



Seasonal Greetings to all worldwide colour friends!



I wish you all a peaceful Christmas and a Happy New Year!

Let 2013 be a colourful and succesful year!

"Colours are the smiles of nature." Leigh Hugh 1784-1859

AIC Interim Meeting 2014, Oaxaca, Mexico



2014 AIC Interim Meeting, Oaxaca City, Mexico

Theme: Colors, culture and identity: past, present and future

Date: 21 - 24 October 2014

Venue: Hotel Misión de los Ángeles, Porfirio Díaz 102, Reforma, 68050 Oaxaca

Organizer: The Mexican Color Researchers Association (AMEXINC)

Info: aic2014oaxaca@gmail.com
www.aic2014.org

Deadline for Abstract Submission is January 31st 2014!

Conference topics:

Folklore expressions about colour, History of colour, Local stories about colour, Ancient pigments and natural local dyes, Colour as an identity mean, Anthropology, Visual semiotic and psychology, Art and crafts, Restoration.



In Memoriam

Mary Miller (1921–2013). The designer and educator Mary Carelton Miller died in Greensboro, North Carolina, on 28 February, 2013. She was originally from Wilmington, Delaware, and studied at North Carolina College for Women, Greensboro, Cornell University, Cranbrook Academy of Art, Syracuse University, and the Rochester Institute of Technology, where she also taught; she received a PhD in Art and Education from Columbia University, New York. She subsequently returned to the University of North Carolina, Greensboro, to teach in the Department of Home Economics. Miller was author of *Perceptual Foundations of Interior Design* (1971) and *Color for Interior Architecture* (1997).

Jocasta Innes (1934–2013). The interior designer Jocasta Innes died in London on 20 April, 2013. Born in Nanking, China, she was educated in Egypt and England and then studied modern languages at Girton College, Cambridge. A prolific writer on domestic arts and practical house-decorating, she popularised the use of stencilling, stippling, sponging and rag-rolling, notably in *Paint Magic* (1981), which sold a million copies worldwide, and led to her opening a set of shops of the same name. Later publications include *Paintability* (1986), *Windows* (1986), *Scandinavian Painted Decor* (1990) and *Colour* (1997).

Margaret Walch (c. 1940–2013). The design historian and colour forecaster Margaret Walch died in New York on 10 August. She studied art and art history at Vassar College, New York, and Swarthmore College, Pennsylvania, and social history at New York University. As a journalist she worked in Claremont, California, and London (where she wrote *How the British Viewed the American Revolution*, 1976). Following 15 years in Albuquerque, New Mexico, she returned to New York City (1986) and was director (until about 2008) of the Color Association of the United States, in association with her step-mother, Marielle Bancou-Segal. Her father, William Charles Segal (1905–2000), an entrepreneur and artist, founded and managed *American Fabrics* magazine (1941–81), and transformed the Textile Color Card Association into CAUS in 1955. Walch's extensive research into the history of colour in design is documented in three publications: *The Color Source Book* (1971), *The Color Compendium (A–Z encyclopaedia)*, 1991) and *Living Colors* (1995), the latter two in association with Augustine Hope.

Harvey Daniels (1936–2013). The exceptional colourist, painter and printmaker Harvey Daniels, died in France on 23 August. Daniels trained at Willesden School of Art and the Slade School, London, during which time he also visited Paris to paint at the Louvre Museum. His influences ranged from Chardin through Sickert, Matisse and the Delaunays to Stuart Davis and Pop Art. He lectured and taught in many contexts, principally in Brighton (where he set up a postgraduate printmaking course) but also in the USA and continental Europe. Other than art books and exhibition catalogues, Daniels published *Printing* (1971 and 1974) and *Exploring Printmaking* (1972, with Silvie Turner). Daniels exhibited widely and his work is represented at Yale University and at the Metropolitan Museum and MOMA, New York. In June he organised a large joint retrospective exhibition, with Judy Stapleton, in Lewes, Sussex.

