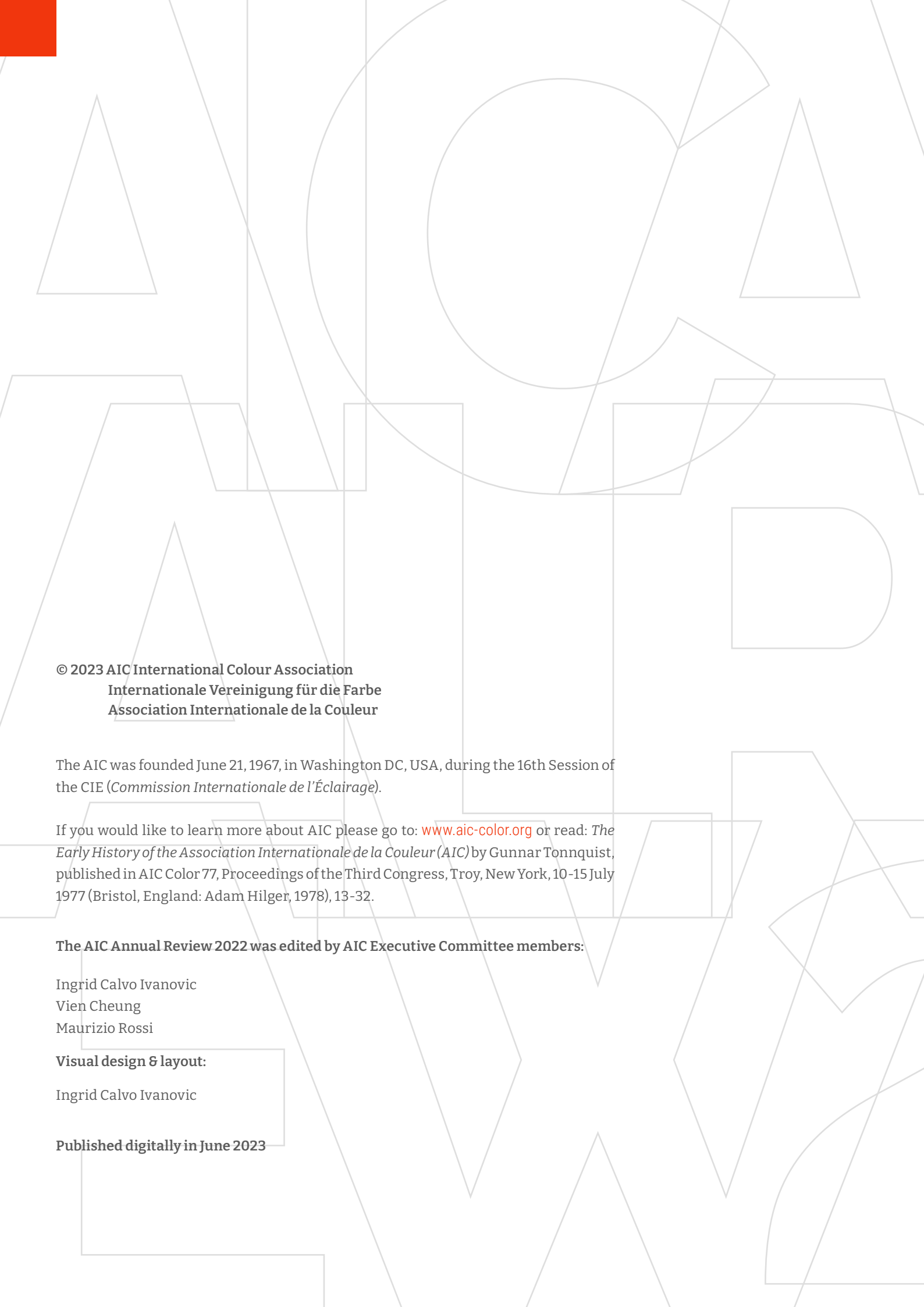




**ANNUAL
REVIEW
2022**

Published in June 2023



© 2023 AIC International Colour Association
Internationale Vereinigung für die Farbe
Association Internationale de la Couleur

The AIC was founded June 21, 1967, in Washington DC, USA, during the 16th Session of the CIE (*Commission Internationale de l'Éclairage*).

If you would like to learn more about AIC please go to: www.aic-color.org or read: *The Early History of the Association Internationale de la Couleur (AIC)* by Gunnar Tonnquist, published in AIC Color 77, Proceedings of the Third Congress, Troy, New York, 10-15 July 1977 (Bristol, England: Adam Hilger, 1978), 13-32.

The AIC Annual Review 2022 was edited by AIC Executive Committee members:

Ingrid Calvo Ivanovic
Vien Cheung
Maurizio Rossi

Visual design & layout:

Ingrid Calvo Ivanovic

Published digitally in June 2023



**ANNUAL
REVIEW
2022**

Published in June 2023

TABLE OF CONTENTS

AIC President's Report	6
The AIC Worldwide	10
AIC Executive Committee	14
International Colour Day, ICD2022	16
AIC2022 Midterm Meeting	42
AIC2022 Student Paper Awards	48
AIC Future Events	50
AIC Regular Members	58
Argentina	60
Australia	62
Belgium	64
Brazil	66
Canada	68
Chile	70
China	72
Croatia	74
Finland	76
France	78
Germany	80
Great Britain	82
Hungary	84
Italy	86

Japan	88
Korea	90
Mexico	92
Norway	94
Portugal	96
Slovenia	98
Spain	100
Sweden	102
Switzerland	104
Taiwan	106
Thailand	108
United States	110
AIC Associate Members	112
Color Marketing Group (CMG)	114
IACC-NA	116
AIC Study Groups	118
SG - Arts and Design	120
SG - Colour Education	124
SG - Colour Vision and Psychophysics	126
SG - Environmental Colour Design	128
SG - Language of Colour	132
In Memoriam	134
AIC Financial Report	140





**AIC PRESIDENT'S
REPORT**

AIC PRESIDENT'S REPORT

BY LESLIE HARRINGTON

Reflecting upon my first year as President, I was reminded of the ancient African proverb, "it takes a village to raise a child." If nothing else, 2022 has shown me how true this adage can be. Hundreds of volunteers are working tirelessly, often overlooked, to help promote, develop, and push the boundaries of AIC. While it's impossible to name everyone who contributes to the continued success of AIC, I would like to highlight some of our core groups and their many contributions.

On October 11, 2022, the International Colour Association - Multidisciplinary Association in the Field of Colour, Multidisziplinäre Vereinigung auf dem Gebiet der Farben, Abkürzung AIC, **was officially registered in Austria**. This event marks the beginning of a new chapter in AIC history. With the hard work and dedication of Vien Cheung, Maria João Durão, Nick Harkness, Maurizio Rossi, Robert Hirschler, Ralf Weber, and Jose Luis Caivano, we continue to make headway on this critical initiative. As we look to 2023, there is still work to be done, but progress is ahead!

Thank you to Doreen Balabanoff and Robin Kingsburgh of the Colour Research Society of Canada for hosting an outstanding **Midterm Meeting, "Sensing Colour,"** in Toronto, Canada. Even though we had to meet virtually for the third year in a row, CRSC managed to share with its attendees the many facets of Canada and its diverse culture in illuminating ways. A special thanks to Brian Funt Program co-chair, Ilene Sova,



I sincerely thank you all for being the heart and soul of AIC and for your endless support and passion for our profession

Judith Tinkl, Sharyn Adler Gitalis, Paul Haft, and the team at Haft2 for the endless hours devoted to ensuring AIC 2022 met the high standards we have all become accustomed to. A huge thank you to the 12 members of the Program Review Committee who helped organize the review process. The 70 Review Committee members shaped the quality of oral and poster contributions, and the Workshop Review Committee helped round out our unique programming.

The five **AIC Study Groups** remain one of the principal conduits to our members. Thank you to our Study Group leaders for their continued dedication: Robert Hirschler, Maggie Maggio, Katsunori Okajima, Manuel Melgosa, Verena M. Schindler, Dimitris Mylonas, Galina V. Paramei, and Maria João Durão. Welcome, David Briggs, as he joins Maria this year as co-chair of the Art & Design Study Group.

The **Colour Literacy Project** continues as a primary focus of the Colour Education Study Group. The main task in 2022 was to develop and test prototype modules. To this end, they have joined forces with four partner schools in the UK, USA, and China. Appreciations to the ten members of this group for their important work: Chair Maggie Maggio; and Co-Chairs Robert Hirschler, Armytage Paul Green-Armytage, Stephen Westland,

Robin Kingsburgh, Andreas Schwarz, Luanne Stovall, Harald Arnkil, Ingrid Calvo Ivanovic, and David Briggs.

Vien Cheung continues to innovate and champion the **JAIC**, and we are very fortunate for her dedication over the years. In 2022, the Journal of the International Colour Association published four editions. Two special editions, Volume 29 and Volume 31, selected extended papers from the Proceedings of the 14th AIC Congress and on the AIC Student Paper Awards 2022.

International Colour Day (ICD), lead by Maria João Durão over the last 14 years, continues to gain strength annually. This year saw the highest participation since its inception, demonstrating that color is universally embraced. It's impossible to acknowledge the hundreds of individuals that dedicate their time and effort to planning these events. All their efforts are appreciated and will go a long way to enable our application for international days observed by UNESCO.

We proudly hosted the **3rd Student Paper Awards** at the AIC 2022 Midterm Meeting chaired by Vien Cheung. We were thrilled to receive more than 50 entries that represented hundreds of authors, researchers, and educators. The six finalists included First Prize to Cat Pattie of Newcastle University, UK. The Second Prize went to Lou Ricome of Université de Lyon, France. The Third Prize was awarded to Yulia Kovanova of the University of Edinburgh, UK. The three honorable mentions were Qiang Xu of Zhejiang University, China; Mengyuan Chen of the University of Leeds, UK; and Abigayle Weymouth of the Rochester Institute of Technology, USA.

The **Annual Review** remains an essential record of our activities. This year we have a new team led by

Maurizio Rossi. Vien Cheung will continue as editor, and design by Ingrid Calvo Ivanovic.

The **AIC 2023 Committee** of Pichayada Katemake, Kitirochana Rattanakasamsuk, Kornkanok Nindum, Boonchai Waleetorncheepsawat, Chanprapha Phuangsuwan, Waiyawut Wuthiastarn, Uravis Tangkijviwat, Chawan Koopipat, who have been working for the last two years to ensure that the AIC 15th Congress to be held at Riverie by Katathani, Chiang Rai, Thailand from November 28 - December 2, 2023. This will be an especially important event as it will allow us all to connect in person for the first time in three years.

And, of course, it's a honor to recognize and work with the **Executive Committee** of Maurizio Rossi as Vice President, Maria João Durão as Secretary/Treasurer, the ordinary members Valérie Bonnardle, Robert Hirschler, Ingrid Calvo Ivanovic, Pichayada Katemake; Vien Cheung, the immediate Past President, and our Auditors Javier Romero and Tien-Rein Lee have proven to be an effective team meeting all the challenges put forth over the year and welcoming work to come.

There are a plethora of ways to get involved with AIC, whether by volunteering, working on Congress and meetings, joining study groups, becoming part of the AIC Executive Committee, contributing to publications, submitting papers/posters, or recognizing those that have contributed to our industry by nominating individuals for the Judd and CADE awards. We can always use more helping hands!

I sincerely thank you all for being the heart and soul of AIC and for your endless support and passion for our profession. Let 2023 be the most vibrant one yet.





**THE AIC
WORLDWIDE**

AIC REGULAR MEMBERS



ARGENTINA

GRUPO ARGENTINO DEL COLOR

<http://grupoargentinelcolor.blogspot.com>

María Paula Giglio (President)

Anahí López (Secretary)

AUSTRALIA

COLOUR SOCIETY OF AUSTRALIA

www.coloursociety.org.au

Jean Pretorius (President)

Glenys Thomson (Secretary)

BELGIUM

INTERDISCIPLINARY COLOUR
ASSOCIATION

<https://ica-belgium.org>

Jeannette Hanenburg (President)

An Truyens (Secretary)

BRAZIL

ASSOCIAÇÃO PRÓ-COR DO BRASIL

www.procor.org.br

Paula Csillag (President)

Fabio Cuppo (Treasurer)

BULGARIA

COLOR GROUP BULGARIA

www.bgcolorgroup.org

Ralitzta Gueleva-Tzvetkova (President)

Sofia Anguelova (Secretary)

CANADA

COLOUR RESEARCH SOCIETY OF CANADA

www.colourresearch.org

Doreen Balabanoff (Co-President)

Robin Kingsburgh (Co-President)

Vivian Lo (Vice President)

CHILE

ASOCIACIÓN CHILENA DEL COLOR

www.facebook.com/AsociacionChilenaDelColor

Elisa Cordero (President)

Ingrid Calvo Ivanovic (Outreach)

CHINA

COLOR ASSOCIATION OF CHINA

www.fashioncolor.org.cn

Haisong Xu (President)

Yu Ma (Secretary)

CROATIA

HRVATSKA UDRUGA ZA BOJE

www.hubo.hr

Martinia Ira Glogar (President)

Ivana Ziljak Stanimirovic (Secretary)

FINLAND

SUOMEN VÄRIYHDISTYS SVY RY

www.svy.fi

Saara Pyykkö (President)

Harald Arnkil (Vice-president)

FRANCE

CENTRE FRANÇAIS DE LA COULEUR

www.centrefrancaisdelacouleur.fr

Patrick Callet (President)

Barbara Blin-Barrois (Vice-President)

GERMANY

DEUTSCHER VERBAND FARBE

www.dfwg.de

<https://deutsches-farbenzentrum.de>

Frank Rochow (Chairman)

Axel Buether (Vice-Chairman)

GREAT BRITAIN

THE COLOUR GROUP (GREAT BRITAIN)

www.colour.org.uk

Caterina Ripamonti (Chairman)

Lucy Somers (Secretary)

HUNGARY

HUNGARIAN NATIONAL COLOUR C'TEE

aic.kee.hu

Ákos Nemcsics (President)

Janos Zana (Secretary)



ITALY

ASSOCIAZIONE ITALIANA COLORE

<https://gruppodelcolore.org>

Marcello Picollo (President)

Veronica Marchiafava (Secretary)

JAPAN

COLOR SCIENCE ASSOCIATION OF
JAPAN

<http://color-science.jp/>

Hiroyuki Shinoda (President)

Katsunori Okajima (Liaison)

KOREA

KOREAN SOCIETY OF COLOR STUDIES

www.color.or.kr

Jinsook Lee (President)

Hyeryeoun Kim (Secretary)

MEXICO

ASOCIACION MEXICANA de
INVESTIGADORES del COLOR A.C.

www.amexinc.mx

Georgina Ortiz Hrdz (President)

Lourdes Sánchez Carpintero (Secretary)

THE NETHERLANDS

STICHTING KLEURENVISIE

www.kleurenvisie.nl

Kim Van Savooyen (Director)

Jan de Vletter (Secretary)

NORWAY

FORUM FARGE

www.forumfarge.no

Mette L'orange (President)

Aland A. Mendoza (Secretary)

PORTUGAL

ASSOCIAÇÃO PORTUGUESA DA COR

www.apcor.org

Verónica Conte (President)

Joana Perry (Secretary)

SLOVENIA

SLOVENSKO ZDRUŽENJE ZA BARVE

www.szb.si

Jasmina Weiss (President)

Sabina Bračko (Secretary)

SPAIN

COMITÉ ESPAÑOL DEL COLOR

www.sedoptica.es/comites_SEDO/color/index.htm

Meritxell Vilaseca (President)

Luis Gómez (Secretary)

SWEDEN

STIFTELSEN SVENSKT FÄRGCENTRUM

www.fargcentrum.se

Lena Anderson (Chairman)

Berit Bergström (Liaison)

SWITZERLAND

PRO COLORE

www.procolore.ch

Tanja Jacobsohn (Geschäftsstelle)

Verena M. Schindler (Liaison)

TAIWAN

COLOR ASSOCIATION OF TAIWAN

<http://www.color.org.tw/>

Tien-Rein Lee (President)

Cheng-Min Tsai (Deputy Secretary)

THAILAND

COLOUR SOCIETY OF THAILAND

www.colorsocietythailand.com

Pichayada Katemake (Chairman)

Chanprapha Phuangsuan (Secretary)

USA

INTER-SOCIETY COLOR COUNCIL

www.iscc.org

David R Wyble (President)

Paula Alessi (Liaison)

AIC ASSOCIATE & INDIVIDUAL MEMBERS

AIC EXECUTIVE COMMITTEE

ASSOCIATE MEMBERS

Color Marketing Group - CMG, USA

<https://colormarketing.org/>

**Internatonal Accociation of Color
Consultants/Designers, North America**

<https://www.iaccna.com/>

INDIVIDUAL MEMBERS

Jacqueline Carron, France

Yulia Griber, Russia

Kazim Hilmi Or, Turkey

Lia Margarita Tapis, Colombia

Yannis Skarpelos, Greece

Andrea Urland, Slovakia

Martina Vikova, Czech Republic



PRESIDENT

Leslie Harrington
USA



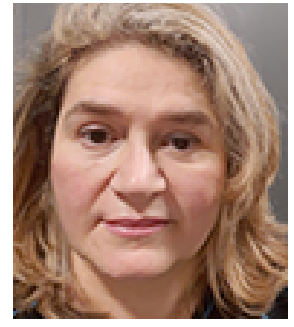
PAST PRESIDENT

Vien Chung
UK



VICE PRESIDENT

Maurizio Rossi
Italy



SECRETARY | TREASURER

Maria João Durão
Portugal



ORDINARY MEMBER

Robert Hirschler
Hungary



ORDINARY MEMBER

Valérie Bonnardel
France



ORDINARY MEMBER

Ingrid Calvo Ivanovic
Chile



ORDINARY MEMBER

Pichayada Katemake
Thailand



AUDITOR

Tien-Rien Lee
Taiwan



AUDITOR

Javier Romero Mora
Spain





**INTERNATIONAL
COLOUR DAY,
ICD2022**

INTERNATIONAL COLOUR DAY, ICD2022



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



AIC Congress General Assembly, Sydney, 2009

Logo designed by Hosanna Yau, Hong Kong.

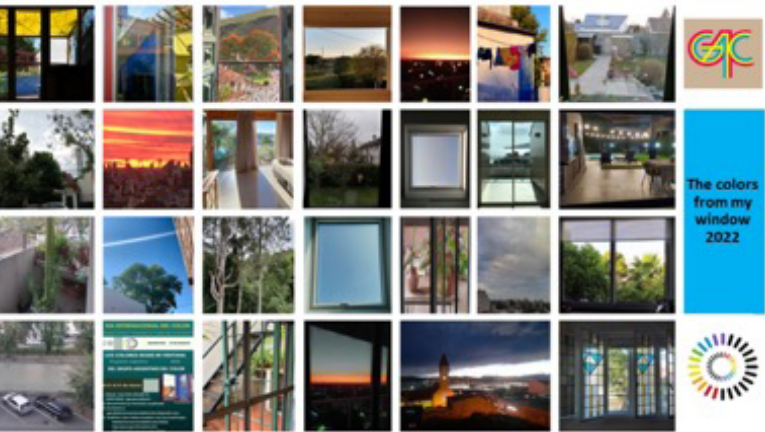
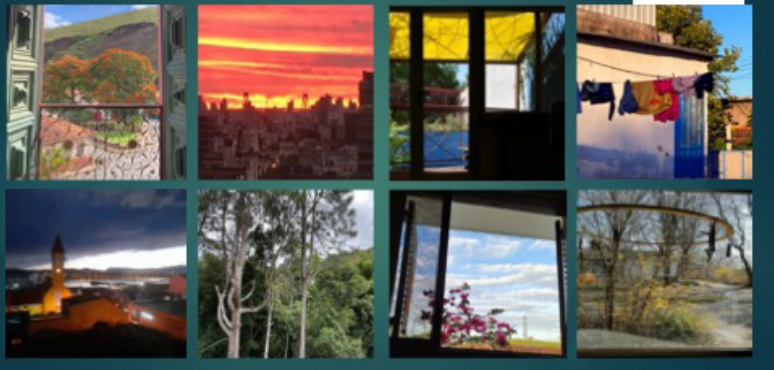
“As two circles form the eye with equal half for rainbow of color and black representing light and darkness, day and night, everyone feast one’s eye on International Colour Day” - Hosanna’s description of the logo.

The ICD reminds us of how important colour is and the ways in which human beings from different countries are connected through its complex manifestations. The 21st March was adopted as celebration date by the Executive Committee at the AIC Congress held in Sydney in 2009. Later, an international competition for the ICD logo took place and designer Hosanna Yau, from Hong Kong, was announced winner, at AIC2012 Meeting in Taipei.

There has been a growing interest in celebrating the ICD by AIC members and the report that follows demonstrates just that. We are delighted to present to you 23 successful events that took place in 2022.

