they then applied to retrofit the tower to a given brief.

<https://www.museumofarchitecture.org/more-on-colour.html#teaching>

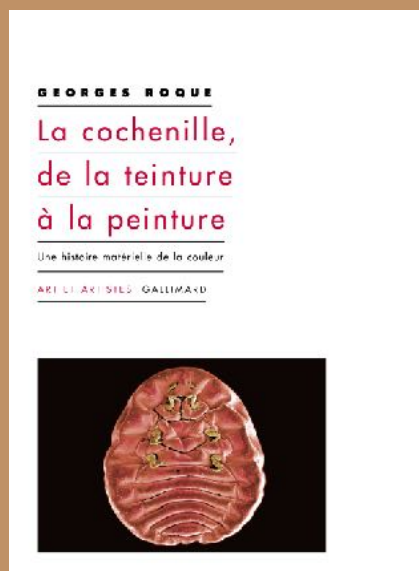


"Couleur-Espace-Culture/ Colour-Space-Culture" ***Exhibition of the work of Larissa Noury***

The town hall of the 7th arrondissement of Paris and the LIONS CLUBS INTERNATIONAL DISTRICT Ile de France PARIS present the exhibition "Couleur-Espace-Culture/ Colour-Space-Culture" by Larissa Noury, artist, and colorist architect, Gold medal of the International Lepine Competition, on May 27 until June 8, 2021.

<http://www.lesbavardsdunet2.fr/lesbavardsdunet2larissanoury.html>

PUBLICATIONS



La cochenille, de la teinture à la peinture. Une histoire matérielle de la couleur

Georges Roque

L'ouvrage de Georges Roque, l'un des plus grands spécialistes mondiaux de la couleur en art, est consacré au pigment rouge tiré de la cochenille, insecte hémiptère que les peintres ont utilisé à partir de la seconde moitié du XVI^e siècle.

Il entreprend de remonter à la création de cette couleur qui, comme d'autres dès le Moyen Âge, était obtenue par la préparation, le broyage d'insectes, de plantes, de minéraux ou de mollusques.

La méthode proposée rompt avec la façon commune d'approcher les couleurs, généralement analysées avant tout sous l'angle esthétique. Il s'agit, à partir du cas particulier de la cochenille, d'aborder la couleur comme la partie d'un tout complexe dans lequel la valeur esthétique est certes présente, mais corrélée à la valeur économique et à la valeur sociopolitique. Originale et plurielle, la démarche de Georges Roque convoque aussi bien l'histoire économique et l'industrie textile que les disciplines scientifiques de pointe. De Séville à Venise et à Amsterdam, il invite ainsi à porter un regard neuf sur les chefs-d'œuvre de Velázquez, Titien, Véronèse, Rembrandt, Renoir ou Van Gogh.



RUcolor2020, Edited by Yulia A. Griber and Verena M. Schindler

Four publications from the International Scientific Conference of the Color Society of Russia, RUcolor2020, Smolensk, December 1-5, 2020, organized by the AIC Study Group on Environmental Colour Design in collaboration with Smolensk State University "Color Lab"; Inst. of Scientific Information for Social Sciences of the Russian Academy of Sciences.

The International Scientific Conference of the Color Society of Russia: Selected Papers. 2021. Edited by Yulia A. Griber and Verena M. Schindler: Smolensk State University Press, incl. an appendix "Books on Color," ISBN 978-5-88018-660-0 (Russian, English) http://color-lab.org/files/283/bop_ru-color2020_with0.pdf

The International Scientific Conference of the Color Society of Russia: Book of Abstracts. 2020. Edited by Yulia A. Griber and Verena M. Schindler: Smolensk State University Press, ISBN 978-5-88018-656-3 (Russian, English) http://color-lab.org/files/283/boa_rucolor2020_with0.pdf

Scientific Notes of the Color Society of Russia. 2020. Volume II: The International Scientific Conference of the Color Society of Russia: Selected papers. Edited by Yulia A. Griber and Verena M. Schindler: Smolensk State University Press,, ISBN 978-5-88018-642-6 ISSN 2712-987X (Russian) http://color-lab.org/files/283/sn_2020_2_compressed0.pdf

Sociological Studies 1(3), 2020. Articles by Young Scientists: The International Scientific Conference of the Russian Color Society. Edited by Yulia A. Griber and Verena M. Schindler. Smolensk State University Press, s, ISBN 978-5-88018-615-0 (Russian) http://color-lab.org/files/283/ss_2020_1-3_with-cover.pdf

PUBLICATIONS



Svenska Landskaps Färger

The little books in the series COLOURS OF SWEDEN'S PROVINCES describe Sweden's provinces from a colourist perspective. Sweden has 25 Medieval provinces whose roots go back to prehistoric tribal territories. Sweden is quite oblong, measuring 977 miles from north to south.