Roy Osborne

AIC meetings and congresses beyond 2014



2015 TOKYO

AIC Midterm Meeting, Tokyo, Japan

Theme: Color and Image

Date: 19 – 22 May 2015

Organizer: The Color Science Association of Japan

Info: www.aic2015.org

Contact: office@color-science.jp



2016 AIC Interim Meeting, Santiago, Chile

Theme: Colour in urban life: Usability in images objects and space

Date: 18 – 22 October 2016

Organizer: The Chilean Colour Association

(Info: www.aic2016.org)

Contact: diffusion@asociaciondelcolour.cl



2017 AIC 13th Congress, Jeju, Korea

Date: 16 – 20 October 2017

Venue: International Convention Center Jeju

Organizer: Korea Society of Color Studi

Info: www.color.or.kr

Calendar

4th Global Conference Experiential Learning in Virtual Worlds

Saturday 22nd March – Monday 24th March 2014, Prague, Czech Republic
<http://www.inter-disciplinary.net/at-the-interface/education/experiential-learning-in-virtual-worlds/call-for-papers/>

New Perspectives on Colour a one day symposia at AISB-50

April 3, 2014 in London, AISB-50, Goldsmiths, University of London, UK
Full paper submission deadline: January 3rd 2014
More info: <http://doc.gold.ac.uk/~mas01kd/aisb50/>

The Aesthetics of Design

May 16-18, 2014 in Ascea, Italy
More info: <http://wassardelea.blogspot.com>

Color Light & Appearance Week

June 16-17, 2014 CIE Division 1 on Vision and Color
June 18, 2014 Inter-Society Color Council Symposium
June 19-20, 2014 ASTM E12 on Color and Appearance
More info: Mbrill@datacolor.com Ellen.Carter@alum.rpi.edu

6th International Conference on Image and Signal Processing (ICISP)

30 June to 2 July 2014 in Cherbourg, Normandy, France
Full Paper Submission Deadline: 8 February 2014
www.stlo.unicaen.fr/icisp/2014

X Conferenza del Colore, Genova, Italia

11-12 September 2014 at Università di Genova
Organization: Gruppo del Colore – Associazione Italiana Colore
In cooperation with Dipartimento D.S.A., Scuola Politecnica, Università degli Studi di Genova; Centre Français de la Couleur (France); Groupe Français de l'Imagerie Numérique Couleur (GFINC); The Colour Group (Great Britain).
Abstract Submission Deadline: 7 February 2014
More info: www.gruppodelcolore.it

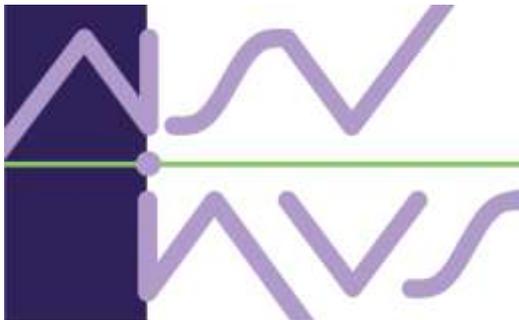
New AIC members to welcome

INDIVIDUAL MEMBERS:

Becky Nddi Oyibo, Colourstalk Brand coy, Ogba-Lagos, Nigeria
oyibobeky@gmail.com

Her professional expertise and/or colour education relates to the following areas of colour research or application: Colour in architectural space, Colour psychology and Colour in communication.

Websites & Applications

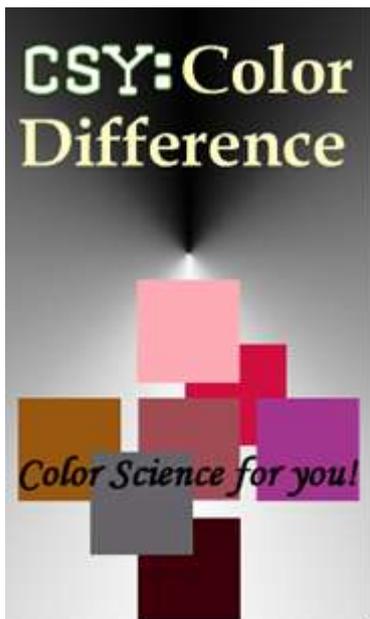


The International Association for Visual Semiotics (IAVS)

has a new website, <http://aisviavs.wordpress.com>, which includes a lot of present and historical information, links to download the proceedings of some conferences, contents of the journal Visio, and much more. It has also a blog sector (the rightmost tag of the site) where news are posted.