ARGENTINA

The Argentine Color Group organized three activities to celebrate the International Color Day 2022: Two lectures were held on Zoom live and Facebook. The first one, about *“Polychromy in the arts, design and architecture”*, held on April 6, was delivered by José Luis Caivano. The second one, called *“Chromatic intervention in the Bellavista neighborhood”*, was carried out on April 13, delivered by Fausto Aguirre Escárcega, Gema Guzmán



Argentina's celebration of ICD2022

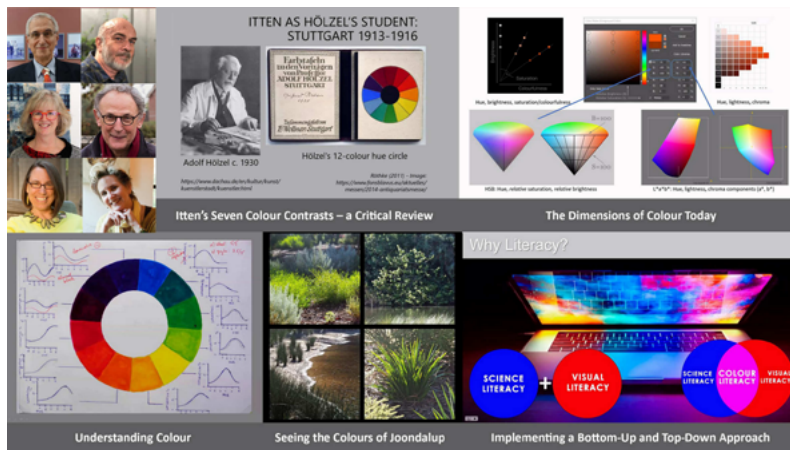
Guerra and Laura Mesta Torres, from Mexico. This lecture was organized in collaboration with Mónica Cuvelier, the president of the Mexican Association of Color Researchers, AMEXINC. In both lectures, María Inés Girelli and Susana Geat chaired the sessions.

Also, the Argentine Color Group (GAC) organized a collective project entitled "The colors from my window", where the participants had to capture the colors seen from their windows, in one or more photos. The pictures were sent to the GAC e-mail and posted on social networks. The aim of this project was to recognize the value that windows had during the period of pandemic and confinement, through a series of pictures with a variety of colors seen from the windows, in addition to recognizing them as very important elements in the connection with the outside world, in its double meaning of danger and freedom. This multiplicity of situations, forms and colors were observed with the hope that soon the pandemic would end, that we would go again not only through the windows with our eyes but also through the doors with our body, and that we will experience again a world full of vibrant colors, full of joy, with sadness remaining in the past.

AUSTRALIA

For our International Colour Day 2022 event on Sunday March 20, six of the ten committee members of the ISCC/AIC Colour Literacy Project gave presentations related to the theme of Progress in Colour Education. The event, organized by CSA President David Briggs and chaired by CSA Past President Jean Pretorius, attracted 205 registrants from 37 countries including every state and territory of Australia.

Colour Literacy Project Co-chair, Robert Hirschler (Hungary), presented the keynote address, a critical review of the doctrine of seven "contrasts" of colour as presented by Johannes Itten, co-authored with another CLP committee member, Andreas Schwarz. Then in "The Dimensions of Colour Today", David Briggs (NSW) illustrated the relevance to painters of different three-dimensional and two-dimensional colour frameworks before highlighting some of the positive developments in colour education for painters that have emerged over the last fifteen years. In "Understanding Colour: Teaching the Science of Colour", Robin Kingsburgh (Canada) discussed her remarkable multidisciplinary colour course at York University, in which six weeks on colour foundations is followed by an examination of colour applications, with hands-on assignments requiring critical thinking.



Australia's celebration of ICD2022

INTERNATIONAL COLOUR DAY, ICD2022



Australia's celebration of ICD2022

These presentations were followed by two shorter reports. The first, *“Seeing the Colours of Joondalup”* by Paul Green-Armytage (WA), described two related workshops conducted with Sean Adamas for the City of Joondalup in January, leading to a major installation by Sean for the Joondalup Festival in March. The second was *“Implementing a Bottom-Up and Top-Down Approach; an Update on the Joint ISCC/AIC Colour Literacy Project”* by CLP Chair Maggie Maggio and Luanne Stovall (USA). Links to the video recordings of our five presentations are available to CSA members through the CSA website, and the recording of David Briggs’ presentation has been made available as a free sample at <https://youtu.be/ZLIYj2X-Qc>



Belgium's celebration of ICD2022

BELGIUM

Celebrating ICD with Colour Talks

Colour Talks are on the ‘menu’ of ICA-Belgium regularly with national and international speakers. For the ICD we invite more speakers and have the Colour Talk lengthened to two ours. For 2022 we invited the following speakers, of which you can find their presentations and Bio on our website and the recordings of the Colour Talk on the YouTube channel of ICA-Belgium.

Isabelle Corten, architect, town planner and lighting designer, approaches, through the lighting projects developed within her agency Radiance35, colour as an invitation: to reveal a texture, to reveal a work of art, to reveal the people, to reveal the night... But she does so very carefully. Is it necessary? Isn't it harmful to



A TEORIA TRADICIONAL DAS CORES – POR QUE NÃO FUNCIONA?

Curso ICD-ProCor, 21 de março 2022

Dr. Robert Hirschler



Images of Brazil's celebration of ICD2022

biodiversity? Whites are also colours and can support subtle variations. Each project is unique.

Yulia Kovanova & Lars Koens walked us through their Chroma Calls artwork, created at the intersection of art practice, colour theory and ecological thinking. The fine sculptures, exhibited up in the trees along the Forth & Clyde Canal in Scotland, are based on the colours of bird species. And are in collaboration with nature

Domicela Jonauskaite is an experimental colour psychologist, and she informed us on the current state of research on colour and emotion associations. In this talk, she focused on associations between colours and emotions, and empirical studies conducted in the psychology lab at the university of Vienna, in the last five years.

Mary Ashby-Green, Thelma vd Werff and Jeannette Hanenburg presented 'Colournostics – A practical approach to coaching'. A unique self-empowerment tool that combines Neurolinguistic Programming (NLP) and the psychology of colour. Colournostics is developed in such a way that clients can leave behind long-lasting patterns, get clear insight and answers so that a positive change can take place. Colournostics (www.colournostics.com) is a practical & easy-to-use tool for coaches.

BRAZIL

On March 21st, 2022, ProCor celebrated the International Color Day, offering an exclusive free Course to members on the theme: *Traditional color theory – why doesn't it work?* The course was offered by Prof. Dr. Robert Hirschler.

PhD in Textile Chemistry – Colorimetry from the Technical University of Budapest. After 22 years in the textile industry in Hungary, he founded the Laboratory of Applied Colorimetry at SENAI/CETIQT in Rio de Janeiro, where he worked as a Technical Consultant and as a teacher for more than 20 years. Since 2009 he has been Chairman of the Color Education Study Group of the International Color Association (AIC), he is a member of the Executive Committee (2020-2023) of that organization and he is a member of the Scientific Council of ProCor. Author of several articles and lectures on colorimetry and the application of color to design and the arts.

The course was offered via zoom, and was attended by 35 people, both individuals and companies, and lasted 2 hours. Receiving a lot of praise from all the participants, it was an excellent way to update the members with such an important subject, breaking many paradigms!

INTERNATIONAL COLOUR DAY, ICD2022



Jennifer A. Veitch, Ph.D. National Research Council of Canada

CANADA

The Colour Research Society of Canada (CRSC) celebrated International Colour Day with our 10th year Anniversary Annual General Meeting and were honoured to host a Guest Speaker, the distinguished environmental lighting researcher Dr. Jennifer Veitch, of the Canadian National Research Council, who spoke at our inaugural meeting in 2011. Dr. Veitch has been studying human reaction to the spectral content of lighting, and her topic, *What colour properties do people want from their LED lighting?*, is of significance today as the lighting industry continues to develop light source options that influence our health and wellbeing. Dr. Veitch is a Fellow of national and international associations in lighting and psychology. She received the Waldram Gold Pin for Applied Illuminating Engineering from the CIE in 2011 and the IES Medal Award in 2018. She serves the CIE as its Vice-President Technical and is the President-Elect of the CIE.

CHINA

Our International Color Day (ICD) 2022 celebration has been carried out online on WeChat platform via the public account “Wonderfulness of Color” (“色之彩” in Chinese), registered by the Color Association of China (CAC) last year for ICD 2021. Since then, we have published various scientific essays related to color science, imaging technology, and lighting engineering, gaining a lot of attention from the readers. Please scan the QR code below by Wechat to learn more about our account.



On March 21 of this year, we published an exquisite essay entitled “Warmly celebrating the International Color Day 2022!” at <https://mp.weixin.qq.com/s/VH2-47NBCEXZ0z7UxL-EfA>. An elaborate poster, containing the ICD, AIC, and CAC logos, was placed at the beginning of the essay to promote ICD 2022.

As it is the 14th anniversary since the establishment of ICD, a total of 14 color-related stories have been shared



The Forbidden City



Yellow of different official titles



Celadon glaze



Tiffany blue



Pantone color of 2022



Blue in western painting



Dark black



TV test card



The city color of Chengdu

Some typical color examples in the celebratory essay, China's celebration of ICD2022

in the essay, with the themes covering traditional Chinese culture, western culture, color fashion, industrial applications, and so on, of which the subtitles are listed as follows.

1. Graceful and luxurious - red and yellow in the Forbidden City.
2. Dainty and charming - a different kind of red in lipstick.
3. Supreme power - the symbol of dragon robe.
4. Azure after rain – the ancient blue.
5. Elegant and chic – Tiffany blue.
6. Fashionable and popular - Pantone color of the year 2022.
7. Precious and invaluable – the blue in western painting.
8. Emotional symbol - the contradictory culture of white.
9. Knowledge of the laws of the universe - the story of dark black.
10. The contention of a hundred schools of thought - colors in Chinese surname.
11. Flowery rhetoric - colors in ancient Chinese poetry.
12. The memory of a generation – colors in the TV test card.
13. The Midas touch - colors in the city.
14. Pure and innocent – colors in fairy tales.

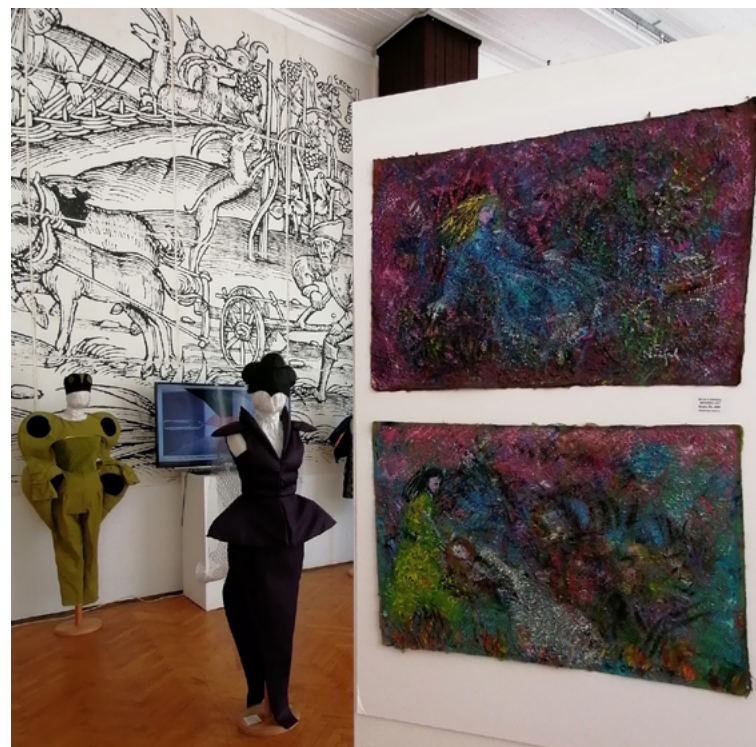
In addition, there was an interesting color quiz at the end of the essay, combining the knowledge of ICD and

the common sense of color in daily life. To access the whole quiz, you can go the link of the essay above.

According to statistics up to mid-June 2022, the celebratory essay has been read more than 340 times and retweeted more than 40 times, well promoting the International Color Day and color topics in various fields. So far, the number of subscribers to our account has exceeded 200. We will continue to publish color-related essays via the WeChat platform and we believe that these essays would have a greater impact in the future.

CROATIA

The Croatian Colour Society celebrated the International Colour Day activity in 2022 with the organization of a two-weeks exhibition, held in the NikolaTesla Technical Museum, Zagreb, Croatia, from April 5 to 20, 2022, under the title "Colour in Drawing". 17 exhibitors attended, and as a contribution to the event, a parallel exhibition Contemporary Reinterpretation of Missoni in Textile Design was set up, which was organized in collaboration with the Zadar Italian Community and the University of Zagreb Faculty of Textile Technology.



Croatia's celebration of ICD2022

INTERNATIONAL COLOUR DAY, ICD2022



Contemporary Reinterpretation of Missoni in Textile Design exhibition, Croatia's celebration of ICD2022

The organizer and originator of the exhibition dedicated to the legendary Italian designer of Croatian origin, Missoni, was Ana Marija Grancaric, who is the honorary president of the Society, and Koraljka Kovač Dugandžić was the mentor to the students in creating the design and the author of the concept.



The FCA donated the money reserved for the Iiris Prize ceremony to the Finnish Red Cross to help the victims of the war in Ukraine.

FINLAND

The Finnish Colour Association's International Colour Day 2022 was Blue and Yellow.

The spring equinox was chosen as International Colour Day for its symbolism: it is a date which unites the world astronomically, when day and night are of equal length in every part of the globe. For the Finns and for everyone in the northern hemisphere it also marks the lengthening of daylight time over night, the triumph of light over darkness. This spring, from 24th February the Ukrainian people have been subjected to unlawful military aggression that is threatening peace and stability in Europe and the world. While the Finnish Colour Association is an entirely apolitical



Organizers and speakers at Color and harmony.
France's celebration of ICD2022

organisation, we found little reason to celebrate just one month after the attack on Ukraine. On our minds then were only two colours, blue and yellow, and the suffering of innocent Ukrainians. The Finnish Colour Association has normally celebrated International Colour Day by awarding the Iris Prize for the creation of an outstanding colour experience or the improvement of the aesthetic appreciation, functionality or safety of environments or people's daily lives, or for research which has significantly advanced knowledge about colour. This year the FCA donated the money reserved for the Iris Prize ceremony to the Finnish Red Cross to help the victims of the war in Ukraine. In the related posts and press releases the FCA encouraged others to donate to the same cause.

FRANCE

Color and harmony - A half day dedicated to Color and harmony, a very recurrent topic within the international Color community, gathered several speakers. Among them, Larissa Noury, artist and historian of architecture, Yves Morvan, teacher and painter-restorer of paintings and frescoes, Gilles Eugène, painter, Yves Charnay, painter and designer, Alfredo Vega-Cardenas philosopher and restorer of art works.

In 2022, a CFC member proposed to redraw a short history of the common notions associated with harmony in the euro-mediterranean culture.

Yves Charnay, introduced the session drawing the extended fields where the notion of harmony in art is encountered.

Thus Yves Morvan gave us a lecture including a historical point of view on the color classifications before Newton and Chevreul. He also described what he made, a lot of direct experiments, with children about color and harmony within a scholar environment.

Larissa Noury gave us the opportunity to make a planetary visit with the very different approaches of harmony. She mainly exhibited examples in architecture but not exclusively and also showed a lot of creations produced by contemporary designers.

Alfredo Vega-Cardenas gave us a very in-depth analysis of color in the restoration of works of art and the great difficulties encountered by professionals in adapting to a principle of harmony... sometimes successfully and sometimes not, due to the cultural change implied by such a wide set of eras.

Gilles Eugène explained how he produces his paintings playing with time and the possibility offered by contemporary pigments thus giving a personal meaning of color harmony. He is obviously influenced by his natural and cultural environment as living in the caribbean area and visiting a lot of countries where he exhibits his work.

INTERNATIONAL COLOUR DAY, ICD2022

GREAT BRITAIN

Conserving colour in historic textiles: problems and solutions

The Colour Group (GB) celebrated ICD by gathering members and friends from close and afar at a Zoom session that engaged with the way in which colour in historic textiles is conserved and cared for. The talk was presented by Alison Lister BA (Hons), DipCons, ACR, Director and Principal Conservator (Textile Conservation Ltd) who has 30 years' experience in conservation practice and education. Alison trained at the Textile Conservation Centre, Hampton Court Palace, and from 1991-2001 worked as a course tutor on the postgraduate diploma course offered by the Centre. She is currently undertaking a professional doctorate in heritage, researching conservation practice in the private sector.

Amongst the notable works of the Textile conservation studio are:

- Restoration of textiles for a private collector designed by some of the most famous artists and designers of the mid-20th century including Pablo Picasso, Salvador Dali, Henri Matisse, and others.
- In 2015, in collaboration with another conservation studio, the assessment and cleaning of the 'Christ in Glory' tapestry in Coventry Cathedral.
- Restoration of a tapestry from St Andrew's Church, Mells, Somerset. This large silk embroidery on



Alison Lister ACR completing the stitching of an already treated mediaeval tapestry

linen was designed by the pre-Raphaelite artist Edward Burne Jones and made by his friend Lady Frances Horner in the 1880s.

- National Trust, Tyntesfield. Since 2008 the studio has been involved in the assessment and treatment of a variety of textiles from Tyntesfield, a National Trust property near Bristol.



Removing mould using low suction and brush

The audience was introduced to the significance of colour as a defining feature and determining element in the meaning and value of many textile artefacts as, for example, an indicator of the geographical origins, the historical period in which it was fashionable and the cultural practices with which it is associated. But colour can be readily obscured, changed or lost through, for example, accumulations of dirt, discolouration from degradation, and fading from wear and exposure to light. Alison Lister explained that the act of textile conservation and its methods are focused on preserving surviving textiles by stabilising their condition rather than trying to



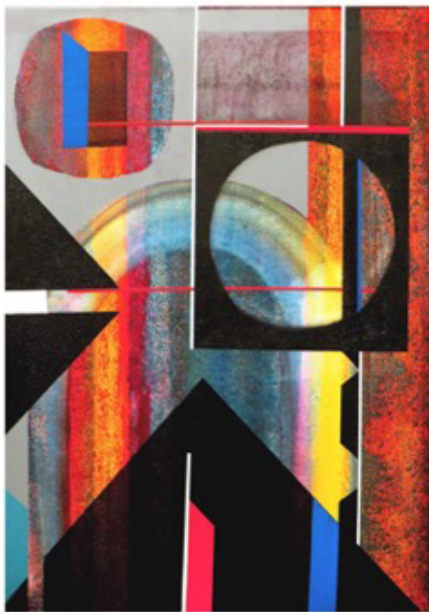
Textile hanging before and after cleaning



Faded and unfaded sections of a tapestry

return them to their original state, so the re-colouring of textiles is not an acceptable approach. Still, there are other ways in which the conservation process can enable missing and disfigured colours to be regained and revealed. The presentation described and illustrated some of the methods used in textile conservation. Some of them are shown in the images in this page. All images courtesy of Alison Lister ACR.

INTERNATIONAL COLOUR DAY, ICD2022



Attila Koppány: The Gate to Colour Country
(acrylic, canvas, 75x50 cm, 2021)

LÁTOGATÁS SZÍNORSZÁGBA
VISIT IN COLOR COUNTRY

exhibitor
KOPPÁNY ATTILA
kiállítása

Nemcsics Emlékház
Színország Galéria
1185 Budapest, Ungvári utca 42

Megnyitő: 2022. április 7., csütörtök, 16:00 óra
Köszöntőt mond Petrovai László Bp18 alpolgármestere
Megnyitja: Szencse Árpád Alpár-oljás építész

A kiállítás kurátora: Nemcsics Ákos és Koppány Attila

Támogatják:

INTERNATIONAL COLOUR DAY
21 MARCH
FUNDING BY THE INTERNATIONAL COLOUR ASSOCIATION

A kiállítás az IDC
rendezvénysorozat része.
This event is part of the 2022
International Colour Day
celebrations.