Nature varies a lot over this distance: from a fertile gently undulating landscape in the south via dense spruce woods and rivers to treeless mountains and reindeer pastures in the north. This of course influences colours, lifeways, buildings and more.

The series began in 2011 with a book about Värmland's colours. Since then, eleven further provinces have been presented.

The work continues and a new book appears every year.

Each book contains 35-40 spreads with images and informative text in Swedish and English. Each object gets three selected colour tones, totalling 105-120 nuances per book, each with Natural Colour System® codes.

www.svenskalandskapsfarger.se

Lena Anderson is an interior designer with several decades' experience of designing public and private spaces.

Marja Lindblom has studied human geography at Stockholm University and has several year's experience from the colour business.



Color: Structure and Audacity

Carron Jacqueline. 2021. In collaboration with Anne Duriez. Preface by Annie Mollard-Desfour and Yves Charnay. [Le Poët-Laval]: Jacqueline Carron. ISBN 978-2-9555783-0-8 (English), 252 p.

<http://www.jacquelinecarron.com>

In this ever-changing world of perpetually linked cycles of life and death, Jacqueline Carron looked for structure. When structure began to impose itself on her: the need arose to destructure it, to play with audacity, going from order to disorder, creating a cycle of constant renewal. This structure that endures during its cycle of life, she finds it in the "World of Color." Color, virtual and concrete all at once. Born of luminous energy, received by and remaining in each one of us, mysterious and secretive. If we look for it, it is ready to live within each moment of our lives and bring us joy. The painter Jacqueline Carron, who celebrated her 100th anniversary in December 2020, writes: "That work that I have produced is now done, with its strengths and weaknesses. I believed in it and dedicated my soul and energy to it. This journey of research into Color was for me a most wonderful adventure."

PUBLICATIONS



Color Research and Application Special Issue Natural Color Digital Color

Special Announcement from Color Research and Application
Access to the June 2021 Issue of CR&A is FREE.
Papers from AIC 2020 Avignon, France
Natural Color - Digital Color
Volume 46, Issue 3
Special Issue: Natural Colour-Digital Colour
<https://onlinelibrary.wiley.com/toc/15206378/2021/46/3>



Shillito Design School, Australian Colour Education in the 70's

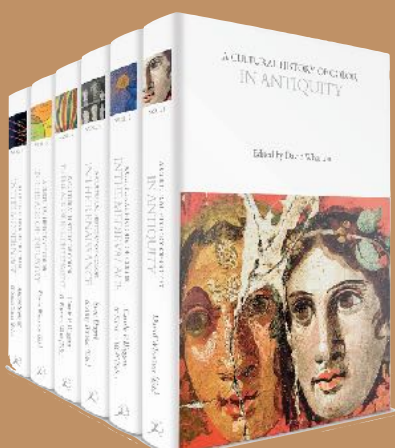
Eva Fay's new book documents colour education at Sydney's influential Shillito Design School in the 1970's with a comprehensive set of annotated illustrations of her own student exercises from the colour component of the first two years of the three-year course. These exercises, beautifully executed in gouache, consist of illustrations of various colour concepts, plus designs putting these concepts into practice. Eva draws attention to some previously overlooked influences on the Shillito colour curriculum, notably H. Barrett Carpenter's *Colour* (1915) and Maitland Graves' *The Art of Color and Design* (1941).



Nature's Palette, A Colour Reference System from the Natural World

Patrick Baty. Peter Davidson, Elaine Charwat, Giulia Simonini, André Karliczek. Thames & Hudson, 8 April 2021. ISBN:9780500252468. 290 pages.

Patrick Syme's editions of Werner's *Nomenclature of Colours* (1814, 1821) attempted to establish a universal colour reference system to help identify, classify and represent species from the natural world. Despite its small size and scope, it proved invaluable to artists, zoologists, botanists, mineralogists and anatomists, and it is important for being the first of a series of colour reference systems that led to much bigger things. This superb new expanded edition by Patrick Baty is enhanced by the addition of historical illustrations of animals, vegetables, and minerals alongside each colour swatch.