If you wish to receive the information that is posted in the blog in your e-mail on a regular basis (call for papers, conferences, publications, etc.), please click on the tab "+ Follow" that appears at the bottom-right of your screen, write your e-mail address and sign up. Then, you will receive an e-mail saying "Follow International Association for Visual Semiotics", and you simply accept it ("Confirm Follow").

Jose Luis Caivano, president AISV-IAVS



Eric Kirchner has developed a Color Difference app for smartphones, that gives an indication what it means to have e.g. a color difference of $dE_{ab}=2.0$, or $dE_{cmc}=0.7$. It also shows neighboring colors around a color that you choose, and allows you to explore color space by moving around your smartphone or tablet! You can use it also to save your favorite color, or e-mail it to a friend or colleague.

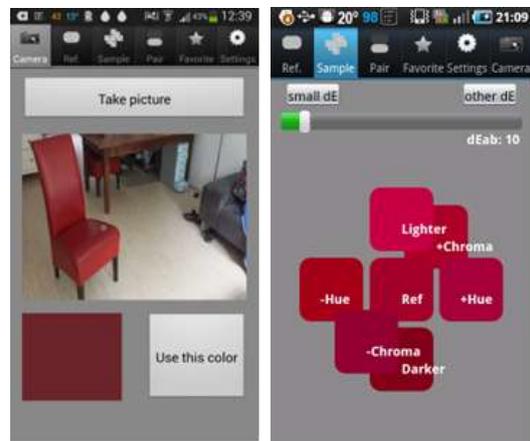
Watch the Youtube movie for Color Difference app <https://www.youtube.com/watch?v=XPRXoYZqj28>
 This app is available for free, so search for "color difference" within Google Play, or click directly on <https://play.google.com/store/apps/details?id=com.greatcolorapps.ColorDifference>

PS2 The color difference app has been updated, and now runs better on high resolution smartphones and tablets. If you tried this app before and had resolution problems, they are expected to be solved now.

Eric has also another free app Color Slide which is a game about color ordering.

Watch it on Youtube https://www.youtube.com/watch?v=FwOSmCJi_Dc
 Download directly by searching for "Color Slide" on Google Play. Or simply click on <https://play.google.com/store/apps/details?id=com.colorscienceforyou.colorsli>

Eric Kirchner, The Netherlands



Don't forget the celebration of the International Colour Day the coming March 21st 2014!

I hope that you all have started the planning for the International Colour Day 2014 creating memorable colour activities during the same colourful day – the International Colour Day, March 21st all around the world!



INTERNATIONAL COLOUR DAY
 21 MARCH
 ESTABLISHED BY ICA - INTERNATIONAL COLOUR ASSOCIATION

Who invented the color book? by Roy Osborne

We will end this AIC e-news with another contribution by Roy Osborne, artist, author & historian. This is a short essay about the early authors who deserve to be better known; something to read in Christmas time. Roy is happy to get some feedback art.school@virgin.net

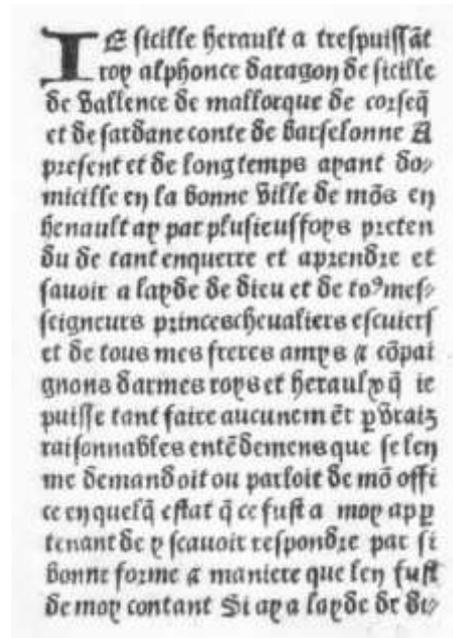
WHO INVENTED THE COLOR BOOK?

by Roy Osborne - email art.school@virgin.net - © 2013

Who invented the color book? The three prime candidates are Sicile, Thylesius and Morato – not their real names.