Felkészítéskor: Színország Galéria
ISBN 978-615-81046-7-0
Szerkesztette: Nemcsics Ákos és László Miklós
Felelős: Németh Géza
Nyomdai előkészítés: László Miklós

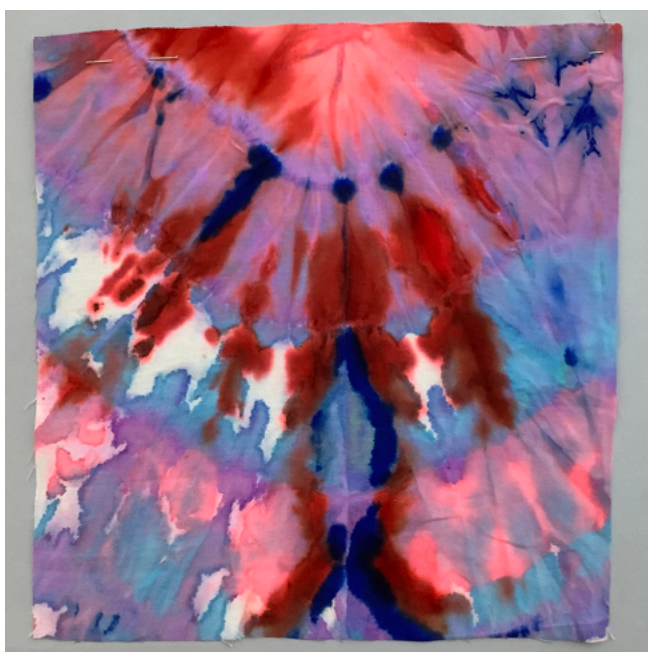
Hungary's celebration of ICD2022



Attila Koppány: Entrance to Colour Country (acrylic, canvas, 50x80 cm, 2021)

HUNGARY

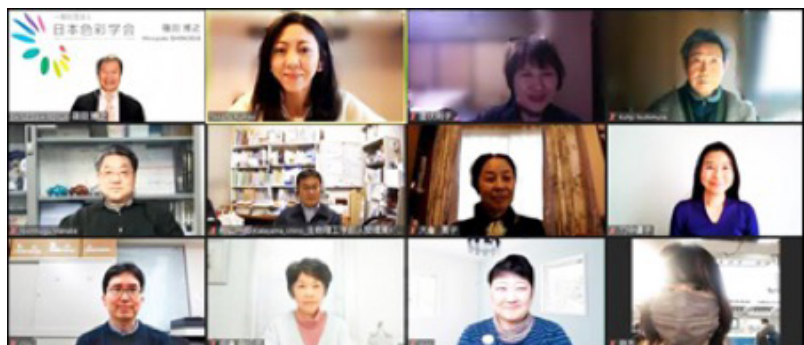
International Colour Day was celebrated by the Hungarian National Colour Committee by opening an exhibition giving tribute to the great Hungarian artist and colour educator, Prof. Dr. Antal Nemcsics. The exhibition – *Visit in Colour Country* – showed works of Attila Koppány, and it was opened on the 7th April 2022 in the Nemcsics Memorial House – Gallery Colour Country in Budapest, Hungary (see title page). The works of Attila Koppány included two that were specifically created for the occasion: *Entrance to Colour Country* and *Gate to Colour Country*.



Italy's celebration of ICD2022, by Lia Luzzato & Renata Pompas

ITALY

For the International Colour Day 2022 celebrations, Lia Luzzatto e Renata Pompas, senior members of the Gruppo del Colore – Associazione Italiana Colore, have chosen to work with the students of the Brand, Styling and Fashion courses of the Accademia del Lusso (Milan, Italy). They were asked to experiment with the Tie & Dye technique, in which subsequent immersions in color baths give an unpredictable result, which arouses amazement and returns to color the world, with the joy and creativity typical of hippy culture, of which the color was banner and icon.



Japan's celebration of ICD2022

JAPAN

The fourth “International Colour Day” celebration in Japan was held online on March 21, 2022. The event was hosted by the Color Science Association of Japan (CSAJ). More than 70 people, including CSAJ nonmembers, participated in the event through their screens. Dr. Hiroyuki Shinoda, the CSAJ President, gave an opening speech, and Dr. Ichiro Katayama, a CSAJ director, made a short presentation regarding Association Internationale de la Couleur’s main purpose and the various events held in other countries. Then, two external lecturers delivered special talks on “*the relationship between living people and sense of color in Japan*,” the main subject of the event. Atsuko Fujioka, a fashion journalist and an F Project representative, presented the first program entitled “*Colors in fashion*”. She introduced the latest color trends of the world’s leading fashion collections (Paris, Milan, London, and New York) and gave a lecture on the use of color, influenced by a fluid historical context, such as subcultures and main cultures.

INTERNATIONAL COLOUR DAY, ICD2022



Japan's celebration of ICD2022

Naoka Ohara, Itochu Fashion System Co., Ltd.'s knowledge development office director, presented the second program entitled *“Generational classification and colour trends reflected by the times”*. She gave a lecture on the latest market and color trends, surveyed by Japan’s “original” generational segmentation, based on an analysis of values, changing with the historical context. With abundant visual images and cutting-edge information, the online events were unique and productive beyond expectation. The participants enjoyed a peaceful atmosphere and a great success.

LA ASOCIACIÓN MEXICANA DE INVESTIGADORES DEL COLOR INVITA A SUS SOCIOS A PARTICIPAR EL:

21 DE MARZO DE 2022
EN EL
DÍA INTERNACIONAL DEL COLOR

A TRAVÉS DE LA ACTIVIDAD “COLORES DE TU CIUDAD”. SOLO TOMA UNA FOTOGRAFÍA DEL LUGAR DONDE VIVES (UN PAISAJE, MURAL, BARRIO, ATARDECER, ETC.) Y JUNTO A TU NOMBRE ENVIANOSLA(S) ANTES DEL 19 DE MARZO DE 2022 AL CORREO: AMEXINC.A.C@GMAIL.COM

TUS IMÁGENES SERÁN COMPARTIDAS A TODA LA COMUNIDAD POR MEDIO DE LA PÁGINA WEB DE LA ASOCIACIÓN (WWW.AMEXINC.MX)

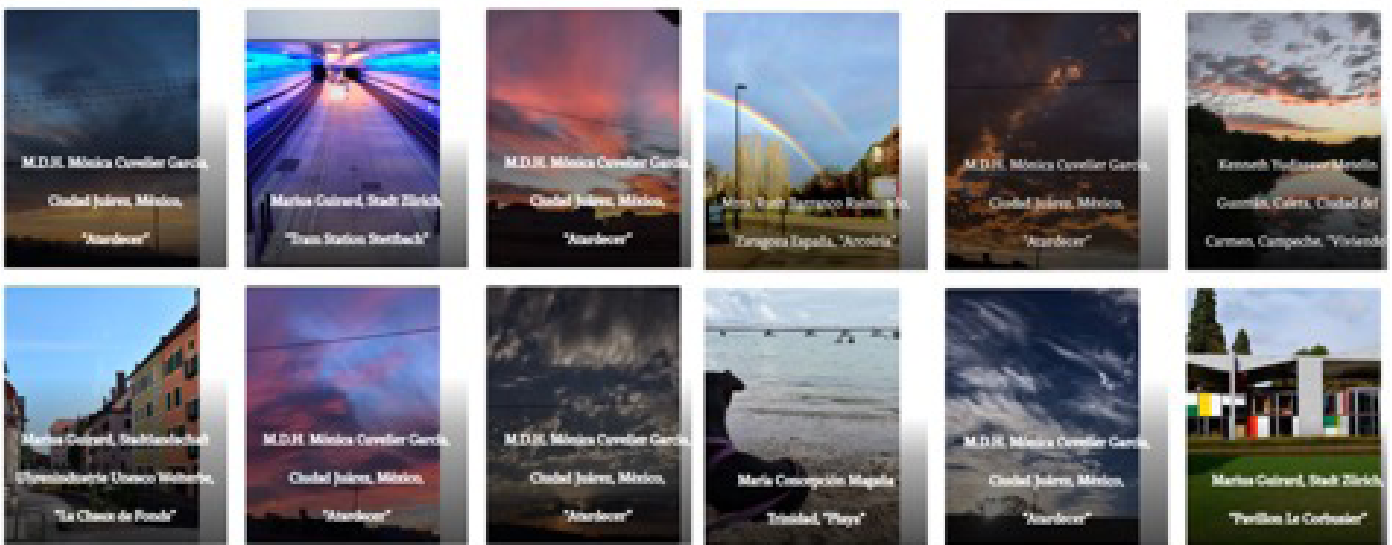
Call to AMEXINC members, prepared by Oscar Bustamante 2022

MEXICO

Daily life is full of a diversity of phenomena that flood our perception and give meaning to our existence and that, among these events, there is a colour that can stimulate in people the experience of different shades, emotions and impressions about what surrounds us.



Chromatic intervention in Bellavista neighborhood



Photographic participation by AMEXINC members in the call for the International Color Day. Each figure has its author, retrieved from <https://amexinc.mx/dia-internacional-del-color/>

For this reason, more than 10 years ago it was proposed that color be celebrated on the 21st of March since this is the equinox when night and day have the same duration, symbolically manifesting the complementary nature of darkness and brightness, light and shadow. On the other hand, this day marks the beginning of spring in the northern hemisphere and the beginning of autumn in the southern hemisphere, turning this moment into the most colorful of the year.

Therefore, the Asociación Mexicana de Investigadores del Color (AMEXINC), congratulates all those lovers and scholars of colour for this wonderful day and we invite them to share colourful photographs that represent their city showing the beauty of life through colour.

Using social networks, we send the following invitation to our members to participate in the International Colour Day.

On the other hand, networks of contributions were generated with the Argentine Colour Group, where one of our partners accompanied by their research group, imparted the contribution called “Chromatic intervention in the barrio Bellavista” of Ciudad Juárez, where we exposed their research project about the intervention of a plaza and the reactions and participation of the community that inhabits the area, generating, by means of the colour, positive emotions, empathy with the surroundings, a sense of belonging and why they care for their colony .

INTERNATIONAL COLOUR DAY, ICD2022

NORWAY

Forum Farge (Colour Society of Norway) celebrated the International Colour day 2021 with a webinar focusing on colour pigments. A broadly conceived, content-rich afternoon webinar was dedicated to colour pigments: *Art, creativity and colours - pigment for inspiration and pigment for joy!* The webinar was filled with inspiring artists, wonderful vibrant colours and the use of pigments.

Moderator Heidi Pettersvold Nygaard, board member of Forum Farge and interior architect Snøhetta, guided us through this colourful event.

The performing visual artist and specialist in Norwegian colour pigments, Bent Erik Myrvoll (board member of Forum Farge) held an inspiring workshop from the color lab Aggregat in Ålesund, Norway, where he presented nature's color pigments and binders. The workshop was an introduction to mixing pigments in different media, such as lime and glue colors.

The painter and pigment researcher Elin Glærum Haugland talked about painting with colours from stone and earth. She shared her experiences with painting with natural pigments, which she has collected on her many travels in Norway, South America, and Polynesia.

Federico Grillini, PhD candidate, Colour Lab, Department of Computer Science, Norwegian University of Science and Technology (NTNU), gave a talk about non-invasive pigment analysis and the case of the Oseberg Viking textiles. Grillini talked about how hyperspectral imaging can be used as a non-invasive imaging technique to map and analyze pigments in historical, fragile objects, such as Viking textiles (dated ~820 AD) from the Oseberg ship.

Eventually, the webinar ended with Forum Farge annual meeting 2022.

Link to Forum Farge: <https://www.forumfarge.no/>

Link to [brochure / program](#).

Watch colour lab with Bent Erik Myrvoll here: <https://vimeo.com/690030537>

Watch Elin Glærum's lecture here: <https://youtu.be/DCFCXWINDkE>

Watch Federico Grillini's talk here: <https://youtu.be/leabBu6TjaE>

Pigment til inspirasjon og glede



Foto: Bent Erik Myrvoll

PROGRAM :

18.00 - 20.00 Webinar

Naturens fargepigmenter, mineraler og bindemidler ved Bent Erik Myrvoll, utøvende billedkunstner og spesialist på norske fargepigmenter. Myrvoll vil holde en lengre workshop fra fargelåben Aggregat i Ålesund hvor han skal se på naturens fargepigmenter og bindemidler. Dette blir en innføring i blanding av pigmenter i forskjellige medium som kalk og limfarger. Det kan også hende det kommer noen overraskelser underveis.

Å male med farger fra stein og jord ved Elin Glærum Haugland, maler og «pigmentforsker». Haugland vil snakke om sine erfaringer med å male med naturlige pigmenter som hun blant annet har samlet på sine mange reiser i Norge, Sør-Amerika og Polynesia.

Non-invasive pigment analysis and the case of the Oseberg Viking textiles ved Frederico Grillini, PhD candidate at the Department of Computer Science, NTNU. Grillini vil snakke om hvordan hyperspektral avbildning benyttes som en noninvasiv avbildningsteknikk for å kartlegge og analysere pigmenter i historiske gjenstander, som for eksempel tekstiler hentet fra Oseberg-skjpet. Foredraget vil foregå på engelsk.

20.00 - 21.00 Årsmøte

Alle medlemmer i Forum Farge er velkommen til å delta.



For flere detaljer besøk www.forumfarge.no



Norway's celebration of ICD2022

PORTUGAL

Cor a teus pés | Colour at your feet

Celebration of International Colour Day by APCor, Saturday, March 26

The Associação Portuguesa da Cor, in collaboration with the Instituto Superior de Agronomia of the University of Lisbon, celebrated on March 26, "Colour at our feet". The guided tour of the soil monoliths of the Instituto Superior de Agronomia, just before they were removed from the site for restoration, became a spontaneous open class with lively participation. People from different specialties shared an interest, established bridges and intersections between the knowledge of each one around the soil and colour, without there being any 'blurring of the theme that is so dear to us. We experienced in practice the challenge of identifying the colour of the soil, and we got to know what causes it, going through the composition

Portugal's celebration of ICD2022. Soil monoliths

and dynamics of soil transformation. To manage and respond to the curiosity of those present – which seemed to be endless, between practical and technical issues – we had the precious knowledge and availability of Professor Nuno Cortez. The place took us by surprise, like someone discovering a hidden treasure. After descending the stairs to the basement, we found the laboratory environment of the classroom, that remains as it was in 1917, and the unexpected size and colours of the Terrarium (with more than 30,000 samples of Portuguese soil and soil from African countries) that filled everyone's eyes. After that, there could not be better conditions to enjoy nature in conviviality and toast to Colour in the gardens of Tapada da Ajuda.

Guided Tour to the Soil Monoliths – This year APCor celebrated the International Colour Day with a guided tour to the collection of soil monoliths of the Instituto Superior de Agronomia in Lisbon, by Professor Nuno

INTERNATIONAL COLOUR DAY, ICD2022



Portugal's celebration of ICD2022. Soil monoliths

Cortez. It will be a privileged moment to see and understand, along with an expert, the colour of the ground we walk on, its composition and origin, in all its depth. This collection, which has not yet been turned into a museum exhibition, is a treasure with 133 monoliths from Portugal, Angola, Mozambique, Porto Santo and Madeira. Besides the monoliths we were also able to see some of the soil samples among the 25000 African and 8000 Portuguese soils samples.

Walk and Pic-Nic at Tapada – After the visit we proposed a walk and Pic-Nic through the Tapada Gardens, at Instituto Superior de Agronomia. It was time for celebration in contact with Nature, something so desired after the last two years of pandemic confinement!



Portugal's celebration of ICD2022. Identifying the colour of the soil



Portugal's celebration of ICD2022. Walk at Tapada da Ajuda



Russia's celebration of ICD2022. Color vision examination using the Farnsworth-Munsell 100 hue test

RUSSIA

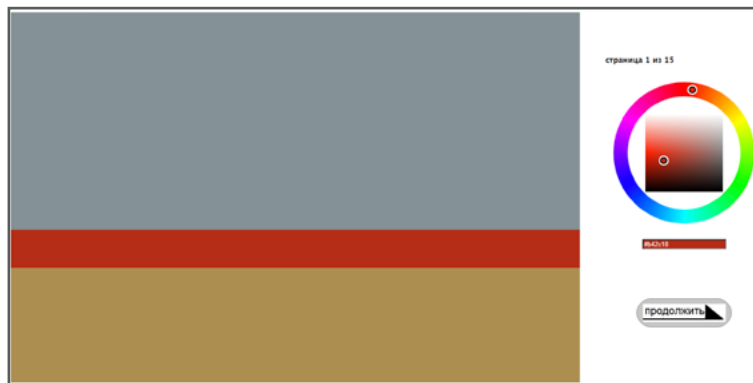
On March 22, Color Society of Russia celebrated International Colour Day 2022 at the ColorLab of Smolensk State University.

The program of the celebration included three groups of events, which were held in parallel throughout the day in the lab's co-working center.

The main activity of the day was a colour vision examination using the Farnsworth-Munsell 100 hue test. Based on the available data, we hypothesized that COVID-19 infection affects color vision, and invited people who had the confirmed medical diagnosis, to test this hypothesis in a psychophysical experiment.

While waiting for their turn for the examination, guests of the ColorLab could take part in various experiments, which are conducted in the laboratory in cooperation with different national and foreign research organizations. They could learn about their color associations in an experiment led by Ivar Jung (Sweden), determine their emotional reactions to color in a study hosted by the University of Lausanne (Switzerland), try to find harmonious combinations using the Reference Book on Color by Mikhail Matiushin in an experiment by Yulia Griber (Russia).

Another important point of the program was the discussion of design projects that professors and



Interface of the experiment with harmonious combinations from the Reference Book on Color by Mikhail Matiushin

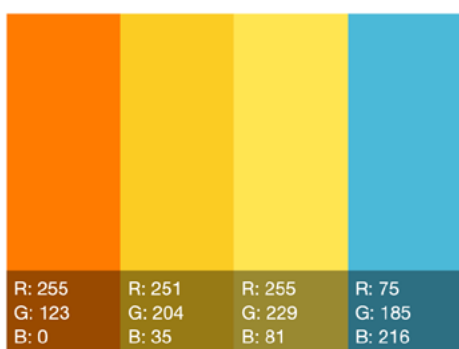


Discussion of design projects for social institutions.

students develop for a variety of social institutions – nursing homes, rehabilitation centers, boarding and secondary schools, kindergartens. The main goal of all these projects is to implement evidence-based design. Young designers presented to the assembled guests and the press two finished projects – colorful interiors of the new social rehabilitation center for disabled and the color environment of the secondary school, built in the 1950s in the neoclassical style.

It was the first time the International Colour Day was celebrated in Russia in a festive scope. The organizers and participants of this event are sure that now it will become a good tradition of the Color Society of Russia. TV-report is available at: <https://www.youtube.com/watch?v=L6KGWuBP0CM>

INTERNATIONAL COLOUR DAY, ICD2022



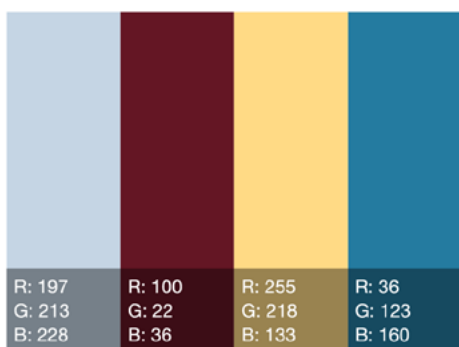
Lorena BAŠ · Nuša JAVORNIK · Anja KOZJAN

Veseli človek je kot sonce: koder hodi, sveti.

avtor neznan

Happy people are like sun:
they light up everyone just by being there.

author unknown



Lea DUJMOVIČ · Lenart MAPOVT · Manca PINTAR · Nika ZIDAR

Riba mora plavati trikrat: v vodi, v olju in v vinu.

Polski pregovor

Fish, to taste right, must swim three times –
in water, in butter, and in wine.

Polish proverb

Slovenia's celebration of ICD2022.

SLOVENIA

Proverbs in Colours 2022 (on-line exhibition)


Due to the complex Covid situation, no specific public event could be organised to celebrate the ICD 2022. However, similarly as last year, students of Graphic and Interactive Communications at the University of Ljubljana, Faculty of Natural Sciences and Engineering worked on the project *PROVERBS IN COLOURS*. Young authors were challenged to use a colour palette of four colour swatches to illustrate a proverb. The colour palettes present their interpretation of proverbs and reflect the emotions that arose from the proverb message. Simultaneously, a short survey was performed where the observers were asked to discover which proverb is presented by a specific colour palette. On average, more than 64% of observers recognised the proverb based on the four selected colours, confirming that a specific colour or colour combination carries a certain symbolic meaning and can convey a strong message.

Details: <https://www.ntf.uni-lj.si/igt/en/gallery/colours/>

Mentors: Barbara Blaznik, Barbara Luštek Preskar and Sabina Brač



Sweden's celebration of ICD2022.

Noticia  MEMORIA DE DELFÍN

21 de marzo: Día Internacional del Color

¿Cómo percibe el ojo humano el color? ¿Cómo influye en nuestro estado de ánimo? ¿Qué es la cromofobia? ¿Detectan los animales colores invisibles para nosotros? A éstas y otras preguntas intentaremos responder en un nuevo *Memoria de Delfín* dedicado al Día Internacional del Color, que se celebra cada 21 de marzo desde 2009, nuestro año protagonista.



La adopción de esta fecha conmemorativa fue propuesta por la Asociación Portuguesa del Color, y se eligió por ser uno de los momentos del año en los que se produce uno de los dos equinoccios, cuando la noche y el día tienen aproximadamente la misma duración, es decir, jugando así con las ideas de claridad y oscuridad, luz y sombra. Además, por tratarse del día que marca el comienzo de la primavera en el hemisferio norte, y del otoño en el hemisferio sur, dos de las estaciones más coloridas del calendario.