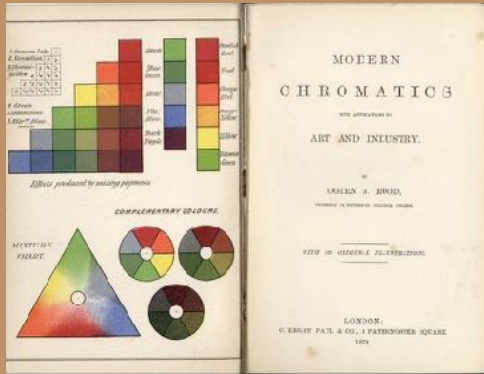
A Cultural History of Color

Editors: Carole P. Biggam; Kirsten Wolf. Bloomsbury Publishing PLC, 11 February 2021. ISBN: 9781474273732. 1760 pages.

A Cultural History of Color is part of the Bloomsbury Cultural Histories Series. The six volumes cover: 1 - Antiquity (3,000 BCE to 500 CE); 2 - Medieval Age (500 to 1400); 3 - Renaissance (1400 to 1650); 4 - Age of Enlightenment (1650 to 1800); 5 - Age of Industry (1800 to 1920); 6 - Modern Age (1920 to the present). The chapter titles in each volume are: Color Philosophy and Science; Color Technology and Trade; Power and Identity; Religion and Ritual; Body and Clothing; Language and Psychology; Literature and the Performing Arts; Art; Architecture and Interiors; Artefacts.

PUBLICATIONS: ROY OSBORNE'S NEW LOOK AT OLD BOOKS

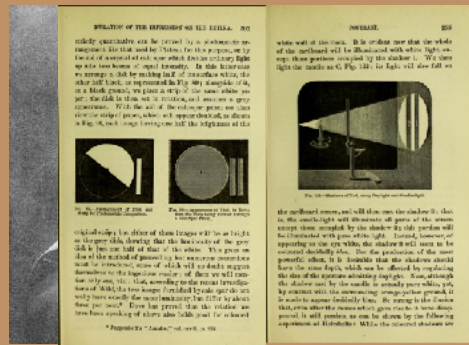
In this section, Roy Osborne, who received the AIC CADE Award 2019, will frequently present an historical book in order to show that many a work on color has not lost the actuality even in our current discourses



Modern Chromatics, with Applications to Art and Industry

(published in 1879, with German and French translations appearing in 1880 and 1881)

Over 50 manuals on colour for fine and applied artists were published during the Victorian era, some 20 of which were written by scientists – notably those by Chevreul (1839), Brücke (1866), Bezold (1874) and Rood (1879). By the late 19th century, most of the principles of colour science were known, and Rood's intention was to present them 'in a simple and comprehensible manner,' adding that, 'in short, a certain amount of rudimentary information tends to save useless labour.' Almost all relevant scientists from Newton to Maxwell are mentioned, but only two artists: Philipp Runge and John Ruskin, whose 'Elements of Drawing' (1857) provides him with much of his artistic advice. Otherwise, as a member of both the National Academy of Sciences and the American Watercolor Society, Rood was highly qualified to compile such a work. While some artists and designers may have felt reluctant to study his detailed analyses of light sources, surfaces and vision, he neatly informs them that, 'Nature and the painter actually employ exactly the same means of acting on the eye of the beholder. In point of fact, both paint with light.' Rood's artistic tastes were rather conservative, however, and though his publication undoubtedly influenced the Impressionists, he later commented to his son, the painter Roland Rood, that 'If that is all I have done for art, I wish I had never written that book!'



REMINDER -- DESIGN COMPETITION | AIC LOGO AND VISUAL IDENTITY



<https://www.aic-color.org/resources/Documents/AIC%20visual%20identity%20competition.pdf>

THE AIC AWARD FOR COLOR IN ART, DESIGN AND ENVIRONMENT | JEAN-PHILIPPE LENCLOS



The AIC Award for Color in Art, Design and Environment (CADE) is established to recognize those who excel in the areas of design, art, architecture and humanities. The award is presented every two years, at AIC Congresses and Midterm Meetings. This award was established in 2015 and first given in 2017. It is currently sponsored by RAL COLOR INTERNATIONAL. The selection is an arduous procedure that includes nominations by AIC members and analysis of antecedents of the nominees by a Committee.