‘Sicile’ was the military epithet of Jean of Hainaut, Sicily Herald to Alfonso V, king of Aragon (1394-1458). In the late 1410s and/or early 1420s he compiled *Le Blason des toutes armes* (‘The blazon of all coats of arms’) which can claim to be the first book wholly on color apart from, most obviously, Aristotle’s brief *Peri chromaton*, probably revised by Theophrastus.

Jean is depicted below, in a contemporary drawing, wearing a tabard bearing arms quartered in saltire of Aragon (the chief and base or, four pallets gules) and Sicily (the dexter and sinister argent, an eagle sable). With his left hand he renounces the arms of his previous employer (gyronny of ten pieces, argent and sable crusilly or), probably Engelbert II d’Engchien (?1384-1463). Old French continues to be the predominant language of heraldry.



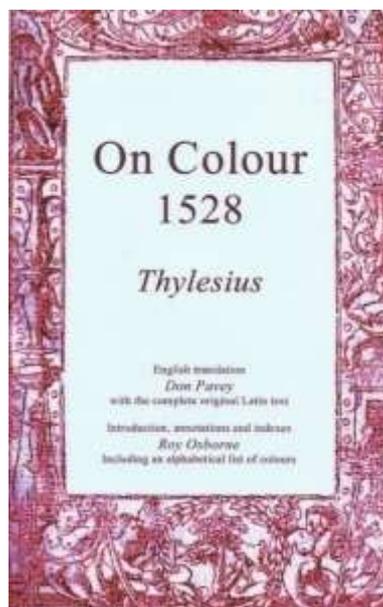
Also called Jean (or Jacques) Courtois, le Sicile héraut (le Sicille héraut) was from ‘la bonne ville de Mons’. He was first employed as marshal at the Engchien court, and entered the service of Alfonso of Aragon (‘the Magnanimous’) sometime after 1416. He died before the end of 1436. Elizabeth Nelson (Brown University, 1998) offers a date of *circa* 1423 for completion of *Le Blason*, which is primarily about the appropriate employment of colors in medieval heraldry. Following ‘Questions touchant les couleurs’, it describes the meanings of its seven tinctures – *or*, *argent*, *rouge* (*vermeil* or *gueulles*), *azur*, *noire* (*sable*), *verd* (*sinople*), and *pourpre*. Various correspondences are continued in part two of the text, including those between colors and gems, days of the week, and months, and in which the color terms are extended to include *blanc*, *gris*, *tanné*, *verdigris* (distinct from *verd*), *incarnal*, *rouge*, *jaune*, *bleu* (distinct from *azur*), and *violette* (distinct from *pourpre*). It has been proposed that the second section is later and by a writer other than Jean. The text was first printed in octavo in Paris in November 1495, by Pierre Le Caron. It extends to over 17,000 words, with several dozen hand-colored woodcut devices. Le Caron died in 1500 after which another edition was published by *Marion de Malaunoy*, his widow. Another edition of *Le Blason* was published in Lyons in 1503 by Claude Nourry (?1470-1533), who later published Rabelais’ *La Vie treshorricque du grand Gargantua* (1533), which satirizes the rigidity of heraldic symbolism. Further editions of Sicile’s book appeared throughout the 1500s, and an Italian translation, *Trattato dei colori nelle arme, nelle*

livree, et nelle devise, by Giuseppe Dondi dall’Orologio, was published in Venice in 1565. The French text was republished by Hippolyte Cocheris (1829-82) and Auguste Aubry in Paris in 1860.

The second nominee for inventor of the color book is Antonius Thylesius, the Latinized name of Antonio Telesio (1482-1534), whose *Libellus de coloribus* (‘Booklet on colors’) was first published in octavo in 1528. A detailed biography of Telesio, prefixed by a contemporary portrait (below), was published by Francesco Danièle (1740-1812) in 1762.



