



AIC Interim Meeting 2008, Stockholm, Sweden



Hosted by the Swedish Colour Centre Foundation, the conference will take place in Stockholm, Sweden, 15-18 June 2008.

The theme of the conference is "Colour – Effects & Affects". Around 155 abstracts of papers and posters have been accepted.

The meeting will bring together experts from all over the world to exchange the latest information on the developments in colour science, colour design and colour psychology.

- Deadline for advance registration: April 1, 2008
- Deadline for exhibitor's registration: April 1, 2008
- Deadline for manuscript submission: May 1, 2008

The venue and meeting facilities have changed to Bonnier Conference Center, due to the big number of participants!

Topics

Colour in interiors, Colour in architecture, Light and colour, Colour harmony and aesthetics, Colour appearance and visual illusions, Colour in art and in culture, Colour in landscape and urban space, Colour symbolism and associations, psychological and biological effects, Colour in product and textile design, graphic & computer design, Colour design for people with special needs, Colour measurement and specification, Colour and education

Correspondence: Mrs Berit Bergström, phone: (+46-8) 617-4700, fax: (+46-8) 617-4747. E-mail: info@aic2008.org

Visit www.aic2008.org for updated information.

Other color meetings

The RGB's of Color, joint ISCC/CMG Conference

28-29 March 2008, Le Centre Sheraton, Montreal, Canada

Joint meeting between the Inter-Society Color Council and Color Marketing Group. This special one and a half day program will explore the "RGB's" of color. Of course, having a marketing slant, the RGB we'll be talking about may not be what you're thinking.

- Are you seeing Red? The first part of the program will explore the emotion of color. We will explore how colors are chosen to cause emotion or feelings, and how color influences everything in your daily life.
- How Green is my color? The second part of the program will investigate sustainability on developing, specifying and using color. There has been a lot of talk about making environmentally friendly color, but is it more than just talk?
- Is this the Blue you wanted? Here we will explore the influences of light and media on color reproduction and the way we see color.

Speakers will discuss technologies to better reproduce color in various formats: on-screen, printed, complex and flat colors.

More information: www.iscc.org/ISCC_CMG_2008.php

PICS 08 - Progress in Colour Studies

14-17 July 2008, Glasgow, UK

Registration form at <http://www.arts.gla.ac.uk/SESL/EngLang/PICS08/>

A bargain price is available until March 31. Registration closes on June 16.

E-mail: PICS08@arts.gla.ac.uk

Inter-Society Color Council 2008 Annual Meeting

14-16 September 2008, Baltimore, Maryland, USA

Deadline for submission of papers: 31 May 2008

Baltimore is a historic city known for its Inner Harbor, National Aquarium, and the resting place of Edgar Allen Poe. General Chairs Carl Andersen with the Federal Highway Administration and Cameron Miller with the National Institute of Standard and Technology will be organizing the meeting.

Papers are being accepted for Interest Group I on Basic and Applied Color Research, Interest Group II on Industrial Applications of Color, and Interest Group III on Art, Design, and Psychology to be presented on Sunday 14 and Monday 15. On Tuesday September 16, ISCC will sponsor a "Safety Color Expert Symposium." This one-day event will cover all facets of safety colors including the perception, measurement, and standardization of regular, fluorescent and photoluminescent materials, and safety light signaling. Authors are invited to submit abstracts to either the Interest Group Chairs or the General Chairs.

A poster session will be held covering general Interest Group topics and state-of-the-art safety color research. The poster session provides an excellent opportunity to meet and discuss innovative safety color work with other colleagues attending the ISCC Annual Meeting. During the poster session exhibitor space will be available for product and instrument manufacturers on a first come, first served basis. For details and reservations contact Cameron Miller or 301-975-4713.

The ISCC Education Committee is providing a limited number of student travel grants to assist students traveling to the ISCC 2008 Annual Meeting. Students should contact the ISCC office.

More information: www.iscc.org/ISCC2008.php

Colour and the Moving Image: History, Theory, Aesthetics, Archive

10-12 July 2009, Bristol, UK

Hosted by the Department of Drama: Theatre, Film, Television, University of Bristol, in association with Kingston University and with support from the Arts and Humanities Research Council. Screenings in co-operation with the BFI National Archive, UK and supported by Screen as one of its 50th Anniversary regional events.