Arturo Martín recibe a Meritxell Vilaseca, catedrática en la Universitat Politècnica de Catalunya (UPC), diplomada en Óptica y Optometría (UPC), licenciada en Física (UAB), y doctora en Ingeniería Óptica. Actualmente, lidera el grupo de Óptica Visual e Imagen Espectral del Centro de Desarrollo de Sensores, Instrumentos y Sistemas (CD6), centro de investigación de la UPC que opera en el campo de la fotónica y la Ingeniería Óptica. Por otro lado, preside el Comité de Color de la Sociedad Española de Óptica (Sedoptica), así como el comité organizador del próximo Congreso Nacional del Color 2022, que se realizará los días 29-30 de junio y 1 de julio en Terrasa.

Spain's celebration of ICD2022.

SPAIN

The ICD was celebrated with a radio interview "Interview Meritxell Vilaseca, President of the Color Committee at RNE (Radio Nacional de España), Memoria de Delfín" (<https://www.rtve.es/television/20220310/dia-internacional-color/2306800.shtml>). The interview covers topics of colour vision and deficiencies.

SWEDEN

Swedish Colour Centre Foundation Celebrated The International Colour Day For The 10th Time!

A Physical and Digital Meeting March 21 2022 in Stockholm with presentation of the winners in Awarded Colour 2022 established by Swedish Colour Centre Foundation 2014 and an inspirational colour colour talk by Janina Neufeld. Happy enough, the meeting gathered 40 participants!

First Part Of The Seminar

Colour Talk: Synaesthesia And Our Colour Vision

Invited Speaker: Janina Neufeld is an Assistant Professor (FoAss) at the Center of Neurodevelopmental Disorders at Karolinska Institute, Stockholm.

Hold a very interesting talk about synaesthesia and our colour vision. Synaesthesia is a combined perception like you feel warmth when a given colour is observed or special colours are observed when you hear music. This is common and are natural associations. I you have synaesthesia the experience must be absolute, come directly, and constant, the same answer over time. Synesthesia is not a disability, and most people perceive it as a positive ability, according to Janina Neufeld, to associate one sense sensation with another sense of mind. (Said by Janina Neufeld at Färgcentrum's color day 2022.)

INTERNATIONAL COLOUR DAY, ICD2022

Second Part Of The Seminar: We celebrated by announcing the winner of Awarded Colour 2022.

Who Is The Winner Of Awarded Colour 2022?

During autumn 2021 we have announced Awarded Colour 2022 with the theme “Power of colour”.

Inspired by this year’s theme, you create an architectural element, a product, a room, an environment, an urban space, a phenomenon, an installation, an image or some other kind of experience where your feeling and experience of the colour’s relationship to the theme Power of Colour becomes your contribution.



The Winner Is Darja Nordberg, Swedish School of Textiles, University of Borås

The jury’s motivation: **Twisted Colour**

“The competition entry shows the possibilities of colour in an exploratory and inspiring way, which strongly appealed to the entire jury. The proposal presents how a limited number of colours with the help of technical capabilities develop a wide and rich colour gamut with 98 shades. It is fascinating to follow the design process, which in an educational, learning and exploratory way presents how a beautiful textile collection has emerged. The result is designed room dividers for interior environments. A subtle power of colour.”



Catrin Vagnemark, Chair of the Jury, the winner of Awarded Colour 2022.



Second Prize: William Wahlström, Swedish School of Textiles, University of Borås

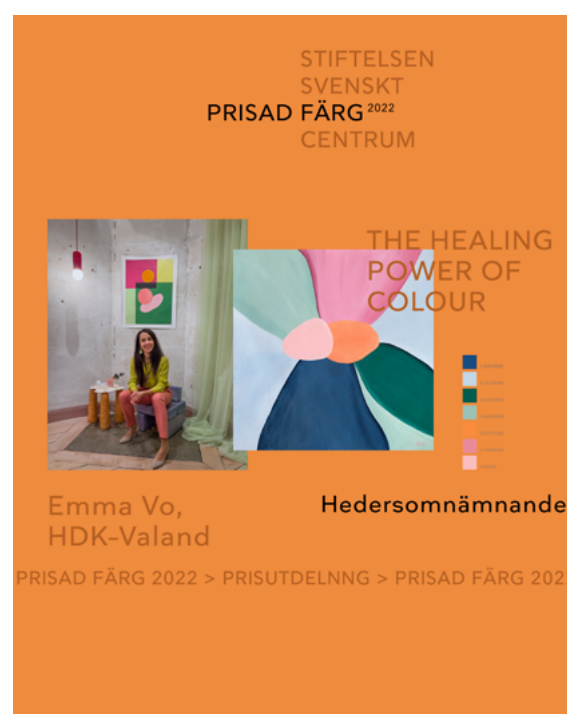
The jury's motivation: **Flow (Performance)**

"This competition entry puts the colour in focus with the movement of the body. Inspired by the art, fashion and the blue color created by Yves Klein. A ritual performance in a modern setting, inspired by the Japanese culture of 1762. It is fashion, dance, culture, color, textiles and the environment in unison. Powerful and contrasting with Klein blue and white. Clearly the power of colour."

Third Prize: Inca Leijonborg, Master student, Spatial design, University of Arts, Crafts & Design, Stockholm

The jury's motivation: **Let There Be Colour**

"A well-crafted competition entry that invites the viewer to a colourful journey in different rooms in Medborgarhuset (The citizens' house), Hägerstensåsen in Stockholm. With the help of design method, design principles, color analysis, spatiality is created and with conservation effort, the character of Medborgarhuset is maintained. The rooms are renewed with a careful colour scheme. Deviating color combinations create moods from dawn to evening. We call it power of colour!"



Honorary Award: Emma Vo, Design BFA, HDK-Valand, Gothenburg

The Healing Power Of Colour

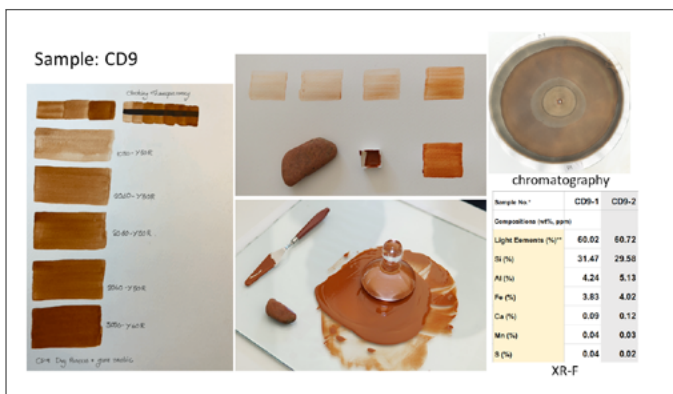
"An organic and soft color suggestion. Where the colors heal the body and soul and create a calm for the eye. Painting steps into the public space, a hospital environment where the colors give hope and power. Where color creates power!"

Wonderful theme for an International Colour Day seeing all these young students.

INTERNATIONAL COLOUR DAY, ICD2022



Invitation to join the online seminar dedicated to ICD2022 organized by CST.

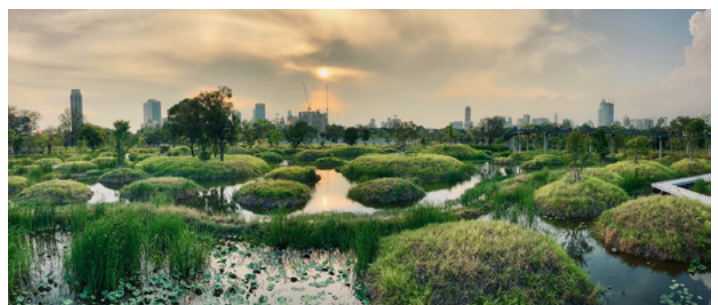


A sample of stone that was ground, composition analyzed and mixed with gum arabic to obtain watercolor

THAILAND

The Color Society of Thailand, CST celebrated the International Colour Day of 2022 by organizing 2 main activities. The first activity was an online seminar, held on 20th of March, titled *Color from Chiang Dao*, that was about foraging stones and making watercolor paints. Two invited two speakers, Assoc. Prof. Pichayada Katemake, color scientist and Dr. Alonkot Fanka, geologist, from faculty of science, Chulalongkorn University, shared a story of their team during foraging stone at Chaing Dao, the north of Thailand. Hematite, goethite and limonite were mostly found there. Individual sample was analyzed for its composition using X-ray fluorescent before grinding, wet processing to obtain very small particle, drying and making paint.

The second activity was the invitation for posting picture on any social media platform with the theme of Color in Nature and Culture with hashtag #ICD2022.



Posted by FB user: Chawan Koopipat, for color society of Thailand with #ICD2022.



AIC + ISSC COLOUR LITERACY PROJECT

The Joint AIC+ISSC Colour Literacy Project conducted two workshops totaling 14 hours of professional development for the teachers at the beta test site of St. Teresa RCP Elementary School, Irlam in Manchester, UK. To commemorate International Colour Day, the teachers decided to take what they learned to the students by having a schoolwide colour exploration day on March 21, 2022.

The Nursery and Reception classes each painted half the colors to make rainbow painting in spectrum order and added purple and magenta. A strip of silver foil was used to divide the spectral colors and extra- spectral colors.

Many classes focused on colors plus shapes. In Year 1, they collected and organized geometric shapes made of colored card stock into hue families and then connected them together with string to make geometric hue family mobiles.

Teams of two third year students made Isamu Noguchi inspired Cloud Mountain card sculptures to explore how color is affected by distance. After painting three progressively lighter colors in their chosen hue family, the students collaged magazine papers in the same hue family to add details and then assembled the mountain ranges.



The fourth-year students' activity was a Hue Family Imagination Station. In teams of two, they experimented with blending chalk pastels from one hue family to make a variety of colored geometric shapes. The shapes were then cut out and built into 3D imaginative structures using only slits and slots.

The year 5 students worked on a collaborative hue family collage. The design was inspired by a 2018 article in Arts and Activities magazine by Don Masse, which in turn was inspired by the quilt Block Party by Corinne Sovey.

Hue Family Icosahedrons! Inspired by the Kolormondo model, the year 6 students used paper plates and acrylic paint to make 3D forms that have the pale colors at the North Pole, vivid colors at the Equator and dark colors at the South Pole. Construction took some extra time during breaks, but all the students were engaged and excited to finish their "balls."





**AIC2022
MIDTERM MEETING**

AIC2022 MIDTERM MEETING



AIC2022 MIDTERM MEETING, SENSING COLOUR TORONTO, CANADA

Organized by: Colour Research Society of Canada/
Société canadienne de recherche sur la couleur

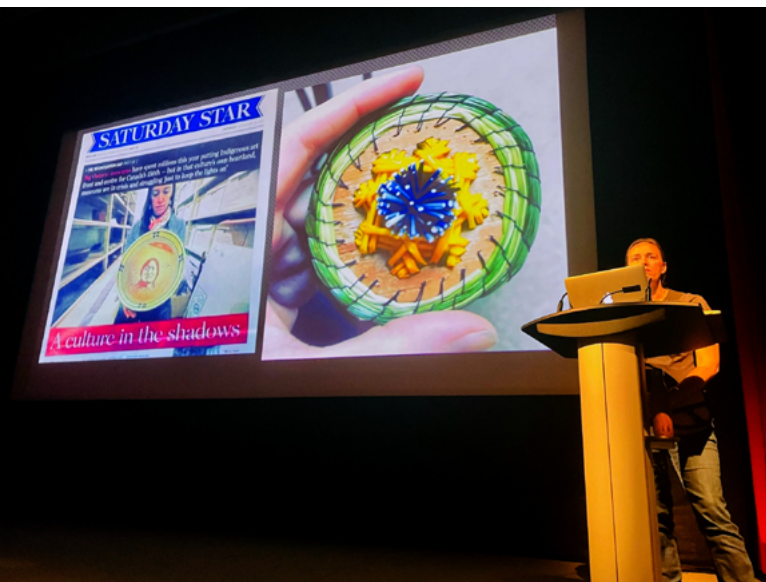
Dates: June 13-16, 2022

Venue: Online meeting

Co-chairs: Doreen Balabanoff & Robin Kingsburgh

The Colour Research Society of Canada (CRSC) hosted AIC 2022 Sensing Colour, the AIC Midterm Meeting from June 13th-16th, 2022. The originally planned venue was OCAD University in Toronto, but the conference was held fully online due to the ongoing travel and gathering implications of Covid (with the exception of the opening lecture and two workshops). The AIC 2022 Book of Abstracts and Conference Proceedings are available on the AIC website.

The Art Gallery of Ontario (AGO) partnered with the CRSC and OCAD University to host two special presentations, which were also open to the general public. The first was the pre-conference lecture-presentation by Manitoulin Island painter and pigment producer Anong Migwans Beam. Anong is a M'Chigeeng First Nation artist from a family of painters. She spoke of her family's history with colour and pigments, and her ongoing relationship to colour in her work and her paintmaking process. The second special presentation was by artist Angélica Dass (Brazil/Spain) who spoke about her acclaimed *Humanae* project, *Humanae: Celebrating How Colourful We Are* and



hosted an online book reading/workshop, *The Colours We Share*. Angélica's presentations promoted dialogue that challenged how we think about skin colour and ethnic identity. Humanæ attempts to “document humanity's true colors... seeking to demonstrate that what defines the human being is its inescapable uniqueness and, therefore, its diversity”. These events were made possible by generous funding support from OCAD University and The Social Sciences and Humanities Research Council of Canada (SSHRC). Recording of Anong Beam Lecture (AGO).

Two in-person workshops were part of the program: *The Shape of Color*, at OCADU, by Megan Dyck (AU Arts and U Calgary), held at OCADU; and the 2024 *ChromaZone® Color Forecasting Workshop* with Color Marketing Group (CMG) co-facilitators Samantha MacLean and Janice Fedak, held at the Toronto International Design Center (TIDC) Resource Centre.

AIC 2022 included 68 paper presentations and 40 posters. We welcomed 250 participants from 35 countries. The CRSC was especially pleased to welcome many student attendees and presenters.

Our Keynote Speakers were invited from diverse locales and disciplines: Anya Hurlbert: *Illuminating colour: Do people see the light?*; Rob De Salle: *Sensing Colour in Nature*; Anna Franklin: *How do infants and children see and think about colour?*; Michael Murdoch: *Color in Layers: From Pepper's Ghost to Augmented Reality*; Joseph Ingoldsby: *Requiem for a Drowning Landscape*. We also presented a panel *Light, Colour, and...* on colour in the lighting industry, organized by Tom Butters and Venkat Venkataramanan. Panel members included: Tony Esposito, Mariana G. Figueiro, Deborah Gottesman and Patricia Rizzo.

We were pleased to be able to present many awards at AIC 2022, particularly to students and young researchers. Out of more than 50 entries, the AIC Executive Committee selected six finalist student papers for the AIC Student Paper Awards. Maurizio Rossi, AIC Vice President, presented these awards on the final day of the conference. The Colour Group of Great Britain presented the Robert W. G. Hunt Poster Awards for the top 3 posters by students/young researchers. Venkat Venkataramanan of the CIE/CNC presented two CIE-CNC Student Awards for best student

AIC2022 MIDTERM MEETING

presentations related to the lighting industry. The CRSC/AIC 2022 Sensing Colour Award special award was offered by the CRSC for embodying relevance to the conference theme and encompassing design & aesthetic considerations.

Members of the Planning Committee included: Co-Chairs Robin Kingsburgh and Doreen Balabanoff; Program Co-Chairs Robin Kingsburgh and Brian Funt; and Committee Members Paul Haft, Ilene Sova, Judith Tinkl and Sharyn Adler Gitalis.

Thank you to the 12 members of the Program Review Committee who helped organize the review process, the 70 members of the Review Committee who shaped the quality of oral and poster contributions to AIC 2022 and the Workshop Review Committee who helped round out our programming with the workshop contributions.

The AIC 2022 Sensing Colour logo and website were developed by Haft2, and the team at Haft2 provided

full conference support before, during and after the event. Many thanks to Cassandra Koenen and Sierra Haddleton, and Jasmina Leburic – what a fantastic team, who handled many complications with grace and good humour. The generous support from Paul Haft and Haft2 was remarkable and helpful in every way.

The CRSC would also like to thank Leslie Harrington, Vien Cheung, Maurizio Rossi and Verena Schindler for their guidance and help along the way.

Many thanks also to our AIC 2022 sponsors: OCAD University; the Art Gallery of Ontario; Haft2; 13th Street Winery and Gallery; VC2; Lighting Agora; CNC-CIE and the Canadian Council for the Arts.

At the end of the conference we were pleased to pass the banner on (virtually) to the AIC 2023 hosts, the Colour Society of Thailand. The CRSC thanks everyone who participated in making AIC 2022 a richly rewarding experience for all.




Newcastle University



**Illuminating Colour:
Do people see the light?**



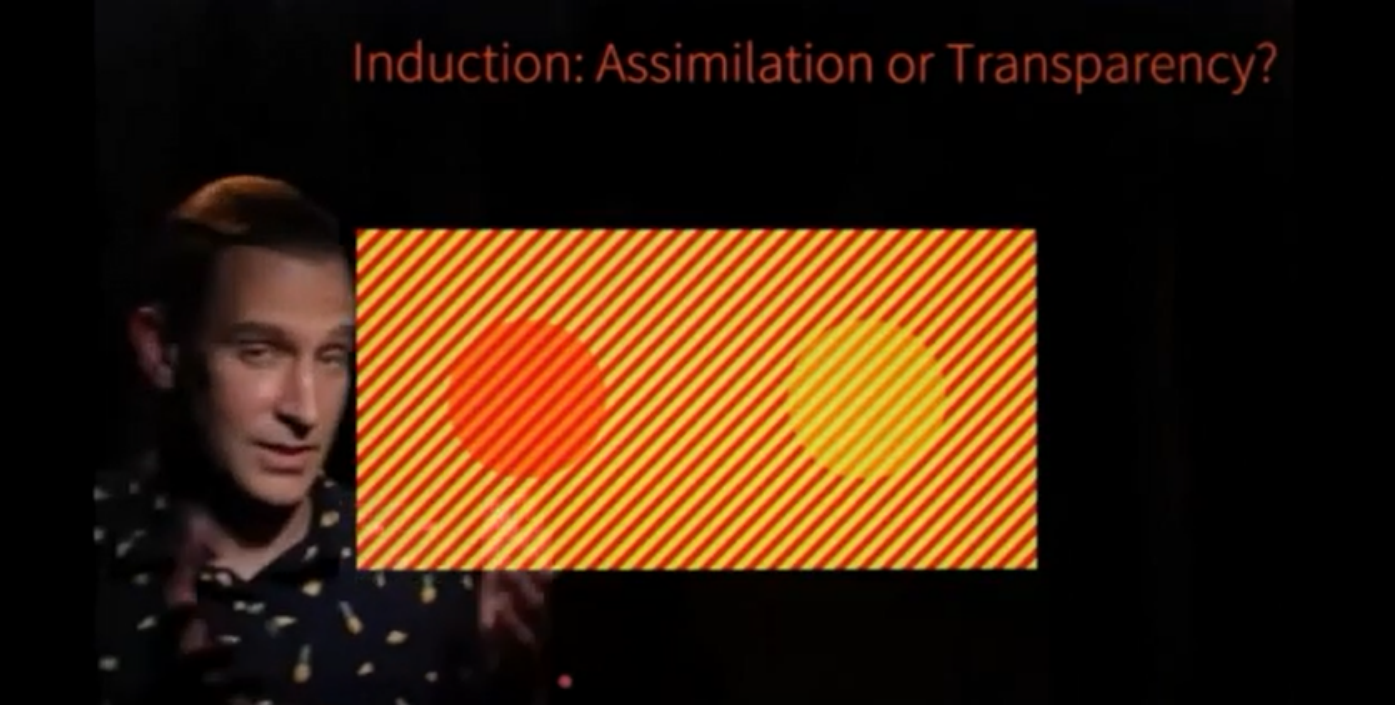
Anya Hurlbert
AIC2022



Requiem for a Drowning Landscape

Joseph Emmanuel Ingoldsby
J. E. Ingoldsby, ASLA

Induction: Assimilation or Transparency?

A video frame showing a man in a dark patterned shirt speaking. To his right is a large, colorful geometric pattern consisting of a grid of diagonal lines in shades of orange, yellow, and red, with a central circular shape.

AIC2022 STUDENT PAPER AWARDS

2022 RECIPIENTS

On Jun 16, 2022, Maurizio Rossi – AIC Vice President – presented the Student Paper Awards at the AIC Midterm Meeting’s Closing Ceremony. This was the fourth edition of the biannual AIC Student Paper Awards since 2018.