Antonio Telesio (circa 1525)
 Drawn by Paolo Girgenti & Raphael Aloja

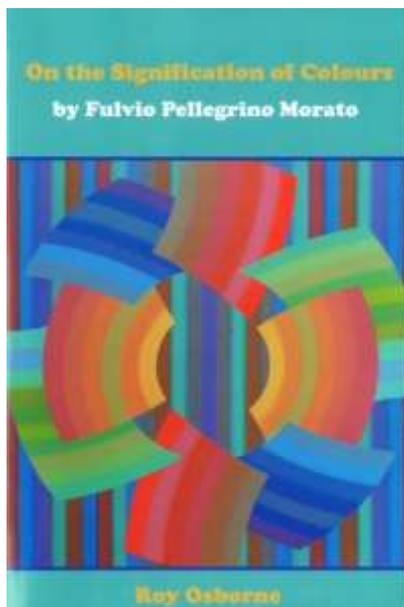


ISBN 1-58112-580-1
www.universal-publishers.com/search Don Pavey
 The first 25 pages can be downloaded FREE

Telesio was from Cosenza in Calabria, and became a noted humanist poet, philologist, and classical scholar. About 1517 he settled in Milan, enticed by ‘a large and munificent salary’, until 1523, when the threat of invasion prompted a move to Rome, where he published an annotated anthology of Horace’s poems (1525), but was then caught up in the devastating sack of the city in 1527. He survived probably by sheltering with Pope Clement VII and Benvenuto Cellini in the Castel Sant’Angelo, before fleeing to Venice, where, soon after, and with the assistance of the printer Bernardino Vitali, he published his elegant, 4,000-word explication of Latin color terms, based on the authority of classical authors, including Terence, Cicero, Virgil, Horace, and Pliny the Elder. His index lists 115 terms divided and grouped in the text into twelve chapters (plus an epilogue), in the sequence *coeruleus* (blue), *caesius* (gray), *ater* (black), *albus* (white), *pullus* (brown), *ferrugineus* (orange), *rufus* (ginger), *ruber* (red), *roseus* (pink), *Puniceus* (purple), *fulvus* (yellow), and *viridis* (green). Comparing this with recent studies of color terminology, if his *ferrugineus* and *rufus* are combined as orange, his divisions closely match the eleven proposed by Brent Berlin and Paul Kay in their *Basic Color Terms* of 1969. An English translation is available in *On Colour 1528: Thylesius* in which the author Don Pavey also suggests (2003, 47-48) that, if Telesio’s sequence were arranged around the edge of a palette, deleting grey, black and white, one might obtain a rudimentary color wheel – over 80 years before the one drawn by Sigfrid Forsius (1550-1624).

The third nominee is Fulvio Pellegrino Morato of Mantua (?1483-1548). Originally named Pellegrino Moretto, he Latinized his name to Moratus before adopting Morato in later publications, as well as adding the prefix Fulvio. Morato’s principal patron was Alfonso I d’Este, (1476-1534), duke of Ferrara, though he fell out of favor (for reasons unconfirmed) and was exiled in Vicenza 1532-39, during which time he published *Del significato de’ colori*

(September 1535), printed in octavo in Venice by Giovanni Nicolini da Sabio, and dedicated to the late duke (who, incidentally, was a great-grandson of Sicily's patron, Alfonso V of Aragon). At 12,000 words, Morato's book is far more substantial and wide-ranging (and personal) than Telesio's but is similar in revering above all the authority of antique scholars, though Morato's sources – over 100 texts by over 60 writers – span the 2,000 years from Homer to Petrarch. Each of line of a Petrarchan sonnet is employed to introduce each of the 14 chapters of the book, elaborating on the meanings of each color in turn, primarily in relation to dress, in the following order: *verde* (dark green), *rosso* (red), *nero* (black), *bianco* (white), *giallo* (yellow), *taneo* (tawny), *morello* (crimson), *berettino* (gray), *incarnato* (pink), *mischio* (mottled), *torchino* (blue), *oro* (gold), *argentino* (silver), and *verde giallo* (yellow-green). The first complete, annotated English translation of Morato's *On the Signification of Colours* (including its 1543 appendix of 200 love tokens) has newly been published by Roy Osborne, and includes a biography and commentary, together with the original Italian text.