This award is to honour the talent, vision, and commitment of the French colour designer, researcher, artist, and professor Jean-Philippe Lenclos whose work demonstrates a consistent and extraordinarily inventive contribution to the field of colour in urban planning and design, architecture, product design, art, research, and education.

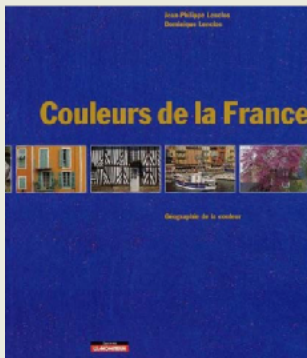


With his intensity and passion, he has achieved excellence in the field, furthered the profession of colour designer with a new dimension, and influenced researchers, scholars, artists, and designers beyond France at an international level while serving as a leader and mentor.

Jean-Philippe Lenclos was awarded the Ordre des arts et lettres (Order of Arts and Letters) as a Chevalier (Knight) in 1981 by the French Minister of Culture Jack Lang for his significant contribution to the arts. His books have received four different prizes. Today 170 of his works are included in the Collection of the Musée National d'Art Moderne Centre Georges Pompidou, Paris.

What really sets Jean-Philippe Lenclos apart as a pioneer is his ground-breaking methodology of "The Geography of Colour", which he developed and applied in analyzing and synthesizing colours of a country, town, or village. Considering regional colours as belonging to the history, geography, and cultural identity of a place, the concept was extended beyond his native country to other European countries and continents. These efforts resulted in a distinguished body of publications including, e.g., *Colours in France* (1982), *Colours in Europe* (1995), *Colours of the World* (1999), and *Colours of the Mediterranean Region* (2016). His work has been extensively published in French, and also in English, Japanese, Korean, and Chinese.

THE AIC AWARD FOR COLOR IN ART, DESIGN AND ENVIRONMENT | JEAN-PHILIPPE LENCLOS



His work on the Geography of Colour has been exhibited in museums and galleries around the world and published in many prominent journals. Today his concept and methodology have become so fundamental that they are taken as the starting point for further developments in the digital and technological era.

Jean-Philippe Lenclos founded his own firm the Atelier 3D Couleur in Paris in 1978. With studies in cabinet-making at Ecole des Beaux-Arts de Lille and in fine arts in Paris and Kyoto, his talent combines rigorous thought with genuinely poetic qualities. He drew international attention with his captivating supergraphics design of an auditorium at the Salon des Artistes Décorateurs in Paris in 1967, which he further developed for building façades at a monumental scale. Over the thirty years of his leadership, the Atelier 3D Couleur met the clients' needs with imagination and state-of-the-art technology solutions. His work reflects a diversity of interests and accomplishments, whereby his clients range from representatives from town administration bureaus, transportation services, internationally renowned public and private companies, and industries.

As a professor at the École Nationale Supérieure des Arts Décoratifs (ENSAD) in Paris from 1969 to 2003, Lenclos has been greatly admired by his students. One of them is Professor Jian Ming Song from Hangzhou, who since 1989 has extensively published Lenclos' work in China and published a beautiful monograph of his work in 2017. In 2006, Chloé Fontaine delivered a PhD thesis at the Sorbonne on Lenclos' work. He has served as visiting professor at Oxford, UK, and also at other universities in London, Teheran, and Martinique. He is also a regular invited speaker at international conferences and institutions. In 1997, he delivered the inaugural address at the AIC Congress in Kyoto and many AIC papers regularly refer to his work. He is an Honorary Member of APCor Portuguese Color Association.

Furthermore, as an artist he explores the properties of colour in his drawings, watercolours and oil paintings. His unique artistic work, unknown to the general public, contains more than 3000 individual artworks.

For his long-term commitment to a holistic and systematic understanding of colour that has inspired several generations through his example and seminal contribution to the world of colour in art, design, and the environment, Jean-Philippe Lenclos receives the AIC CADE 2021 Award.

Text: Verena Schindler



RIT

The Judd Award was founded in 1973, memory of Deane Brewster Judd, to recognize outstanding work in the field of color science. This award is given every two years and sponsored by Rochester Institute of Technology. The selection is an arduous procedure that includes nominations by AIC members and analysis of antecedents of the nominees by a Committee composed of previous recipients of the award.