Keynote speakers: Tom Gunning, Laura Mulvey

Call for papers:

This conference addresses questions emerging through a renewed interest in colour film and as an interdisciplinary subject. The event is part of an AHRC-funded project on colour film, led by Professor Sarah Street. While colour is a fundamental element of film forms, technologies and aesthetics it is rarely singled-out for analysis. The aim of the conference is to extend previous work on colour and to consider its form and functions from a range of perspectives within four major strands: histories and technologies; film theory; philosophies and aesthetics of colour; the ethics, practices and theories surrounding the deterioration and conservation of colour film. In addition to formal conference papers, the event will include screenings of prints from the BFI National Archive as an occasion to mark the 50th Anniversary of Screen. We invite proposals which address broad issues raised by colour and the moving image. The conference will provide a forum for discussion which is informed by, and directly addresses, the interrelations of the theory, history and aesthetics of colour film and of moving image technologies in their broadest sense. Proposals which focus on questions of colour in one or more of the following areas are particularly welcome:

- star systems
- reception theory
- pre-filmic, pro-filmic and onscreen spaces
- fantasy, spectacle, realism and/ or 'natural' colour
- synaesthesia: theories and practices of the interrelations of colour, sound, music as sensation
- chromophilia/chromophobia
- theories formulated at the intersections of colour theory, film theory and/or philosophy
- distanciation and avant garde film making, histories and theories
- colour and genre
- film histories and new technologies: video, DVD, small screen technologies as new viewing spaces
- colour systems including Kinemacolor, Dufaycolor, Chemicolor, Agfacolor, Technicolor, Eastmancolor

Abstracts of circa 200 words for individual papers or pre-constituted panels consisting of 3 papers could be submitted by 1st September 2008, to: dram-colourconference@bristol.ac.uk

If you prefer to submit your abstract by post, the address is: Colour and the Moving Image Conference, c/o Dr Liz Watkins, Department of Drama: Theatre, Film, Television, Cantocks Close, Woodland Road, University of Bristol, Bristol, BS8 1UP, UK.

Related meeting

3rd International Conference on Design Computing and Cognition - DCC'08

Bringing artificial intelligence, cognitive science and computational theories to design research

23-25 June 2008, Georgia Institute of Technology, Atlanta, USA

preceded by Workshops, 21-22 June 2008

This biennial conference series provides an international forum for the presentation and discussion of state-of-the-art and cutting-edge design research with a focus on artificial intelligence, cognitive science and computational theories in design. The conference proceedings will form a continuing archive of design computing and cognition research. The conference will be preceded by a series of half-day workshops on specialist topics in design computing and cognition.

Attendees are invited to participate in the conference in the following ways:

- Submit a full-length paper on completed research relating to design computing and cognition.
- Submit a poster describing ongoing research; there will be time for oral presentations of posters.
- Submit a proposal for a half-day workshop on a topic related to design computing and cognition.

Submission dates:

- Paper abstracts due, electronic submission: 14 December 2007
- Papers for review due, electronic submission: 18 January 2008
- Workshop proposals due: 22 February 2008
- Poster abstracts due: 29 February 2008

Details: <http://mason.gmu.edu/~jgero/conferences/dcc08/>

Color education

Rochester Institute of Technology College of Science Doctor of Philosophy in Color Science

Information: www.cis.rit.edu/files/Color_PhD_Program.pdf

Coordinator: Roy S. Berns, berns@cis.rit.edu

Color has been a topic of intense interest and inquiry for hundreds if not thousands of years. Philosophers (Aristotle), poets (Goethe), physicists (Newton), and mathematicians (Schrödinger) have all contributed to our understanding about color. As a generalization, color science can be defined as the quantification of our perception of color. Its mastery requires an interdisciplinary educational approach encompassing physics, chemistry, physiology, statistics, computer science and psychology. Color science is used in the design and control of most man-made colored materials including textiles, coatings, and polymers and to specify such diverse materials as soil and wine. It is used extensively in color reproduction including digital photography, desktop and projection display, and printing. As we begin the twenty first century, color science is ubiquitous.

Color science research at RIT encompasses such diverse fields as medical data visualization, computer graphics and animation, art conservation, spectral and spatial measurements of materials, color printing, digital photography, motion picture and television, and modeling of our perceptions for use in defining color quality. RIT has a long history of scholarship in this area through its M.S. degree in Color Science, begun in 1984, M.S. and Ph.D. degrees in Imaging Science, and M.S. degrees in Electrical Engineering, Quality and Applied Statistics, and Printing Management and Sciences. The program is designed for students whose undergraduate majors are in physics, chemistry, mathematics, computer science, engineering, experimental psychology, imaging, or any applied discipline pertaining to the quantitative description of color, for example, textiles, graphic arts, animation, material science, and polymer science. All students must earn 99 credits as a graduate student. For full-time students, the program requires three or more years of study at the graduate level for students entering the program with a baccalaureate degree. The curriculum is a combination of required courses in color science, elective courses appropriate for the candidate's background and interests, a three-quarter-research project during the second year of study, and a research dissertation. Students must pass a qualifying examination during their second year of study and a candidacy examination at least one year before completing their dissertation. Candidates who wish to enter the program but lack adequate preparation might have to take as many as 36 credits of undergraduate foundation courses in mathematics, statistics, computer science and general science before matriculating with graduate status.