On the Signification of Colors

ISBN 1-61233-670-1

[www.universal-publishers.com/search/Roy Osborne](http://www.universal-publishers.com/search/Roy%20Osborne)

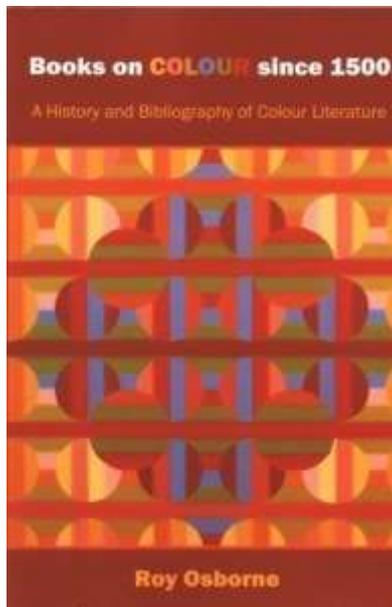
The first 25 pages can be downloaded FREE



Morato's *Del significato* was reprinted over two dozen times during the 1500s and inspired subsidiary books on color symbolism by Lodovico Dolce (1565, which also translates Telesio's book from Latin into Italian), Coronato Occolti (1568), Giovanni de' Rinaldi (1584), and Antonio Calli (1595). With the recent availability of a fully annotated translation, it is hoped that the importance and originality of Morato's book will be more widely appreciated and understood. John Gage states incorrectly, for example (*Colour and Culture*, 1993, 90), that Morato's book 'owes a good deal to Sicily Herald'. In fact, Morato rejects heraldic symbolism entirely in favor of the superior authority of classical authors and poets. Gage is also incorrect in stating (1993, 120) that Morato suggested 'that the eye should be the only judge of color assortments, irrespective of meaning.' On the contrary, he insists that the choice of colors for clothing should always take their meanings into account, adding, '*e se piu che dui, ò tre, ò quattro ne porrà insieme, de guardare di piacere all'occhio, sopra il tutto, alla qual cosa non haverà rispetto chi vorrà con colori.*' In concluding his Prologue, Morato confidently assures us that: 'I will now come to the declaration of those lines in which I've recounted the properties of colors, and shall show the inept and witless crowd that I've not laid my foundations on ice, but

reinforced my own words with the authority of those whom I myself can vouch to offer sundry and valid testimonies in accordance with the verse I stated at the start.’

A further new color publication, essential for researchers into the history and theory of all aspects of color, is Roy Osborne’s definitive *Books on Colour since 1500*, which offers a quick and easy reference to 2,350 authors and editors, and over 2,650 texts published by them between 1495 and 2012. The volume revises and updates his bibliography of 2007 and adds a concise and comprehensive 10,000-word history of color literature. The alphabetical listing includes authors’ names, dates (where known), publication dates, titles (with English translations where necessary), numbers of pages, cross-references, publishers, and places of publication. Books are categorized under 26 general headings: Architecture, Chemistry, Classification, Colorants, Computing & Television, Decoration, Design, Dress & Cosmetics, Dyeing, Flora & Fauna, Food, Glass, History, Lighting, Metrology, Music, Optics, Painting, Perception, Philosophy, Photography & Cinema, Printing, Psychology, Terminology, Therapy, and Vision. Chronological indexes of authors precede the bibliographical listing (offering condensed histories in each category), and alphabetical indexes follow it.