The over 50 eligible papers in 2022 demonstrated the growing awareness of the AIC Student Paper Awards scheme as well as the enthusiasm in colour research from the younger generations.

Out of all the entries, the AIC Executive Committee conducted two phases of evaluations to confirm the 6 finalist student papers:

First Prize

Cat Pattie - Newcastle University, UK

Development of a questionnaire to assess the impact of congenital colour vision deficiencies on education

Second Prize

Lou Ricome - Université de Lyon, France

Colour and care in space

Third Prize

Yulia Kovanova - University of Edinburgh, UK

Chroma calls: Place attunement through colour intra-action in sculpture

Honourable mention

Qiang Xu - Zhejiang University, China

A parametric colour difference study on the physical size effect

Mengyuan Chen - University of Leeds, UK

The effect of colour temperature of morning light exposure on wellbeing

Abigayle Weymouth - Rochester Institute of Technology, USA

Perceived speed in transitions between neutral and chromatic illumination





**AIC
FUTURE EVENTS**

AIC FUTURE EVENTS



AIC2023, THE 15TH CONGRESS OF THE INTERNATIONAL COLOUR ASSOCIATION

In 2023, we invite AIC2023 the 15th Congress of the International Colour Association. Color Society of Thailand will be a host to welcome everyone to join the event. It will take place from November 28th to December 2nd, 2023 at Chiang Rai, the most northern city of Thailand, where you can experience nature and ancient culture. Short abstract submission is open from December 1st, 2022 to February 28th, 2023. The abstract deadline has been extended to 15th March 2023. The template can be downloaded from www.aic2023.org. Selected papers will be invited to submit for special issues in the Journal of AIC, Color Research and Application or Color Culture and Science Journal. Furthermore, three awards for the best poster presentation will be supported by The Colour Group (GB)'s Robert W G Hunt International Poster Awards. The 5-day event includes three invited and ten keynote speakers, oral and poster presentations in the following fields: color vision, color and lighting, color psychology, color in art and design, color imaging, color in health and beauty, color and education, color and culture, color communication, color technology and applications, and color in new field. Traditionally at the AIC Congress conference, the AIC general assembly will take place. Optionally, a dinner banquet and a half-day excursion will allow delegates to build a network and enjoy the event. On the 27th November 2023, there will be two workshops on "NeuroArt&Wellness" and "Watercolor Painting".



The 15th AIC Congress
28 November - 2 December 2023
At the Riverie Hotel, Chiang-Rai, THAILAND



**AIC Chiang Rai,
Thailand 2023**

2nd Circular Call for Papers

Short abstract submission : 1st Dec 2022 - ~~28 Feb 2023~~ ^{15th Mar 2023}
 Notification of acceptance : 31st May 2023
 Full paper submission deadline : 31st Aug 2023

 Cultura e Scienza del Colore Color Culture and Science Journal	 Journal of the International Colour Association	<h3 style="margin: 0;">Invited speakers</h3> <ol style="list-style-type: none"> 1. Piyanan Prasarnrajkit 2. Stephen Westland 3. Petronio Bendito 4. Alain Tremeau 5. Alessandro Rizzi 6. Andrew Stockman 7. Berit Bergström 8. Jose Caivano 9. Nicole Tse 10. Ronnier Ming Luo 11. Takahiko Horiuchi 12. Tien Rien Lee 13. Vien Cheung 	<h3 style="margin: 0;">Field to cover</h3> <ul style="list-style-type: none"> Color vision Color and lighting Color in art and design Color imaging Color in health and beauty Color and education Color and culture Color communication Color technology and applications BAGIS program sponsored by JPJS (grant no. Ccb20220006) Color in new fields
--	--	---	---

Selected Paper

Selected papers will be invited to submit for special issues in international colour journals

- Journal of AIC
- Color Research and Application
- Color Culture and Science Journal

Best Poster Presenter Award



The Colour Group (GB)'s Rebert W G Hunt
 International Poster Awards will be
 presented to 3 best-selected posters.


 Sponsor:


 Co-Organizer:

For more information <https://aic2023.org>

Secretary of The 15th AIC Congress Tel: +66 2 549 4538 e-mail: aic2023secretary@gmail.com

Committee of the AIC2023

Organizing chair: Pichayada Katemake
Technical chair: Kitirochna Rattanakasamsuk
Publications chair: Boonchai Waleetorncheepsawat
Communications chair: Chanprapha Phuangsuan
Local organization chair: Waiyawut Wuthiastarn
Special events chair: Kornkanok Nindum
Financial chair: Uravis Tangkijwiwat
Fund raising chair: Chawan Koopipat

E-mail: aic2023secretary@gmail.com
Home Page: www.aic2023.org
Contact person: Associate Professor, Chanprapha Phuangsuan
Position: Secretary of the 15th Congress of the International Colour Association

AIC FUTURE EVENTS



AIC2024 MIDTERM MEETING COLOR DESIGN, COMMUNICATION AND MARKETING

The Brazilian Color Association (Associação ProCor do Brasil) is hosting AIC2024 Midterm Meeting, in partnership with ESPM University, which will be the conference venue. The Conference Theme is *Color Design, Communication and Marketing*. The conference dates are 17 - 19 September 2024, when it is Spring in São Paulo, Brazil. The conference chairs are Paula Csillag and Vien Cheung.

Important Dates

- Abstracts due: 16 January 2024
- Abstract acceptance notification: 16 April 2024
- Full paper due: 16 July 2024
- Early Bird Registration: 17 April until 15 July 2024

Selected papers presented in the conference will be invited to produce extended versions for a special issue for the AIC2024 in *Color Research and Application*, *Color Culture and Science Journal*, or *Journal of the International Colour Association (JAIC)*.

The three best poster presentations will be awarded by The Colour Group (GB)'s Robert W. G. Hunt International Poster Awards, with GBP £150 (British Pounds) each.

Best student papers will be awarded with the AIC's Student Paper Awards. The goal of this scheme is to encourage students to present their work at the AIC meetings and to benefit from interaction with the international color community. Applications must be substantially related to the subject of color, but may be based in any discipline or mix of disciplines. Both research-based and practice-based work will be considered. There are six awards given, with a prize of \$1,000 AUD for the winning submission, \$600 AUD for the first runner-up and \$400 AUD for the second runner-up. Three papers will be awarded honorable mention. All winners will be guests at the Conference Gala Banquet and will have their papers published in a special issue of the JAIC. For more details please refer to the AIC guidelines.

On behalf of the International Color Association, the AIC2024 Organizing and Scientific Committees, invite you to participate and submit abstracts in English, related to the conference theme, *Color Design, Communication and Marketing*. The theme covers different aspects and can fit into the following conference topics:

- Color in Interior Design and Architecture
- Color in Design and Visual Communication (all forms of Design)
- Color in Branding and Marketing
- Color and Consumer Behavior
- Color Semantics and Semiotics
- Color and Psychology
- Color and Physiology
- Color and Physics
- Colorimetry and Color Control and Color Order Systems
- Color and Consumer Products
- Industrial color application (Cosmetics, paints, textiles among others)
- Color Education
- Color in Art, Culture, and History

We will be glad to see you in AIC2024!!!

For more info visit: www.aic2024.org

AIC FUTURE EVENTS



AIC2025, THE 16TH CONGRESS OF THE INTERNATIONAL COLOUR ASSOCIATION, IN HSIN-CHU, TAIWAN

After received warm welcome invitations from Mayer of Hsin-Chu and the President of National Tsing Hua University, the Color Association of Taiwan (CAT) Organizing Committee for AIC 2025 Conference has decided to host the Conference in the city of Hsin-Chu, Taiwan.

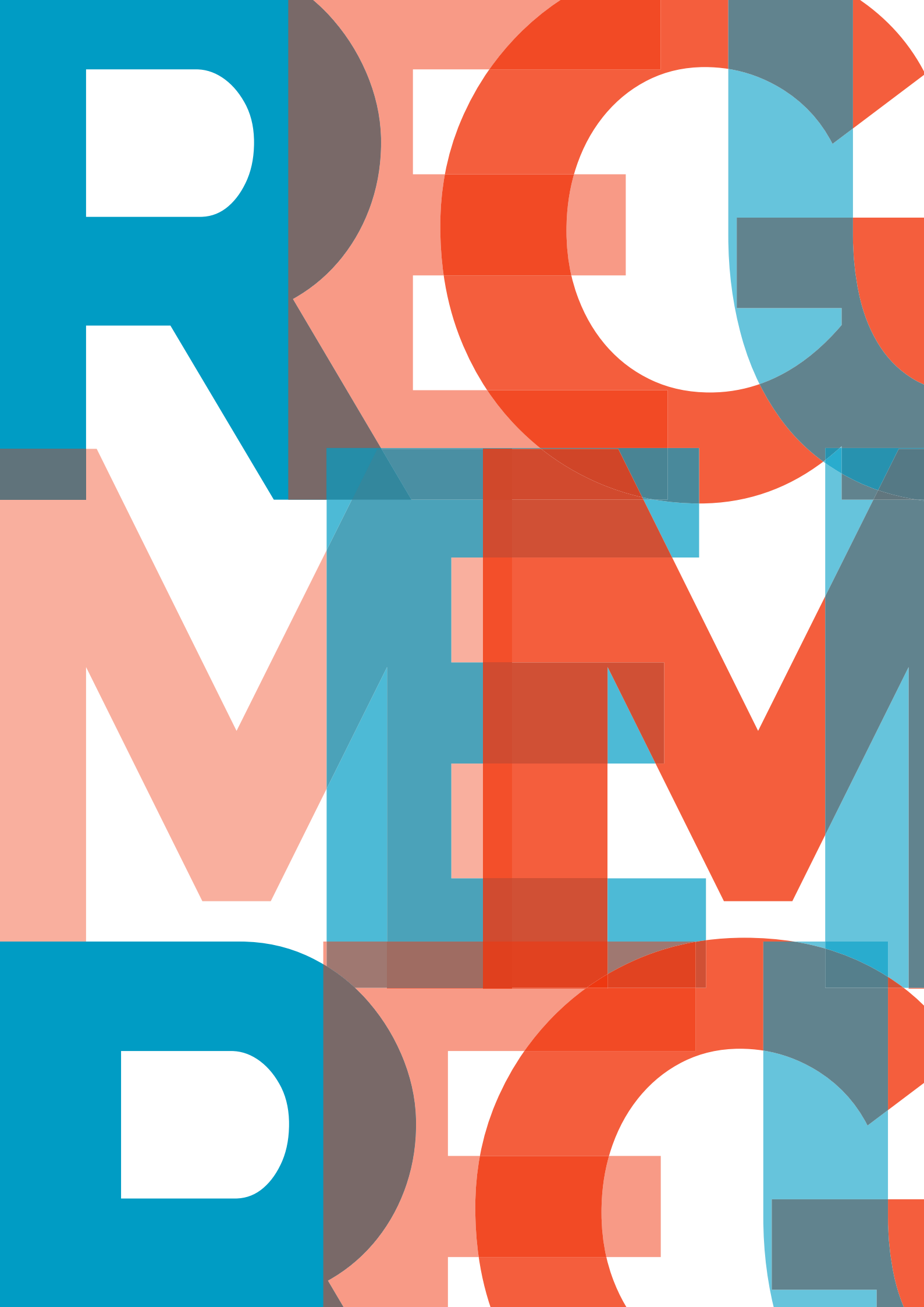
With a history of almost 400 years, Hsin-Chu is the oldest city in northern Taiwan. Hsin-Chu is a very pleasant city features in a combination of Taiwanese and traditional Hakka culture. The city is perhaps the best location to explore the beautiful mountain areas of Hsinchu County. Hsinchu also gained recognition as a center of excellence for decorative glass products in 1960. In 1980, the Hsinchu Science-based Industrial Park (The Science Park) hosts successful companies like TSMC, AU Optronics, UMC, MTK and numerous other manufacturers.

AIC2015 Conference Venue

National Tsing Hua University was established in Beijing in 1911 as “*Tsing Hua Academy*”. In 1956, National Tsing Hua University was re-established at its present location in Hsinchu, Taiwan. NTHU consistently ranks as one of the premier universities in East Asia, and is widely recognized as a leading incubator for future leaders.

The conference will be held in newly launched conference center Macronix Building - breezeway style International Conference Hall has 404 seats for the general assembly meeting and main lectures, and large semicircle Lounge with 4 Meeting Rooms for different tracks and SIG meetings.

Call for papers' topics are ready to launch after AIC 2023 as well as accommodations, transportation, excursions and ecotourism plans will be available soon.





**AIC
REGULAR
MEMBERS**

ARGENTINA

GRUPO ARGENTINO DEL COLOR



Continuamos celebrando el
DÍA INTERNACIONAL DEL COLOR

Charla a cargo del
DR. ARQ. JOSÉ LUIS CAIVANO
Moderadoras
SUSANA GEAT | MARÍA INÉS GIRELLI

6 DE ABRIL
15:00 ARGENTINA
12:00 MÉXICO
20:00 ESPAÑA

POLICROMÍA
EN LAS ARTES,
DISEÑO Y
ARQUITECTURA

La transmisión por ZOOM es sólo bajo inscripción y se entregará certificado de asistencia. **Cupo limitado**

facebook.com/arqunne

INSCRIPCIÓN: arq.unne.edu.ar/fau-en-linea/

FAU en línea

Grupo Argentino del Color

Announcement of the lecture on
“Polychromy in the arts, design and architecture”

On the occasion of the International Color Day 2022, two lectures were held live by Zoom and on Facebook. The first one, on April 6, called “*Polychromy in the arts, design and architecture*”, was delivered by José Luis Caivano. The second one, on April 13, called “*Chromatic intervention in the Bellavista neighborhood*”, was delivered by Fausto Aguirre, Gema Guzmán and Laura Mesta, from Mexico. This lecture was organized in collaboration with Mónica Cuvelier, president of the Mexican Association of Color Researchers, AMEXINC. In both lectures, María Inés Girelli and Susana Geat (Argentina) chaired the sessions.

Another activity in 2022 was a collective project called “*The colors from my window*”, where the participants had to register the colors they observed from the window, through one or more photographs. The pictures were sent to the GAC mail and posted in social networks. The aim of this project was to recognize the value that the windows had during the period of COVID-19 pandemic and confinement.

ArgenColor 2022, the 14th Argentine Color Conference, was held in the city of Tucumán, on October 5-7, at the Institute of Lighting Technology, Faculty of Sciences and Technology, National University of Tucumán. The meeting was marked by the confluence of color and lighting. In this multidisciplinary space, color issues were addressed through the exhibitions of experts, professionals, artists and students, with the aim of generating a fruitful exchange of ideas and motivations.



Some of the participants at ArgenColor 2022, the 14th Argentine Color Conference, in Tucumán city.



María I. Girelli, Sara Kenny, Susana Geat, Pilar Buera, María M. Mariconde, & José Luis Caivano at ArgenColor 2022, after the lecture by Buera, who received a honorary membership recognition from GAC.

For 2023, the projects so far are:

1. For the International Color Day 2023, the GAC will sponsor the lecture *“The color of fears”* by Mabel López (Argentina), Georgina Ortiz, Citlali Ortiz (Mexico), and Elisa Cordero (Chile), chaired and introduced by José Luis Caivano.
2. Two color courses, to be taught by José Luis Caivano (*“Color and cesia: theory, systems, meanings”*) and by Laura Suez (*“Color in the design of spaces”*), will be delivered in March and successive months along 2023.
3. A Color Day and Workshop will be held in the city of Mar del Plata on September 2023, organized by the National University of Mar del Plata, and chaired by María Paula Giglio.

AUSTRALIA

COLOUR SOCIETY OF AUSTRALIA (CSA)



Colour Society
of Australia

Knowledge
Inspiration
Community

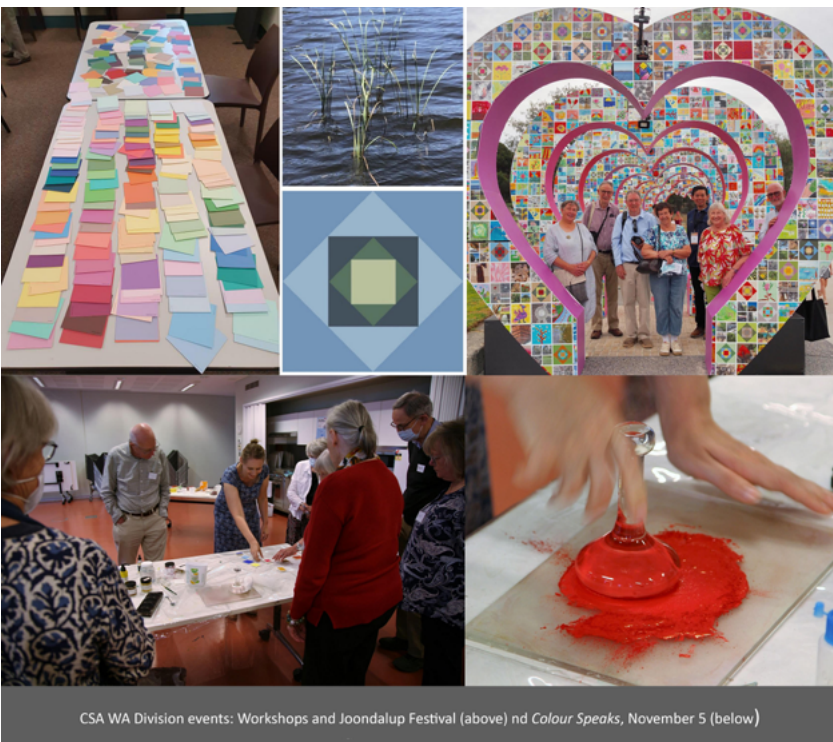
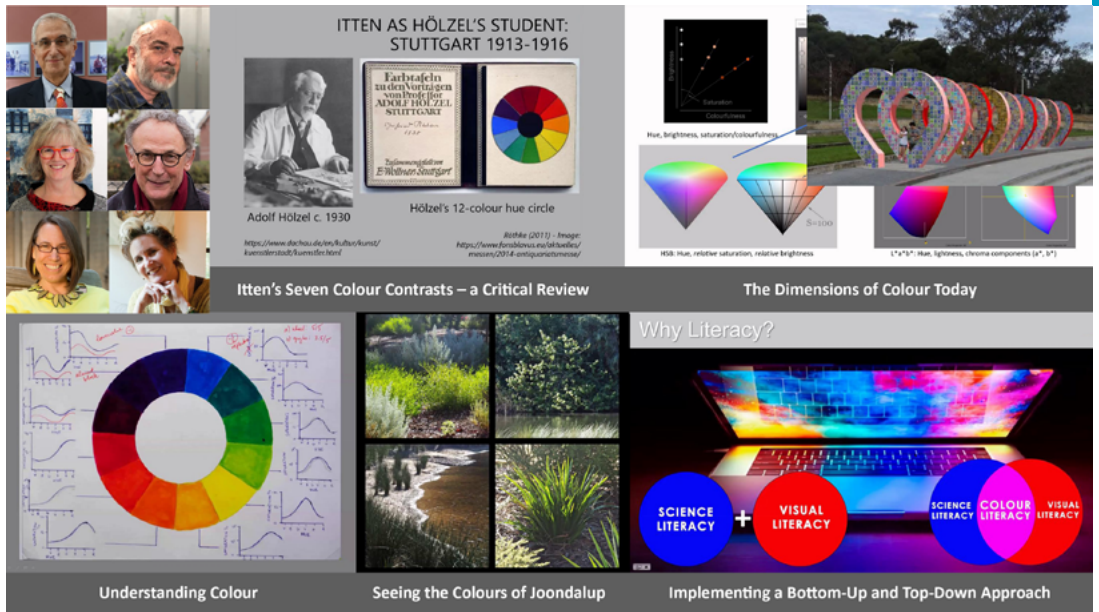
Our program of online events in 2022 continued to enable participation by our members and friends from all around Australia and the world, with our International Colour Day 2022 event attracting 205 registrants from 37 countries including every state and territory of Australia, and our free webinars each attracting about 100 registrants for live viewing and dozens of views of the recordings, which remain available to CSA Members on our website.

- To mark ICD 2022, members of the ISCC/AIC Colour Literacy Project spoke on the theme Progress in Colour Education. The keynote address, presented by CLP co-chair Robert Hirschler (Hungary) and co-authored by Andreas Schwarz (Germany), was a critical review of the doctrine of seven “contrasts” of colour as presented by Johannes Itten. The other speakers were Robin Kingsburgh (Canada), David Briggs and Paul Green-Armytage (Australia), and Luanne Stovall and Maggie Maggio (USA), and the session was chaired by CSA Past President Jean Pretorius.
- On May 29 we continued our series of free webinars with Painting Light and Form presented by acclaimed still-life painter Todd Casey (USA), author of *The Art of Still Life* (2020) and *The Oil Painters’ Color Handbook* (2022). Todd’s presentation emphasized the importance both of understanding the underlying conceptual principles of light and colour and of observing how these principles apply in practice.
- Our webinar on July 24 was given by Peter Donahue (USA), known as the “color.nerd” on the social media

platform TikTok, where his entertaining videos explaining science-based colour theory for artists attracted some 300,000 followers in his first year. Peter discussed how responses on TikTok gave him insights into prevalent misconceptions about colour around the world, and observed that the practices he found effective for driving engagement on TikTok also made him a better colour theory teacher in face-to-face classes.