John McCann received a B.A. degree in Biology from Harvard University in 1964. Under the direction of Edwin Land, he worked in, and later directed, the Vision Research Laboratory at Polaroid from 1961 to 1996. He has studied human color vision, digital image processing, large format instant photography and the reproduction of fine art. His more than 120 publications have studied Retinex theory, color from rod/Lcone interactions at low light levels, appearance with scattered light, and High-Dynamic-Range imaging. He is a Fellow of Society of Imaging Science & Technology (2008). He is a past President of IS&T and the Artists Foundation, Boston. He is currently consulting and continuing his research on color vision. In 1996 he received the Society of Information Display Certificate of Commendation. He is the IS&T/OSA 2002 Edwin H. Land Medalist, and IS&T 2005 Honorary Member, and a 2008 Fellow of the Optical Society of America.

He worked directly for Edwin Land for 18 years. Ansel Adams, a long-time Polaroid consultant and mentor, described a two-step process: capturing all scene information - "the score" - and transforming it into the desired print - "the performance". Along with Edwin Land, John invented algorithms for calculating Adams-like sensation images from luminance arrays. John developed systems that capture natural scenes; calculate appearances; and write the computed image on media. These systems convert 1000:1 ranges found in scenes to 30:1 ranges usable in prints. The ratio-product-reset Retinex model simulates what a painter would do to reproduce a scene. His Polaroid work began with photography, progressed to paper collages with controlled illumination; then progressed to computer-controlled images and electronic imaging. He set up Polaroid's first digital imaging laboratory in 1975. He developed and patented efficient algorithms for making spatial comparisons among all pixels in an image, an early form of pyramid processing. At Polaroid he published more than 60 papers and 9 patents on color sensations from the interaction of rods and long-wave cones; display size dependence of human MTF; color constancy and Retinex Theory of color vision. The theme connecting color, large-dynamic-range images and color gamuts is that appearance is controlled by spatial, multi-resolution processes.

John's laboratories made all of Polaroid's Very Large Format cameras (20x24 and the 40x80 inch Museum Cameras) in the mid-70's. In the early 80's they worked with MacDonald Detwiller Associates (MDA) on the design, manufacture and calibration of very high quality film recorders using the first commercial hardware 3-D color-transform board. In 1982 they started to sell large format photographs of paintings from the Museum of Fine Arts, Boston. Polaroid Replicas sold at retail more than 50 million dollars of fine art reproductions. In the early 90's, John's laboratory integrated a totally electronic license ID system.

After 35 years at Polaroid Research Labs he retired as Senior Laboratory Manager to work with his wife Mary as consultants on imaging. They have volunteered time to assist 7 scientific societies and have consulted with 17 different companies. As a consultant to Hewlett Packard, John's work was instrumental in their development of Digital Flash image processing in HP's cameras. Recent work had measured the role the accuracy and appearance of High-Dynamic-Range (HDR) Imaging. John continues to be active in research in color and color vision.

AIC MEMBER SPOTLIGHT – CANADA

Canada, the host of next years conference in Toronto, will be the focus his quarter's member spotlight

Colour Research Society of Canada | Société Canadienne de Recherche sur la Couleur

Greetings from Canada – from Doreen and Robin –
Co-Presidents of the Colour Research Society of Canada (CRSC)
and Co-Chairs of Sensing Colour, the AIC 2022 Midterm Meeting.



The pandemic experience has been challenging for all, but one positive outcome has been enhanced member participation across Canada, as we shifted our meetings and events online. Our Canadian, and in fact worldwide, audiences for our monthly Kaleidoscope lectures have grown, as has our membership. Please see www.colourresearch.org for ongoing events - you are welcome to join us.

With generous support from the experienced creatives at Haft2, led by Paul Haft, our new Vice President, we have been building our identity and web presence. In 2020 we started an internship for design students with Haft2, to help build and support our social media communications.

Recently our Instagram campaign (@colourresearch) captured quotes from Board Members about why they belong to the CRSC. Longstanding AIC and CRSC Board member Brian Funt commented, " I love how colour lies at the intersection of art, philosophy, mathematics, physics, architecture, psychology, and computer science" – and this, we all agree, is at the heart of why we enjoy being CRSC and AIC members.