Admission requirements

The goal of the admissions process is to select students whose previous education, ability, and practical experience indicate a good chance of success. Scientific reasoning, technical writing, and oral communication skills are particularly important. The specific requirements are as follows:

- Graduate application
- Earned baccalaureate degree

- Graduate record examination (GRE)
- Official undergraduate transcript
- Two professional recommendations
- An on-campus interview when possible
- GPA of 3.0 or higher
- Foundation course work of 3.0 or higher (if required)
- TOEFL score of at least 240 (computer-based) or 587 (paper-based) or 94 (new internet-based) (international students)

Students receiving fully funded assistantships tend to have undergraduate cumulative grade point averages of 3.5 and higher and exceptional GRE scores. Applicants whose native language is not English have TOEFL scores above 250 (computer based) or 600 (paper based) or 100 (new internet based). Candidates without adequate undergraduate work in related sciences must take foundation courses prior to matriculation into the graduate program. Such students may be required to take as many as 36 credits in these subjects. A written agreement between the candidate and the program coordinator will identify the required foundation courses. Foundation courses must be completed with an overall B average before a student can matriculate into the graduate program. A maximum of nine graduate-level credit hours may be taken prior to matriculation into the graduate program. The following lists the required undergraduate-level foundation courses:

- One year of calculus
- One year of college physics
- One year of college physics laboratory
- One course in computer programming
- One course in matrix algebra
- One course in statistics
- One course in introductory psychology

MCSL - Summer Short Course: *Essentials of Color Science*

3-6 June 2008

This four-day course held at Rochester Institute of Technology (RIT) at the Munsell Color Science Laboratory (MCSL) is made up of a series of 16 distinct sessions delivered by leading experts in the topical areas. The lectures are designed to form a coherent course that introduces the fundamental concepts of color science, describes various applications, and introduces cutting-edge research areas in color science. For full details, see: www.mcsl.rit.edu

Information brochure: www.cis.rit.edu/mcsl/outreach/files/2008Brochure.pdf

Books

Rolf G. Kuehni and Andreas Schwarz, *Color ordered: A survey of color systems from antiquity to the present* (Cary, NC: Oxford University Press, 2008). ISBN 978-0-19-518968-1, 480 pp., 310 color halftones, 265 b/w halftones and line illustrations.



Since antiquity, people have searched for a way to understand the colors we see — what they are, how many there are, and how they can be systematically identified and arranged in some kind of order. How to order colors is not merely a philosophical question; it also has many practical applications in art, design, and commerce. An intense interest in color (and its myriad practical applications) has led people throughout history to develop many systems to characterize and order it. The number of color order systems developed in the past two millennia is unknown but ranges in the hundreds. Many are no longer used but continue to be of historical interest.

Despite wrong turns and slow progress, our understanding of color and its order has improved steadily. Although full understanding continues to elude us, it seems clear that it will ultimately come from research in neurobiology, perception, and consciousness.

Color ordered is a comprehensive, in-depth compendium of over 170 systems, dating from antiquity to the present. Throughout the book, Rolf Kuehni and Andreas Schwarz present a history and categorization of color systems, describe each one using original figures and schematic drawings, and provide a broad review of the underlying theory. Included are a brief overview of color vision and a synthesis of the various systems.

To order (US\$ 78.80): www.oup.com/us, and enter promotion code 26702.

Karl Schawelka, *Farbe. Warum wir sie sehen, wie wir sie sehen* (Weimar: University Press), ISBN 978-3-86068-314-9

For more information: verlag@uni-weimar.de
www.uni-weimar.de/cms/index.php?id=1625

New AIC individual member



Renata Pompas, from Milan, Italy, was incorporated as individual member in the AIC. Her professional expertise and education is related to color in textile design and fiber art. She is an active member of the AIC Study Group on Environmental Color Design, and is also affiliated to the Gruppo del Colore in Italy. Renata has published various books on color and textile design in co-authorship with Lia Luzzato. E-mail for contact: renata.pompas@libero.it

AIC in Wikipedia

Thanks to Verena M. Schindler, there is now an article about the AIC in the French Wikipedia, in addition to the articles already posted in the English, German, Spanish, Italian, and Portuguese Wikipedia. See http://fr.wikipedia.org/wiki/Association_Internationale_de_la_Couleur

AIC website



The proceedings of AIC 2007, 2006, 2004, and 2003 are freely available on the web. See www.aic-color.org. Please, include links to the AIC in your own websites and feel free to collaborate with relevant information and data to be added.