- Australian fashion designer and artist Linda Jackson gave her webinar *A Colourful Life* on October 2 from the Bathurst Regional Art Gallery, which was holding a retrospective exhibition of her work. Linda began with a slideshow tour of the exhibition, explaining her sources of inspiration, then showed some of her spectacular experimental photography, and finished by providing commentary on a film compilation of her photographs going back to her first collaboration with fashion designer Jenny Kee in 1974.
- On November 20 Dr Peter Gainsford, a New Zealand-based scholar of early Greek literature and related aspects of ancient history, addressed the popular misconception that the ancient Greeks did not have a word for the colour blue, and the associated speculation that they may not have been able to perceive blue. Peter is the author of *Early Greek Hexameter Poetry* (Cambridge UP, 2016) and the *Kiwi Hellenist* blog.

Meanwhile the WA Division under Chair Helen Ponton held a series of well-attended live events throughout the year, beginning with Paul Green-Armytage and Sean Adamas presenting two workshops at Joondalup Library in

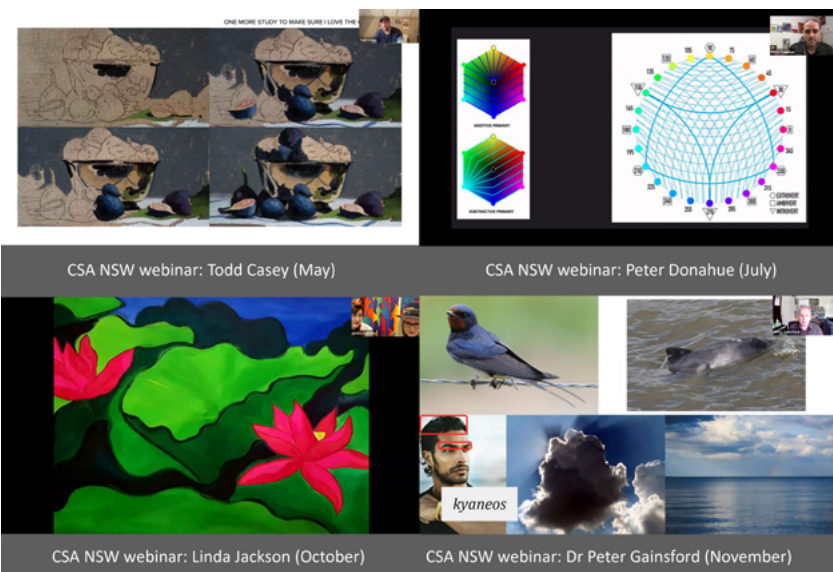


CSA WA Division events: Workshops and Joondalup Festival (above) and Colour Speaks, November 5 (below)

January that contributed material for a magnificent installation by Sean for the Joondalup Festival in March. Three other live events were organized by CSA Life Member Ruth Marrion, comprising a workshop on May 14, a *Back to Basics* seminar with Barry Maund, Mike Dixon, Diane Smith, Ruth Marrion, Paul Green-Armytage on August 20, and a presentation by artists Kevin Robertson and Verena Marmion on November 5. The NSW Division had its first live event since the onset of the covid pandemic, a gallery walk taking in three exhibitions in the Darlinghurst area on June 18.

Having completed his two-year term, Dr David Briggs stepped down as national President at the CSA Annual General Meeting held via Zoom on December 17, and Mike Dixon (WA), David Briggs (NSW), Glenys Thomson (Southern States), Emily Guo (NSW) and Julie Blackmore (Qld) were elected unopposed as President, Vice President, Secretary, Treasurer and Membership Secretary respectively.

In addition to our normal events for 2023 the NSW Division is planning a special International Colour Day webinar on March 26 with Tristan Elwell (School of Visual Arts, New York) and the WA Division is organizing our 2023 national conference as a hybrid online/in-person event for October 12-14. Details will be available on the CSA website.



CSA NSW webinar: Todd Casey (May)

CSA NSW webinar: Peter Donahue (July)

CSA NSW webinar: Linda Jackson (October)

CSA NSW webinar: Dr Peter Gainsford (November)

BELGIUM

INTERDISCIPLINARY COLOUR
ASSOCIATION BELGIUM, ICA-BELGIUM



In 2022, we continued organising our (free) online *Sunday Morning Colour Talks*. They attract a variety of people from all around the world and are regularly “sold out.” We are very grateful to the speakers and the participants and plan to continue with them on a bi-monthly basis.

In February, our first guest was **Clino Trini Castelli**, speaking about his *Umbrella Diagram*, a fundamental tool to configure CMF design languages and forecast historical colour and material trends.

In March, we held an online Colour Talk celebrating the **International Colour Day**. For that special day, we had four speakers:

1. **Isabelle Corten**, architect, town planner and lighting designer, who took us through her impressive lighting design projects developed within her agency *Radiance35*.
2. **Artists Yulia Kovanova** and **Lars Koens** walked us through their *Chroma Calls* project with artwork exhibited up in the trees along the Forth & Clyde Canal in Scotland. The sculptures were based on the colours of various bird species.
3. **Dr. Domicile Jonauskaitė**, an experimental colour psychologist, spoke about the current state of research on colour and emotion associations.
4. **Colournostics** closed the day with a practical tool for coaching in which colour choices give insight into the subconscious mind.

In May Colour Talk, **Anna Maria Nyk** gave us an exclusive insight into her creative design process and how a colour forecast is developed. In September, **Berit Bergström** presented her new book, *Colour choices: a practitioner's guide to designing colour schemes*.

More information and video recordings can be found on our website (<https://ica-belgium.org/>) under past events.

NEWS FROM ICA-BELGIUM MEMBERS

By **Felix A. D'Haeseleer**

<https://leseminairedecouleurs.wordpress.com>

This past year, in addition to the two yearly seminars on colour at home and the short colour course I still teach at La Cambre, I also conducted a seminar with designers at a textile firm in Bursa (Turkey). Interesting experience in many respects, language in particular. Do translated colour terms, in this case, from English to Turkish and reverse, name the exact same slice of the spectrum?

In 2023, I will conduct a seminar on colour with architects in Marseille; as for the schedule and contents of the two regular *Séminaires de Couleur*, visit my blog.

I work on a presentation of the “*Répertoire de couleurs*” by Dauthenay et Oberthur both the original edition* and the reprint** comparing the aspect of the 1.395 colour samples as well as the printing technique used to represent them.

*https://archive.org/details/gri_c00033125013108796/page/n1/mode/2up
** <https://www.editionsduchene.fr/chene/repertoire-de-couleurs-9782812321115>



ICA-Belgium Colour Talks in 2022

ICA-BELGIUM PLANS FOR 2023

In 2023 we plan to continue with our Sunday Morning Colour Talks.

In January **Maria Høgh-Mikkelsen** will be the 19th speaker for ICA-Belgium Sunday Morning Colour Talks, sharing her artistic research on colour design.

On Sunday, March 19 we will celebrate **International Colour Day** online with international speakers: Anat Lechner, Julia Hausmann and dr Alexandra Loske.

On 1 April 2023 we will hold a 1-day colour design workshop *Who's afraid of red, yellow, and blue? Perception, Interaction, Meaning*. It will take place in Antwerp and it is designed for creative professionals, designers and students in architecture, interior design, graphic design, advertising, branding, product development, illustration, gaming, fashion, arts and art education.

The workshop will explore the relationship between colour, personality, shape, composition and smell by discovering the foundations of colour design.

All our upcoming events can be seen on:

<https://ica-belgium.org/>



Felix A. D'Haeseleer: Plate 140 in the original Dauthenay et Oberthur "Répertoire de couleurs" (1905)



ICA-Belgium Colour Design Workshop: Who's afraid of red, yellow, and blue?. Perception, Interaction, Meaning

BRAZIL

ASSOCIAÇÃO PRÓ-COR DO BRASIL



On September 23rd, 2022, the Brazilian Color Day was celebrated, a date established by ProCor in contact with congressperson Mr. Bruno Covas, through Law No. 14,913. ProCor celebrated the day, with an online event and with great success, having 172 subscribers! Speakers spoke via Zoom and a YouTube link was created to accommodate all subscribers. The opening of the event had the honorable presence and words of the President of the Union of the Paints and Varnishes Industries Owners of the State of São Paulo (SITIVESP), Mr. Douver Martinho.

Following the opening, the event had the honorable presence and words of the Executive President of ABRAFATI (Brazilian Coatings Manufacturers Association), Mr. Luiz Cornacchioni. The President of ProCor, Prof. Dr. Paula Csillag, presented the entity and the celebration of the Brazilian Color Day. After the opening, there was the main lecture, by Francesca Valan, with the theme, *Chromatic Sustainability: a New Approach for Color Design*.

After the lecture, there was a presentation on ProCor's participation in AIC2022, presented by member Ana Laura Alves. Then there was the Academic Communications Panel on Color, with the presentation of members Ana Laura Alves, Danni Couto, and Pablo Manye. Then there was the Associate Projects panel with the presentation of the associate Leoncio Pedrosa.

For those who missed it, this is the youtube link with the event in full:

<https://www.youtube.com/live/Q0BsLQM63vo>

Access the color changing invitation here!

https://procor.org.br/_e-mkt/2022_DiaBrasileiroDaCor/

All people disclosed have given permission for image disclosure.



On March 21st, ProCor celebrated International Color Day, offering an exclusive free course with the theme, *Traditional Color Theory: Why it Doesn't Work*, to associates. The course was offered by Prof. Dr. Robert Hirschler. In times of covid, the course was offered via zoom, and was attended by 35 people. Those present received a certificate for the course, which lasted 2 hours. Receiving a lot of praise from all the participants, it was an excellent way to update the members, breaking old paradigms!

CANADA

COLOUR RESEARCH SOCIETY OF CANADA



COLOUR
RESEARCH
SOCIETY OF
CANADA

SOCIÉTÉ
CANADIENNE
DE RECHERCHE
SUR LA COULEUR

AIC 2022

The CRSC began our second decade as the Canadian member of the AIC by hosting *AIC2022 Sensing Colour* – the AIC Midterm Meeting, June 13-16, 2022 with the theme *Sensing Colour* (<http://www.aic2022.org/>). Originally planned for Toronto, AIC2022 was held fully online. Conference details are available in the AIC 2022 report elsewhere in this issue. Members of the planning committee included: Co-Chairs Robin Kingsburgh and Doreen Balabanoff, Program Co-Chairs Robin Kingsburgh and Brian Funt, and Paul Haft, Ilene Sova, Judith Tinkl and Sharyn Adler Gitalis. The AIC 2022 Sensing Colour logo and website were developed by Haft2, and the team at Haft2 provided full conference support before, during and after the event.

The CRSC was pleased to present the CRSC/AIC 2022 Sensing Colour Award to CC Hart, for her poster on *Fifty shades of grayscale: Orthopedic structures as perceived by a manual therapist with synaesthesia*. The award was given for embodying relevance to the conference theme, and encompassing design and aesthetic considerations.

CRSC BOARD UPDATES

In 2022, we welcomed new Board Members Venkat Venkataramanan (Treasurer), Montaha Hidefi and Sara Hartland-Rowe (Members at Large). We thanked longstanding Board member and Treasurer Sharyn Adler Gitalis for her many years of service to the CRSC. In addition, our longtime President and CRSC

founder, Doreen Balabanoff, stepped down as President in September. Her enthusiasm and tireless efforts over the past decade has seen the CRSC grow from a small handful of colour enthusiasts in Toronto to a Canada-wide organization with over 60 members that hosted AIC 2022. A thank-you dinner was held for her and Sharyn at the Art Gallery of Ontario in October.

INTERNATIONAL COLOUR DAY

We traditionally celebrate International Colour Day by holding our Annual General Meeting on this date, and always invite a special guest lecturer to complete the programme. This year, on March 21st, our speaker was Dr. Jennifer Veitch of the National Research Council and CNC-CIE. Dr. Veitch gave our inaugural event lecture in 2011, and therefore it was a real pleasure to have her back on the occasion of our 10th Anniversary to speak about her extensive research in lighting design.

KALEIDOSCOPE LECTURE SERIES

Our online *Kaleidoscope Lecture* series continued, with speakers and attendees from across the country and abroad. 2022 lectures included:

- January: **Dr. Paria Mehrani**, *A Biologically inspired neural network for color representation*
- February: **Jason Baerg**, *Colour in the work of Jason Baerg*
- March: **Dr. Jennifer Veitch**, *What colour properties do people want from their LED lighting?*
- September: **Carolina Belen Espinoza Sanhueza**, *Colour use in biophilic design in northern Canada*



- October: **Julie Trudel**, *In search of unseen colours: strategies to go beyond the use of colour in a painting practice*
- November: **Dr. Claudia Feitosa-Santana**, *Art through the colors of graffiti: From the perspective of chromatic structure*
- December: **Student Award** presenters

2022 STUDENT AWARDS

The annual CRSC Student Awards 2022 went to:

- Graduate Award: **Paria Mehrani** (York University), *A Biologically inspired neural network for color representation*
- Graduate Award Honourable Mention: **Anie Toole** (Memorial University of Newfoundland), *Mornings at the press*

More information about the award winning projects may be found here: <https://www.colourresearch.org/award-recipients>. Thanks to Haft2 (<https://haft2.com/>) for their generous sponsorship of the CRSC Student Award!

MEMBERS' NEWS

In 2022, Sara Hartland Rowe completed a commission for the Victoria General Hospital in Halifax, Nova Scotia. The piece, made with the assistance of three senior students at the Nova Scotia College of Art and Design, consisted of a multi-panel painting that stretches along a corridor as well as a model of the hospital.

Marie Lannoo participated in a in a group exhibition at the Remai Modern called *In the Middle of Everywhere: Artists on the Great Plains*

<http://remaimodern.org/whats-on/exhibitions-all/in-the-middle-of-everywhere-artists-on-the-great-plains/>

Judith Tinkl continues her practice as a multi-media textile artist. In 2022 she served on the jury of the Toronto Outdoor Art Fair and exhibited her work in a number of places. She has upcoming exhibitions in the Robert McLaughlin In Oshawa Ontario and the Mississippi Valley Textile Museum.

Ilene Sova presented recent collage and video-based work exploring the complexities of mixed-race identity and themes of African diasporic histories, in her show *Unknown Relative* at the John B. Aird Gallery in Toronto.

<https://scotiabankcontactphoto.com/2022/exhibition/ilene-sova-unknown-relative-ancestry-photo-paper-image-visuals>

Robin Kingsburgh continued her work as a steering committee member of the Colour Literacy Project. She received a 1-year Research Leave Grant from York university for Developing Colour Literacy Educational Tools. She presented in the *2nd Colour Literacy Forum on Teaching colour online: Three perspectives from the arts and sciences* in September and panel on Colour literacy at the Cumulus conference working group on Contemporary Art in October.

CHILE

ASOCIACIÓN CHILENA DEL COLOR



ASOCIACIÓN CHILENA DEL COLOR

THE UNIVERSE IN SIX COLORS: ATLAS OF NATURAL DYES

The project *The universe in six colors, atlas of natural dyes* of designer Paulina Olivares shows the construction of a cadastre of the colors obtained through natural dyes in the territories, associated with the native flora existing in it and the ancestral traditions of obtaining. The chromatic varieties achieved are the result of the different plants used, whose record yielded a set of 50 native plants still used with the ancient method of wool dyeing. This varied flora is in the basins of the tributaries that cross this wide and long territory. In this context, there is 2,390 samples gathered in dyes applied to woolen cloths woven in loom as samples of

10 x 10 centimeters each. These samples, in turn, were pre-mordanted with five types of mordant, which allows to obtain the maximum possible variety in nuances and hues, were extracted from a dye. The book, published in English and Spanish, contains images of the samples with their NCS codes and can be obtained here: <https://www.u6c.org/>. The project was exhibited at the Museum of Sciences at the Austral University in Valdivia, Chile. Through this exhibition a unique and mediated communication with the visitor through the textile samples was established. In the tour of the exhibition shades, tones and dyes that demonstrate the richness, symbolic and cultural transcendence that, at the same time, account for the ancestral legacy that is transversal to the times of the past are intertwined.





ARTIST FILOMENA BAEZA AT THE ARTWEEK FAIR

The abstract artist Filomena Baeza, lives in the north of Chile, near the sea. Her studio is surrounded by a calm atmosphere and a vast landscape, which are the natural inspiration for her paintings. As an architect and visual artist, Baeza seeks synthesis in her compositions. Through firm brushstrokes and bright colors, she generates an intimate dialogue with the viewer in the spontaneity of traces left on the canvases. *“I am interested in beauty, but I don’t look for it in the exhaustive detail or in the figurative but in the first strokes of a work. I think that there is a freshness and novelty there that I try to respect.”* Using oil paint as the primary medium, Baeza’s compositions evoke a fresh beauty through colors and forms that are interpretations of the environment that surrounds her, colorful details, luminous landscapes, and moments of stillness (<https://filomenabaeza.art/>).

FROM DRAWING TO COLOUR: EXHIBITION OF ARTIST AND ARCHITECT ERICH BIRCHMEIER

In October 2022, Erich Birchmeier opened his exhibition at the Church Gallery in Valparaíso. About colors, he says: *“Through drawing I record my life and the places where I have been. The drawing is the place, and the color is the feeling, the sensation of it. When I work at my workshop, with Valparaiso’s light and vibe, the emotion is expressed in the choice of the base colors*

that shape the piece. The drawing disappears to give prominence to color, through successive layers that become transparent, new tones emerge and thus the work is completed. The drawing becomes the first layer, the expression of color is the result of artistic process.” (<https://birchmeiererich.wixsite.com/website>).

COLOR PROPOSALS FOR LOCAL DESIGN IN VALDIVIA, CHILE

Professor Elisa Cordero worked with her third-year design students at the Universidad Austral de Chile on color proposals for brands of local companies in the city of Valdivia. This was part of the course *Color, harmonies and contrasts*. This course, together with the course *Color, heritage and cultures* taught by the same professor, are two courses that aim to provide the graduates of this school with the necessary tools for the management of color in their future professional environments.



CHINA

COLOR ASSOCIATION OF CHINA



The Color Association of China (CAC) is one of the committees of the Chinese Optical Society (COS), specialized for color science and technology. As the National Color Association, it joined the AIC in 1986, together with the Division 1 (vision and color) of China Illuminating Engineering Society (CIES). Its objectives are to encourage the research of color science and its applications in various aspects, and through seminars to exchange information and new technology about color.

ACTIVITIES IN 2022

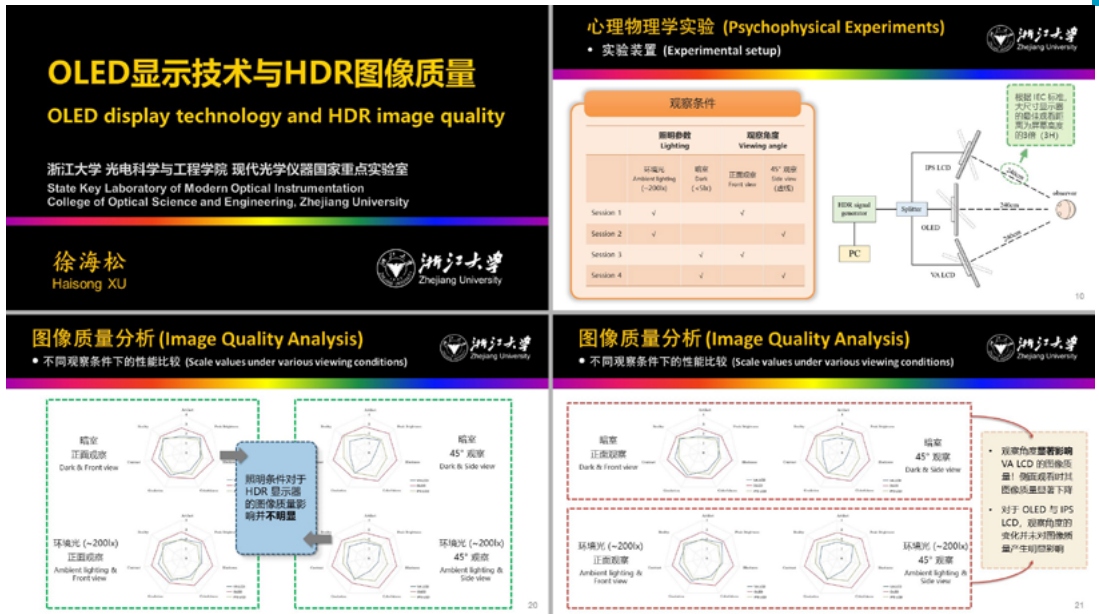
The seminar of “Color Science and Image Technology” was held successfully on 18 September 2022 in Nanning, Guangxi at the China Lighting Forum of CIES with the theme of “Empowering Innovation and Sharing the Future” during the 19th China-ASEAN Expo (CAEXPO)

and the 2022 China (Nanning) International Lighting Exhibition (CILE). Nine wonderful oral presentations were given by the experts coming respectively from Zhejiang University, Beijing Institute of Technology, Xi'an University of Technology, Fudan University, Yunnan Normal University, Shanghai Institute of Technology, Huawei Technologies, Fuzhou Rockchips Electronics, and Suzhou Baishiyuan Technology. At the seminar, the participants earnestly exchanged the academic trends, research experiences, and latest achievements in the relevant fields of color vision, chromatic adaptation, image display, ultra HD video, white balance, color reproduction, lighting color, camouflage detection, digital printing, and etc. Also the specialized issues, industrial applications, and development prospects were discussed for the interdisciplinary study of color and image, providing a professional platform for the practitioners and enthusiasts in color science.