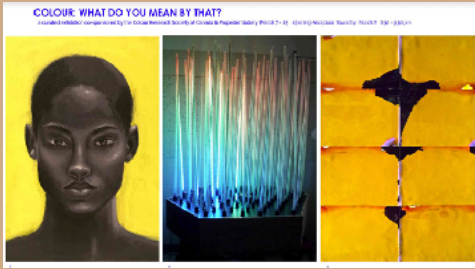
Two years ago Robin became Co-President, and the CRSC has benefited from her diverse experience in art and science, and her strength in finding interesting speakers to shape our Kaleidoscope lecture series. Because Canada is large, with great distances between areas of population, it has been challenging to build a national organization. But building an active and diverse Board is an important part of our success (see <https://www.colourresearch.org/about-us-index>) and we look forward to new energy and partnerships as we move into our second decade. For example, we are excited about strongly engaging Canada's francophone community with the help of our new Board member from Montreal, Marie-Chantal Milette.

We are not the first Canadian Colour organization! The Canadian Society for Color in Art, Industry and Science was founded in 1972 and was an AIC member through 1994. Two Judd Award winners, Gunter Wyszecki (1979) and Allan Robertson (2007), were active members in those early days, and Allan is a former AIC president. In 1986 the CSC organized the AIC Interim Meeting, Colour in Computer-Generated Displays in Toronto.

Doreen (founding president of CRSC) attended her first AIC conference in Stockholm (2008). The theme, Colour – Effects and Affects, was of great interest to her as an artist, architectural designer and professor of Environmental Design. She attended the Congress in Australia in 2009, but it wasn't until Zurich's 2011 meeting with the theme Interaction of Colour and Light that she presented her first paper. It was in Zurich that Doreen was approached by members of the AIC Executive about developing a new Canadian colour group. She remembers discussing the idea with Brian Funt during a lunch break, and receiving a lot of support from leaders of the Australian association. This certainly was a daunting idea, but getting to know international colleagues at AIC conferences was exciting, and before long, a group of colour enthusiasts convened at OCAD University (Fall 2011) and began the adventure!

Five years earlier, in 2013, we co-organized the American Synesthesia Association's 10th annual conference, entitled Crossing Sensory Boundaries: the Synesthetic Bridge. We augmented the conference with extensive public programming, including workshops, lectures, and musical performances. We also ran a music visualization workshop in collaboration with researchers from McMaster University, the award-winning Gryphon Trio and the University of Toronto School of Music.

AIC MEMBER SPOTLIGHT - CANADA



Highlights of our past events include the interdisciplinary art exhibition *Colour What do you mean by that?* (2018, Propeller Gallery, Toronto, with submissions from across North America, curated by D. Balabanoff, R. Kingsburgh, J. Read, J. Tinkl). The show was very well attended and greeted with rave reviews. The work explored a diverse array of artistic and scientific approaches to colour qualities and meanings, and inspired us to publish a catalogue of this fascinating work.

Since 2011 we have held diverse events in our May Festival of Colours series (Asian Heritage month), and at architectural and design expositions, thanks to the efforts of our longstanding former VP, Vivian Lo. Sharyn Gitalis, our Treasurer, has connected us with the Illuminating Engineers Society (IES), and developed events focused on colour, light and health. In 2019 we held events at two esteemed University of Toronto venues, the Thomas Fisher Rare Book Library, and Massey College. Both were focussed on the history of colour, and looked at Canadian and international publications, instruments, labs, and collections.

In 2019 we were thrilled to launch our annual CRSC Student Awards for undergraduate and graduate students. Our most recent award winners will be presenting short talks about their work on July 10 (3pm EDT). In 2021 we worked with Nadia McClaren (Indigenous Community Relations Liaison) and Board Member Ilene Sova (Ada Slight Chair of Contemporary Painting & Drawing) – both at OCAD University, Toronto – to develop our Land Acknowledgement statement. We were pleased to launch it on our AIC-2022 website on International Colour Day.

Upcoming events include: OCAD University Professor Ilene Sova presenting her COVID-19 Collage Project (June 19, 7pm EDT); and University of Waterloo Professor Vengu Lakshminarayanan presenting a lecture on James Clerk Maxwell and his contributions to color science (July 22, 7pm EDT). Please join us if you can! (Follow the links to register on Eventbrite.)

This fall we are celebrating our 10th anniversary, so please do watch for announcements, as we definitely plan to CELEBRATE!!



And we are truly looking forward to welcoming you to Toronto for AIC 2022!

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: [newsletter \[at\] aic-color.org](mailto:newsletter@aic-color.org)

Next Newsletter Deadline: August 7, 2021