Books on Colour since 1500
ISBN 1-61233-253-6

www.universal-publishers-search.com Roy Osborne
The first 25 pages can be downloaded FREE

	A	A
1947	ABBOTT, Arthur G. (1899-1982) The Color of Life [On physics, chemistry, food & fabric]. 284 pages. See Shelton 1973. Ill. LC. BGA. YFH	New York (USA) McGraw-Hill
1981	ADNEY, Sir William de Woreldre (1843-1920) Colour Measurement and Optics [British physicist, astronomer & photographer. See: On spectral measurement. 207 pages. Ill. LC. BGA. YFH]	London (UK) IPC & New York (USA) Young
1913	ADNEY, Sir William de Woreldre (1843-1920) Researches in Colour Vision and the Trichromatic Theory 142 pages. On visual psychophysics. Ill. BGA. YFH	London (UK) Longmans, Green
1996	ACKROYD, William (1862-1912) The Old Light and the New. Dealing with the Chemis- try of Colour and the New Photography [English photographer. On X-ray radiography. 102 page- s]. See Dignard 1937 & Harlowe 1896. Ill. YFH	London (UK) Chapman & Hall
1966	ALTON, David (1913-) A Spectrum of Innovation: Color in American Print- making, 1890-1960 [North American printmaker & curator. Exhibition cat. Art Museum, Worcester, MA. 304 pages. Ill. LC. YFH]	New York (USA) Stanton
1960	ALVAREZ, Frank (1908-81) Physical Colour: A New and Revolutionary Method of Creating Colour Schemes for the Artist [English artist & educator. On transposing music into colours. 77 pages. See DeWitt 1944. Ill. LC. BGA]	London (UK) Doubleday & Dobson
1862	ALVAREZ, Frank Die Farben-Harmonie in ihrer Anwendung auf die Chemie der Farben [German artist. 112 pages. See Aebelin 1863. Ill. YFH]	Leipzig (Germany) Weyde
1867	ALVAREZ, Frank Theorie der Farben-Harmonie und Farberziehung [Theory of colour-harmony and colouring] 144 pages. See Chevreul 1840 & Janssen 1878. Ill.]	Halle (Germany) Adler
1962	ALLEN, Irving (1913-88) Colour in Your Life [North American writer & mathematician. Introduction to physics, chemistry & biology of colour. 127 pages. See Hoffman 1967 & Rossini 1963. Ill. LC]	New York (USA) John Day & London (UK) Dorset Books
1971	ALBRECHT, Rita J. Neural Color and Vision Coding [North American biologist & curator. First published 1968. 158pp. 281. 134 pages. Ill. LC. YFH]	New York (USA) Oxford 1976 New York
1976	ALDRIDGE, George A. (1923-2008) Color Theory and its Application to Art and Design [North American chemical engineer & artist. Reliable guide to colour science for artists. 127 pages. See Osborne 1980 & Rossini 1963. Ill. LC. BGA. YFH]	New York (USA) & Berlin (Germany) Springer 1987 Berlin
1643	AJAJUICÓN, Francisco de Aguilera, 1593-1617 Opticae libri sex (Optics in six books) [Flemish priest, mathematician & architect. Illustrations by Peter Paul Rubens (1577-1640), author of (last MS) De laeone et coloribus. 684 pages. Ill. YFH]	Amoy (Belgium) Mores & Plamet 1963 Rome
1978	AKSIS-COUSTING (1975-)	Amsterdam



Roy Osborne MA is an English artist, educator, historian, and writer on color. He has lectured at over 200 institutions worldwide and is author of *Lights and Pigments: Colour Principles for Artists* (1980, 0-7195-3747-9) and *Color Influencing Form: A Color Coursebook* (2004, 1-58112-542-9). He has edited six books on color by Don Pavey, including *Colour and Humanism* (2003, 1-58112-581-X) and *Colour Engrained in the Mind* (2010, 1-4457-6834-2). He has also contributed to *The Color Compendium* (1989, Augustine Hope and Margaret Walch, editors, 0-442-00378-1), *Designing with Color* (1991, Susan Berry and Judy Martin, editors, 0-7134-7451-3), *Colour for Architecture Today* (2009, Tom Hudson and Byron Mikellides, editors, 0-415-43815-5), *Languages of Colour* (2012, Alexandra Loske, editor, 0-9570688-0-3), and *Colour Design: Theories and Applications* (2012, Janet Best, editor, 1-84569-972-7).