Some speakers and attendees at the seminar of “Color Science and Image Technology” on 18 September 2022 in Nanning Guangxi.

On 1 December 2022 Prof. Haisong Xu, the president of CAC, was invited to present an academic speech with the topic of “OLED display technology and HDR image quality” for hundreds of teachers and students at the scientific week of Xi'an University of Technology. The psychophysical experiments were carried out under different lighting and viewing conditions on three types of large size displays of OLED versus VA and IPS LCDs. Based on the visual evaluations with HDR test images for the various



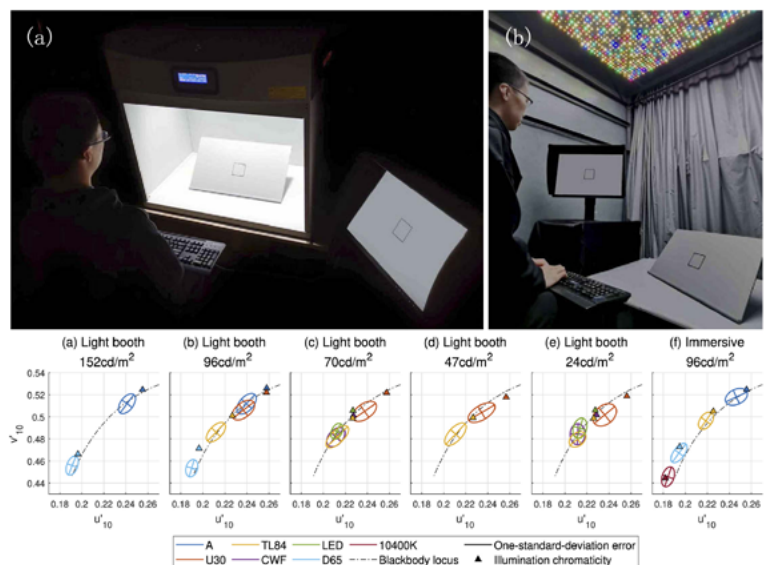
A few slides of Prof. Xu's presentation "OLED display technology and HDR image quality" on 1 December 2022 at the scientific week of Xi'an University of Technology.

attributes of peak brightness, blackness, colorfulness, reality, contrast, gradation, and artifacts, it is indicated that lighting parameters have less influence on the image quality of HDR display while the viewing angle obviously impacts that of VA LCD. Thereby it can be concluded that OLED is currently the extremely suitable display technology for the HDR images.

To celebrate the International Color Day (ICD), CAC published an exquisite essay on WeChat platform via the public account *Wonderfulness of Color* on 21 March 2022. A total of 14 color-related stories have been shared in the essay for marking the 14th ICD, with the themes covering traditional Chinese culture, western culture, fashion color, industrial applications, and so on.

A study of display white point was performed in Zhejiang University on the basis of mixed chromatic adaptation for the cross-media color reproductions. A psychophysical experiment was conducted under 20 illumination and viewing conditions via successive binocular color matching. It is discovered that the metameric light sources have generally equivalent effects on the observers' adaptation states as well as the resulting display white points. The illumination CCT and adapting luminance are both highly influential

factors of mixed chromatic adaptation, with a positive and a negative relation to the display white point CCT, respectively. Then an amended mixed chromatic adaptation model based on the CIE recommended framework was applied to predicting the display white points under various conditions, which embodies an optimized adaptation ratio, a custom baseline illuminant and a modified adaptation degree function. The findings in this study could provide a new insight into the display white point settings with the theory of mixed chromatic adaptation, and would be a useful reference for the related researches and applications.



The experimental setups and the one-standard-deviation error ellipses of the display white point chromaticities under various illumination and viewing conditions.

CROATIA

HRVATSKA UDRUGA ZA BOJE



The Croatian Colour Society continues to work on building and maintaining a platform that gathers everyone who has colour as an integral part of their professional scientific, educational, professional or artistic activities. Members of the Society, within the scope of their artistic, scientific, professional and educational activities, continuously work on promotion and public awareness of the importance of including STEAM fields in the education of the youngest, and on the synergy and complementarity of art and design with engineering and technical fields.

As for the International Colour Day activity, in 2022, Croatian Colour Society organized two-weeks exhibition, held in the Nikola Tesla Technical Museum, Zagreb, Croatia, from April 5 to 20, 2022, under the title “*Colour in Drawing*”. 17 exhibitors attended, and as a contribution to the event, a parallel exhibition Contemporary Reinterpretation of Missoni in Textile Design was set up, which was organized in collaboration with the Zadar Italian Community and the University of Zagreb Faculty of Textile Technology. The organizer and originator of the exhibition dedicated to the legendary Italian designer of Croatian origin, Missoni, is the honorary president of the Society, **Ana Marija Grancaric**, and the mentor to the students in creating the design and the author of the concept is our member, **Koraljka Kovač Dugandžić**. Two interactive workshops were held on the topics of children’s art and traditional Croatian techniques for decorating Easter eggs.

Our distinguished member, professor **Renata Waldgoni** has been awarded with the prestige

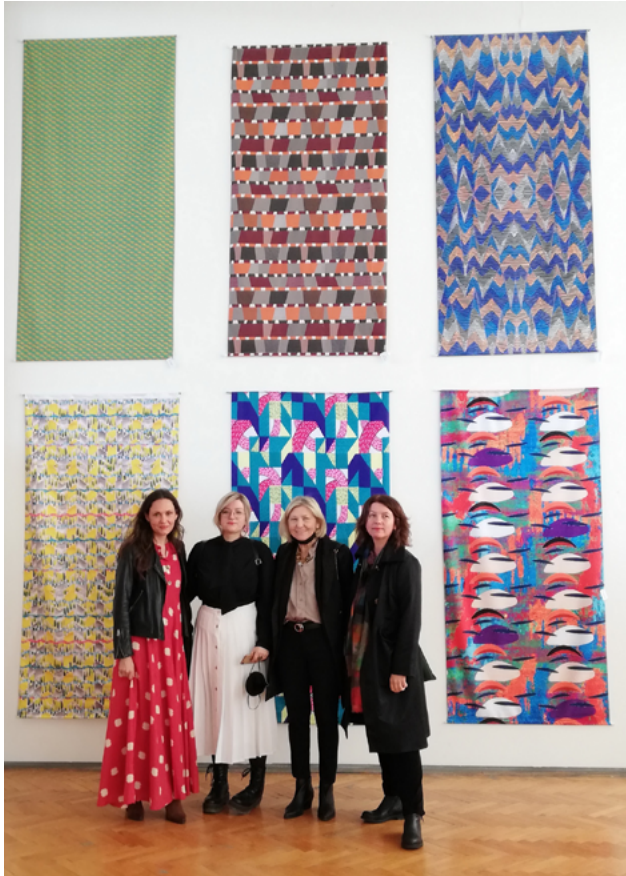
Lifetime Achievement Award “*Viktor Kovacic*” by the Association of Croatian Architects, recognizing her overall contribution to the architectural profession. The image shows the extraordinary architectural achievement of Professor Waldgoni, the Church of St. John the Evangelist and Parish Centre, Zagreb, Croatia.

Maja Strgar Kurecic has held 4 *The Escape Landscapes* exhibitions presenting abstract photographs that belongs to the very top of contemporary Croatian photography. The exhibition consists of forty original large-format photographs created between 2017 and 2022. The exhibition was realized as part of the inter-museum collaboration of four Croatian museums: Varaždin City Museum, Nikola Tesla Technical Museum in Zagreb, Koprivnica City Museum and Virovitica City Museum, in which the exhibition was held individually from June to December 2022. The *Escape Landscapes* exhibition attracted a lot of attention from the public and the media, even outside the borders of Croatia.

A short film was made about the exhibition, which can be viewed at the link: <https://youtu.be/LYZGu6qoc94>

Maja Strgar Kurecic received the Award for contribution to the reputation of ULUPUH in 2022, which was presented to her on February 6, 2023 by the Minister of Culture of the Republic of Croatia.

Anica Hunjet published very interesting scientific article, co-authored with Sandra Krizan and Dijana Vukovic, *Influence of wine colour on consumer behavior*, published in Journal of the International Colour Association.



Left: Contemporary Reinterpretation of Missoni in Textile Design exhibition



Right-Up: COLORINA textile printing workshop themed in Football World Championship.



Right-Down: Koraljka Kovac Exhibition

The Society member and current president of the Society **Martinia Glogar** participated as the member of the Scientific Committee on the 17th International Colour Conference, held in September 2022 in Florence, Italy, organized by Gruppo di Colore – Associazione Italiana Colore. **Martinia Glogar** and **Ana Sutlovic** authored also two scientific papers that were orally presented at the conference. Simultaneous contrast in screen printed patterns co-authored with Marijana Tkalec, Martinia Glogar, Frane Sosa and Felting wool dyed with natural dyes co-authored with Vedrana Gaspic.

Ana Sutlovic organized two interactive STEAM workshops, one in a scope of the Science Fair held in May 2022, and the other held within the program of Croatian International Colour Day, named “COLORINA - the 10th Birthday”. The third COLORINA workshop was in the atmosphere of the success of the Croatian football team at the World football championship.

Costume designer and assistant professor at the University of Zagreb, Faculty of Textile Technology in the field of costume design, **Ivana Bakal**, held two independent exhibitions, one in a scope of *The Golden Lion International Chamber Theater Festival*, and second one “(Re)Examination of Boundaries” within the “Art Theatre” project. She also held video performances within the “Visual Theatre” project under her leadership. She also participated in two group exhibitions and mentored the work of costume design students with whom she realized the international exhibition “From sketch to model”. For his work with costume design students, he received two Rector’s awards.

Koraljka Kovac held the authorized exhibition “Internal constellation” and mentored the student work, which won the first prize at the Zagreb Design Week 2022, and the works that won awards at the Croatian Design Exhibition.

FINLAND

SUOMEN VÄRIYHDISTYS SVY RY



INTERNATIONAL COLOUR DAY

21 March marks in Finland the lengthening of daylight time after the dark winter months. It has also become the date for awarding the FCAs Iris Prize to a person or persons for their colour achievements. With the outbreak of a brutal war in Europe in the spring of 2022 only two colours, blue and yellow, were in our minds. The FCA was not in a celebratory mood and decided instead to commemorate International Color Day by donating the money reserved for the Iris Prize ceremony to the Finnish Red Cross to help the victims of the war in Ukraine. Now, a year later, the inhumane aggression continues. You can still join us in helping to make light prevail over darkness by donating to the International Red Cross:

<https://www.icrc.org/en/where-we-work/europe-central-asia/ukraine>

EXCURSIONS

In August the Association arranged a colour excursion to the city of Tampere in central Finland. The excursion was led by Liisa Aholainen and consisted of a guided visit to the exhibition of the Finnish painter Anna Retulainen <https://helsinkicontemporary.com/artist/anna-retulainen> at the Sara Hildén Art Museum. Afterwards the participant took a ride on the city's brand new Art Tram.

In November the Association arranged a visit to the Sinebrychoff Art Museum's exhibition *Under the Cherry Blossom – Japanese Woodblock Prints*. Doctor of Arts, The visit was guided by printmaker Tuula Moilanen, an expert in the Japanese woodblock printing technique mokuhanga.

20TH ANNIVERSARY SEMINAR OF THE FINNISH COLOUR ASSOCIATION

Suomen väriyhdistys celebrated its 20th anniversary on the 9th of September with a public seminar at the *House of Science and Letters* in Helsinki. The event was organized in collaboration with the *BioColour Project* and *Helsinki Design Week* and was supported by Aalto ARTS Books. The event was free and could be followed through live streaming over the Internet. The seminar was held in Finnish.

The theme of the seminar was sustainability of colour and colourants, and it brought together experts on colour and materials from diverse fields. **Riikka Räisänen**, Docent at Helsinki University and head of the BioColour project spoke about *Designers' colour choices for a sustainable future*. Art conservator **Malla Tallgren**, a lecturer in painting materials at the Academy of Fine Arts, University of the Arts, Helsinki gave a talk on *Pigments in a changing world*. **Mervi Toivari**, Principal Scientist at VTT Technical Research Centre



Left: 20th Anniversary Seminar of Suomen väriyhdistys/The Finnish Colour Association, House of Science and Letters, Helsinki



Right: Head of the BioColour Project, Docent Riikka Räisänen, Helsinki University, speaking at the seminar

of Finland Ltd provided a glimpse into *Future colours with microbes*. Doctoral candidates from two schools of Aalto University **Noora Yau** (Aalto ARTS) and **Konrad Klockars** (Aalto CHEM), gave a talk on their collaborative doctoral research *Shimmering Wood – Sustainable structural colour from wood*. Professor **Markku Hauta-Kasari**, head of the spectral colour research group at University of Eastern Finland gave a talk on *Applications of computational spectral imaging*, after which **Harald Arnkil** spoke about the history and objectives of the association. The afternoon was rounded off by presentations from two of the recent recipients of the association's Iris Prize for work and research in colour. Doctoral candidate **Pirkko Holmberg** gave a talk on *The Goethean Ur-Phenomenon of Colour*.

In her talk *Air of colour* **Inka Kivalo**, one of Finland's foremost textile artists, presented her relation to colour, texture and materials.

INTERNATIONAL ACTIVITY

The FCAs president Saara Pyykkö presented together with Anna Kmita and Francesca Valan their paper *Wood colours in contemporary architecture: a comparison in three European countries* at the AIC 2022 Toronto Conference. Saara also gave the talk, *How to convert an experience - based university course about colour, light and space for the web?* in the Colour Literacy Forum: *Teaching Colour Online: 3 perspectives from the arts & sciences* on 23 September.

<https://colourliteracy.org/forum2>

FRANCE

CENTRE FRANÇAIS DE LA COULEUR



MEMBERS' ACTIVITY

Patrick Callet

Invited lecture at Eurocoat annual congress in Paris.
Course on digital color and art at Ecole du Louvre;
ATHENS week on Color-Art-Industry: Ecole des Mines de Paris

Kevin Bideaux

PhD on *La vie en rose : petite histoire d'une couleur aux prises avec le genre*
Prix de thèse 2022 de l'Institut du Genre
Chapter in *Colors & Cultures: interdisciplinary explorations / Couleurs & Cultures: explorations interdisciplinaires* to be published in 2024

Caroline Besse

Winner of the Grand Prix de la Création de la ville de Paris catégorie Métiers d'Art. Collect a set of minerals of color all over the french metropolitan regions.
<https://www.carolinebesse.com/>

Larissa Noury

Exhibitions *Couleurs Tactiles*
Salon *Comparaisons*, Grand-Palais, Paris
Conference *Color harmony, in art and interior design*, Abu Dhabi university

Reine Mazoyer

Exhibitions *Mythes et Singularités*, Salon d'Automne, Paris
Rencontres imaginées, Allard Museum, Montbrison (Loire)
Salon *Comparaisons*, Grand-Palais, Paris

François Bossière

Exhibitions *48^e Salon des Arts Maisonnais*, Maisons-Alfort;
Le Génie du Dessin 2022, Paris; *Cours et Jardins des Arts*, 14^e festival d'art contemporain; *Foisonnement* Salon Artcityé;
Couleur plurielle et fluctuante, Ploubazlanec (Brittany).
<https://www.francoisbossiere.com/>

Gilles Eugène, alias Goodÿ

Exhibition *Mi Péyi-la* Guadeloupe,
<https://fr.calameo.com/goody/read/002667282676690e40774>
Organized SODAVI Guadeloupe (Schéma d'Orientation des Arts Visuels)
<https://sodaviguadeloupe.com>

Jacqueline Carron (our doyenne born in 1920)

Le *PSI COLOR en 2022*
<https://centrefrancaisdelacouleur.fr/actualite/le-psi-color-en-2022/>
And several TV shows



Larissa Noury (left) and Reine Mazoyer (right) at Salon Comparaisons 2022 in Grand Palais, Paris



Preparing minerals of colour for public presentation in MUCEM, Marseille, France



Caroline Besse, at Hotel de Ville de Paris, receiving the prestigious Prize for her creations with mineral pigments



Minerals and some mineral powders prepared and used by the artist Caroline Besse

MUCEM in Marseille, conference with minerals and natural pigments on color in paintings. Participation in the CNRS research group Appamat on the appearance of materials. P. Callet and L. Tardy-Jaccard

Past Treasurer and historical member **Claudette Berset** passed away in may 2022

CFC GLOBAL ACTIVITY

Color and harmony, ICD 2022

<https://centrefrancaisdelacouleur.fr/actualite/laction-du-26-mars/>

International Day of Light 2022

Meeting on *Le métal et ses modes d'apparence* » at « *La Bonne Graine*, Paris

<https://centrefrancaisdelacouleur.fr/actualite/journee-internationale-de-la-lumiere-2022/>

EVENTS PLANNED IN 2023

Main annual theme: Transparency

The historical journal *Primaires* will be published in online and a printed edition, dedicated to Color and harmony (and a little bit more). To be published in March 2023

ICD and IDL will be dedicated to Transparency: varnish, paintings and restoration, glass, etc.

Meeting on Color and fashion in Paris

GERMANY

- DEUTSCHE FARBWISSENSCHAFTLICHE GESELLSCHAFT (DFWG)
- DEUTSCHES FARBENZENTRUM (DFZ)
- DIN-FNF (DIN)

DEUTSCHE FARBWISSENSCHAFTLICHE GESELLSCHAFT (DFWG) - GERMAN SOCIETY OF COLOR SCIENCE AND APPLICATION

With its 2022 annual conference the DfwG was able to have a regular on-site meeting with some remote attendees. The conference took place at the Fraunhofer-Institut für Produktionstechnik und Automatisierung-IPA (Fraunhofer Institute for Manufacturing Engineering and Automation IPA), Stuttgart. The focus of this institutes research and development work is on organizational and technological issues related to the manufacturing industry. They develop, test and implement methods, components and devices right up to entire machines and production lines.

The program of 14 lectures offered a diverse spectrum from the field of color science. The presentations were in detail:

- [Paint and Varnish](#)
- [Colour and Lighting](#)
- [Colour and Appearance](#)
- [Colour and Capture](#)

Another important item on the agenda was the awarding of the DfwG honorary membership to Prof. Dr. Klaus Richter for his decades-long representing the DfwG and the German color community at CIE, ISO and other international societies.



DEUTSCHES FARBENZENTRUM (DFZ) GERMAN COLOUR ASSOCIATION

New Board

The chairman of the board is now Prof. Timo Rieke, who knows the structures and contents of the association from many years of joint board work with Prof. Dr. Axel Buether and Prof. Dr. Johannes Grebe-Ellis and continues to lead it with enthusiasm. The Vice-President is colour architect Julia Hausmann from Cologne. Colour designer Lina Schmidt (currently living in the Netherlands) takes over the position of Chief Financial Officer. If you have any questions about the new team and plans, please do not hesitate to contact us. We look forward to working together and sharing our knowledge.

60 years

The German Colour Association was founded 60 years ago. For us as an association, this has meant experiencing, discussing, researching and developing colour from the different perspectives of science and the various design disciplines. The interdisciplinary exchange is particularly valuable, and as a new board team we want to deepen it even more in the future.

Conference 2022

At the end of August 2022, the international conference of the German Colour Association on the topic of "Colour and Health" took place at the Humboldt University in Berlin. Searching for strategies to create a healthy and liveable



"DfwG Honorary Membership" for Prof. Dr. Klaus Richter, Berlin (Karin Bieske, Frank Rochow, Klaus Richter, Andreas Kraushaar)



Prof. Axel Buether giving his talk

environment together with the focus on the influence of natural and architectural colours on human health and well-being and the presentation of forward-looking strategies in the use of colour materials, products and lighting solutions were the main issues for the more than 230 visitors.

Papers (extract):

- *Colour as a design tool for needs-oriented sustainable architecture*
- *What colour does to people*
- *Light and health - what we know and what we don't know: "Dyes for healthy materials"*
- *Form Flowing Organism - Algae as a Resource for the Future*
- *Future Fields of Colour*
- *Circulation Problems - Thoughts on the Ambivalence of Colour Materials*
- *Colour - Material - Nature - Biocolour*
- *Living Colours: How bio-based materials in design open a new relationship with aesthetics*

At the fifth edition of the HAWK-Colour-Design-Forum in Berlin, young talents reported on forward-looking projects and ideas.

The presentations will be published online on the colour education platform. Most of the presentations are available online in German: <https://www.youtube.com/@colour.education1128/videos>

Karl Miescher Award 2022

The Karl Miescher Award 2022 of the German Colour Association has been awarded to the German architect Anna Heringer.

Upcoming events

29./30. September 2023: DEVELOPMENT WORKSHOP

Images by: Henning Wolters

DIN – FNF

In 2022 the following new standards have been published:

DIN EN ISO/CIE 11664-6: 2022-12, "Colorimetry - Part 6: CIEDE2000 colour-difference formula"; German version EN ISO/CIE 11664-6:2022

DIN EN ISO/CIE 11664-2: 2022-12, "Colorimetry - Part 2: CIE standard illuminants"; (ISO/CIE 11664-2:2022); German version EN ISO/CIE 11664-2:2022

ISO 18314-5: 2022-11, "Analytical colorimetry - Part 5: Procedure for colorimetric determination of colour differences of object colours according to equidistant colour spaces"

For details about the work of DIN-FNF please see: <https://www.din.de/en/getting-involved/standards-committees/fnf>

GREAT BRITAIN

THE COLOUR GROUP (GREAT BRITAIN)



Though the severe restrictions on public gatherings brought by the COVID-19 pandemic had eased somewhat by the end of 2021, the UK Government displayed growing concern that the winter would bring a new wave and perhaps new variants of the virus. In the expectation that there might be a new round of lockdowns and limitations on any sizeable public gatherings, the Committee of the Colour Group (Great Britain) decided to continue offering meetings in an online format only, for at least the first few months of the year. From May the hybrid format (with meetings attended both in person and online) became prevalent, allowing our overseas members and friends to be part of the British colour community.

Following the long-standing tradition of starting the calendar year with our renowned January Vision Meeting, nine scientists from Germany, Britain and the US took part in this online session. One of them was Jay Neitz, University of Washington. He gave the 2022 Palmer Lecture, sponsored by Cambridge Research Systems Ltd. His talk was entitled *Colour Vision as a Model for Testing Ideas about How the Brain Works*.

Every two years the Group awards its Newton Medal to a distinguished worker in the field of colour science. Their achievements are also honoured by giving them the opportunity to deliver the prestigious Newton Lecture. In 2022, in the face of strong competition, the medal went to Professor Anya Hurlbert for her contribution to the understanding of the phenomena of colour constancy, colour preference and the perceptual effect of lighting. She also has a role on the Scientific Consultative Group

of the National Gallery. At our February virtual meeting she presented her Newton Lecture: *From Light and Matter to the Concept of Colour*.

In March there were two events that focused on art and the history of the use of colour. The first was entitled *Extraordinary Ideas in Colour* and was focused principally on a variety of unusual artistic practices and ideas. The second was to celebrate International Colour Day on 21st March and was dedicated to colour in textiles. A presentation on *Conserving Colour in Historic Textiles: Problems and Solutions* by the director and principal of Textile Conservation Ltd, Alison Lister, BA (Hons), Dip Cons, ACR was the highlight of our celebration.

The Annual General Meeting of the Group was held as usual in May and it was also in a hybrid format, members attending either in person or via Zoom. After the meeting Dimitris Mylonas, Northeastern University London, spoke on the theme of *Colour in Data Science Education*. He also led a July event at his institution *Colour & AI Symposium and Colour Naming Hackathon* which was sponsored by the Colour Group (GB). The event was part of the *Wittgenstein Conference*, held by Northeastern University London.

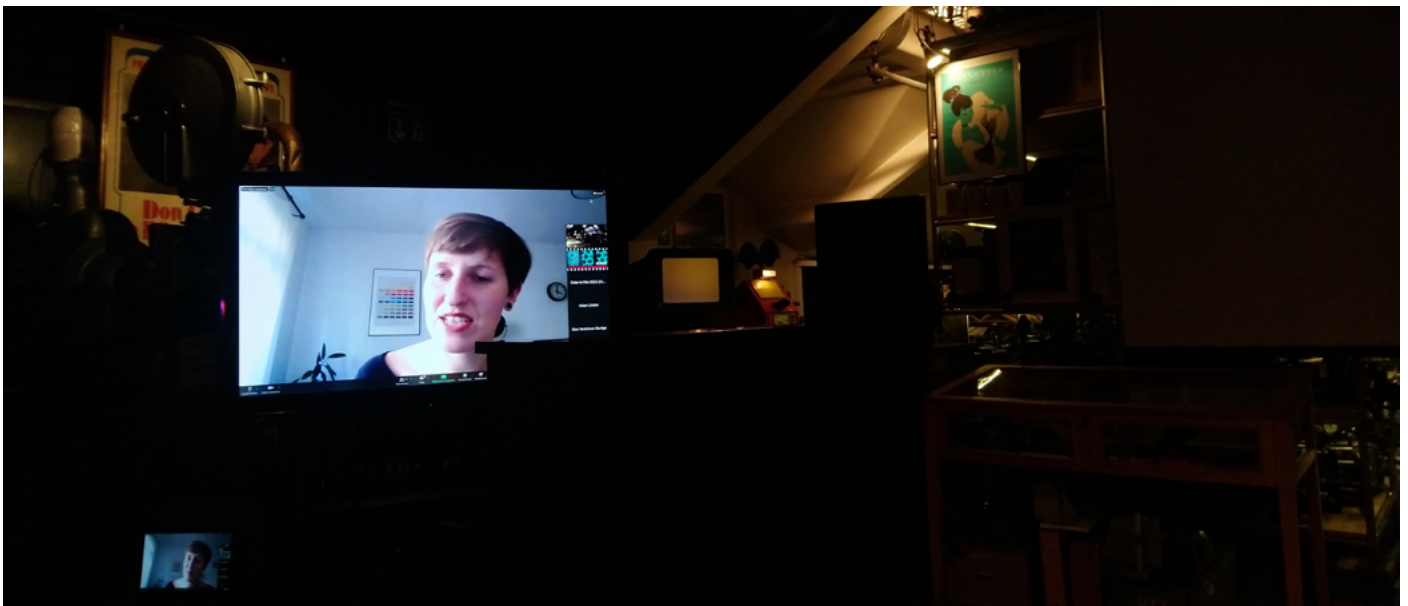
September saw the long anticipated *Sixth International Conference Colour in Film*. This time it was held in Lichtspiel/Kinemathek, Bern, Switzerland. The main theme was *Colour in Animation*. It attracted speakers from Switzerland, Britain, the USA, Germany and Norway. Being held in a hybrid format it enjoyed an audience that comprised scholars, from both the scientific and the humanities



Professor Anya Hurlbert, Newton Medal recipient, 2022



Faded and unfaded sections of a tapestry.
Illustration from the ICD 2022



Screenings' introduction at the Sixth International Conference Colour in Film

communities, as well as enthusiasts from all over the world. The Colour Group (GB) Keynote Speaker was Professor Andrew Stockman, who spoke about *Colour and Luminance in Time and Space and the Effect of Light Adaptation*.

In November we co-hosted a listening event with Safe + Sound radio, *Colour Radio Open Mic*. This was an audio production on the theme of colour curated by Jesse Lawson and Katie Callin.

As the restrictions around the world have been lifted the Colour Group (GB) is looking forward to a busy and rewarding 2023, where most of the meetings will be held in person. This will undoubtedly invigorate conversations, stimulate new ideas and help forge new and reinforce existing connections and collaborations.



Professor Andrew Stockman delivering the Colour Group (GB) Keynote Speech at the Sixth International Conference Colour in Film

HUNGARY

HUNGARIAN NATIONAL COLOUR COMMITTEE

The Hungarian National Colour Committee was founded in 1969. It has maintained its activities until today and has produced numerous reports and organised exhibitions and series of scientific lectures for the general public in the colour fields of vision, environmental design, fine arts, measurement, colour and pattern harmony.

On the Obuda University, in the beginning of the February 2022 the 13th LED conference was held successfully. This conference was organized jointly by Lighting Society as member of the Hungarian Electrotechnical Association and the above mentioned Obuda University. The XIII. The focus of the LED conference was on the new professional challenges, the solution of which goes beyond the traditional framework of lighting technology. The speakers at the conference included renowned lighting designers, university researchers and students. On the conference was attended by leading professionals working in the health sector, company managers and start-up companies using innovative plant lighting solutions. As a result of the Covid-19 epidemic, the demand for interior disinfection has increased, which has given a significant impetus to the UV LED market and the development of many lighting-related disinfection applications. The trend called *human-centered lighting* takes into account other effects of light on the human body in addition to vision, so lighting designers must familiarize themselves with many biological phenomena and medical concepts. Automated

indoor plant growing technologies will play a key role in the agriculture of the near future. The cooperation of agricultural professionals and engineers trained in lighting technology is necessary to optimize the LED lighting of vertical farms. At the conference, Dr. Ferenc Pongrácz, innovation director of Tunngsram, said in his presentation that the company supported the lighting technology education at the Faculty of Electrical Engineering of Kálmán Kándó University of Óbuda with 46 LED lighting fixtures.

In the Nemcsics Memorial House and Colour Country Gallery had more exhibitions. One of these was the *Geometrical genius* with three posthumus exhibitors such as János Fajó, Tamás Konok and Antal Nemcsics. The exhibition was opened by Lili Boros PhD art historian.



The LED conference held on Obuda University



János Fajó: Triangles II,
Sieve 68 cm x 57 cm – 10 serigraphy (1991)



Antal Nemcsics: without title, akril, wood platte
90 cm x 90 cm (2003)

An other exhibition in the Colour Country Gallery was by Attila Koppány Attila. The title of the exhibition was *Visit in Colour Country*. This exhibition was a registered part-event on the International Colour Day celebrations. The exhibition was opened by Árpád Szende architect.

The third mentioned exhibition in Colour Country Gallery was exhibition from Péter Ūrmös. The exhibition was entitled by *Euro_Color_Print* and opened by Árpád Szende.

The 8AK+ extended artist group had an exhibition in the Arcis Gallery in Sárvár. The exhibiting artists were: Márton Barabás, János Dévényi, István Ézsiás, Antal Kelle, Mihály Kéri, Attila Koppány, Ákos Matzon, Ákos Nemcsics, Géza Németh. The exhibition was opened by Dénes Ruzsa media theorist. The 8AK+ group has an other exhibition with other extension in Artezi Gallery with an other composition: Márton Barabás, János Dévényi, István Ézsiás, Antal Kelle, Mihály Kéri, Attila Koppány, András Mengyán, Ákos Nemcsics, Géza Németh, Zsigmond H. Serényi. The exhibition opened by László Varga-Amár painter. With the title of *Simultan Geometry* has an exhibition of the artist pair of János Dévényi and Ákos Nemcsics in the Gallery of Moha House. The exhibition was opened by László Fábián philosopher.



Attila Koppány: Entrance in Colour Country.
Akril, canvas, 50 cm x 80 cm (2021)



Snapshot from the opening ceremony in Arcis Gallery

ITALY

GRUPPO DEL COLORE –
ASSOCIAZIONE ITALIANA COLORE



This Report covers the activities of the Colour Group–Italian Colour Association (GdC) (www.gruppodelcolore.org) in 2022 and the programmatic lines, in part still being defined, for 2023. The past year was marked by many interesting projects and valuable experiences.

In September 2022, the GdC organized two conferences in Florence, both in person and remotely. The first event was the “**17th Colour Conference**”, chaired by Andrea Siniscalco, vice president of GdC & assistant professor at Politecnico di Milano. He was supported by our wonderful team of colleagues and students. The conference, having the Institute of Applied Physics “*Nello Carrara*” of the National Research Council (IFAC-CNR) as co-organizer, was attended by about 100 people and three invited speakers (**Verena M. Schindler, Renata Pintus, Emanuela Chiavoni**). Some of the colleagues who participated are members of foreign colour associations that collaborated with our conference, such as Associação Portuguesa da Cor, Centre Français de la Couleur, Colour Group (GB), Forum Farge, Suomen väriyhdistys SVY, and Swedish Colour Centre Foundation. Their support is due thanks. The program, the book of abstracts and the proceedings can be downloaded at the following link <https://www.gruppodelcolore.org/programma/?lang=en>.

After the first successful 2021 online edition of the international conference “**Colour Photography and Film**”, its second edition was held on 15-16 September 2022 in Florence and was conducted online and in person.

This two-day event was organized by our association, in collaboration with IFAC-CNR, the Opificio delle Pietre Dure, and the Fondazione Alinari per la Fotografia.

The organizers, Barbara Cattaneo and Marcello Picollo, involved three ground-breaking and highly experienced keynote speakers: **Henry Wilhelm, Joel Meyerowitz** and **Nicola Mazzanti**. Approximately 130 participants followed 35 presentations that formed the program. The inspiring presentations and exchange of ideas initiated in 2021 and continued in 2022 will surely lead to further stimulating discussions over the years to come.

In terms of publishing activities, 2022 was also an important year for the association’s journal: **Cultura e Scienza del Colore - Colour Culture and Science (CCSJ)**, which has an annual average of 29 submissions, applied to be indexed in Scopus. The application process is going on in order to fulfil the requirements. The future schedule is dedicated to make CCSJ better known and through bibliometrics map and expand knowledge.

GdC members in addition to attending conferences and meetings, also organize research-focused events. **Renata Pompas** organised two courses attended by professionals and students, one in Rome and one in Milan, in how to create a personal “*Colour Chart*”, consisting of 24 or 30 different shades that can be combined in harmony.

Moreover, the GdC patronised academic and cultural events such as the 21st edition of the master’s degree in



Up and left photos: group pictures of some participants in the 17 Colour Conference, Florence, September 2022

Renata Pompas' Colour Chart

Lighting Design & Technology (Politecnico di Milano), Colour Research and Applications International Journal, Colour Week 2022 (Reggia di Monza).

In 2022 GdC received a **200-book donation by Mauro Boscarol's daughter, Silvia Boscarol**. Mauro Boscarol was a famous Italian expert in digital colour and was highly experienced in working on topics related to colour. He died at the age of 74 on 13 November 2021. Boscarol collected many books about colour. This important and appreciated donation serves as a starting point in collecting books on colour and making them available to GdC members and to the

scientific community. All volumes will be managed by the University of Milan Library, which is part of the Italian University Library Network.

In 2022 we started working on the **18th Colour Conference** that will be held in presence in Lecco on 15-16 September 2023. The **CfP** is open and, in addition to the topics of interest (<https://www.gruppodelcolore.org/call-for-papers-e-istruzioni-per-gli-autori/>), there will be also a special session entitled "Colour Photography and Film". Authors are invited to submit their abstracts in English or Italian, through the EasyChair system available at <https://easychair.org/conferences/?conf=18cdc2023>.

JAPAN

COLOR SCIENCE ASSOCIATION OF JAPAN



日本色彩学会
THE COLOR SCIENCE ASSOCIATION OF JAPAN



Entrance of Annual Meeting 2022 venue



Some participants in Annual Meeting 2022

THE 53RD ANNUAL MEETING 2022

The 53rd Annual Meeting of the Color Science Association of Japan (CSAJ) was held hybrid of face-to-face and online on 25-26 June by Dr. HANARI Takashi (Sugiyama Jogakuen University). More than 230 participants attended, and 66 contributed papers were presented.

Two invited lectures were *The Colors of Animation - About YASUDA Michiyo, who colored the works of Studio Ghibli* by Mr. ITO Nozomu (GHIBLI Museum, Mitaka) and *Creation of Chucho-Gaku, which is the study on bugs and birds to learn about the world as seen by creatures and to realize sustainable society* by Dr. HARIYAMA Takahiko (Hamamatsu University School of Medicine). The CSAJ Presentation Encouraging Awards were given to five students: Mr. ANDO Tsubasa (Chiba University), Mr. OHTSU Masaya (Chiba University), Ms. KOKUBO Yuuka (Kogakuin University), Ms. HAMASAKI Hikari (Kyushu University) and Ms. HORIUCHI Suzuha (Tokyo Institute of Technology).

THE STUDY GROUP MEETING 2022 AUTUMN

The Study Group Meeting 2022 Autumn was held online on 26-27 November, chaired by Dr. MIZOKAMI Yoko (Chiba University). More than 114 people attended, and 19 contributed papers were presented. The invited lecture was *Universality observed in preference for color composition in paintings* by Dr. NAKAUCHI Shigeki (Toyohashi University of Technology). The CSAJ



Bulletin of the Color Science Association of Japan

Presentation Encouraging Award was given to Mr. KUDO Akira (Chiba University).

AWARDS

The 14th CSAJ Best Paper Award was given to Dr. MOGI Shuichi, Dr. SAKURAI Masato, Dr. ISHIKAWA Tomoharu and Dr. AYAMA Miyoshi (Utsunomiya University) for *Color appearance of small stimuli presented in central and near peripheral visual fields*, Color Research and Application, Vol.46, No.4, 722-739, 2021. The 24th CSAJ Research Encouraging Award was given to Ms. ISOMI Mai (Osaka City University) for *Measurement of wet color and gloss change of gravels during drying*, Journal of CSAJ, Vol.45, No.2, 55-62, 2021. The 26th CSAJ Award was given to Dr. KUGE Yasuyuki, for significant research achievements in color science and outstanding contributions to the Color Science Society of Japan. Also, the 2nd CSAJ Distinguished Service Award was given to Dr. AZUMA Yoshihiko and Ms. SHIMOKAWA Michiru. The 2nd CSAJ Distinguished Reviewer Award was given to Dr. OKAJIMA Katsunori and Dr. MIZOKAMI Yoko.

PUBLICATIONS

The Journal of the Color Science Association of Japan was discontinued in Vol. 45, No. 6 (2021). As a follow-up, Bulletin of the Color Science Association of Japan was launched from February 2022 in electronic media. In addition, Color Science Research will be published electronically beginning March 2023.

UPCOMING MEETING

The 54th Annual meeting of the CSAJ will be held hybrid on 24-25 June 2023 at Tokyo Zokei University.

LOCAL CHAPTERS

Three local chapters in the Kanto, Tokai and Kansai areas worked actively and organized several meetings throughout the year. Currently, CSAJ has 1,056 members.

KOREA

KOREAN SOCIETY OF COLOR STUDIES



ICD-the results of the 2022 trend color survey

Founded in 1988, the Korean Society of Color Studies joined the AIC in 1995 and hosted the AIC Interim Meeting in Seoul in 2000. Subsequently, it successfully held the 13th AIC Congress on Jeju Island, which was registered as a World Natural Heritage site in 2017. The activities of the Korean Society of Color Studies in 2022 were as follows.

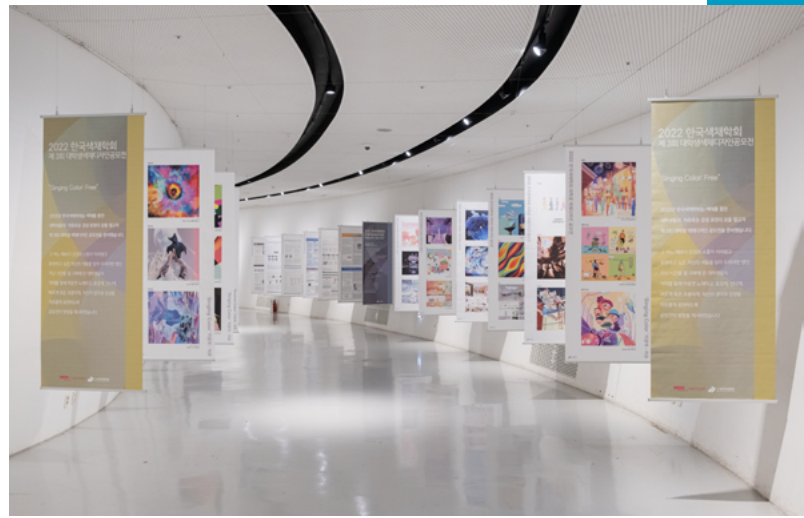
Academic activities carried out at this conference included publishing four papers, two academic presentations, one International Color Day (ICD) commemorative seminar, and one forum. The collection of articles by the Society, which is listed at the National Research Foundation of Korea, was published in February, May, August, and late November as scheduled. The articles published during the year included papers in various fields such as color science, design, psychology, and color education.

On April 1, an ICD commemorative seminar was held online. The seminar provided members of the Korean Society of Color Studies with a chance to communicate about each other's color diversity. At the seminar, VCL CEO Lim Jin-hee gave a commemorative lecture titled *Color Coordination*, and there was a presentation of the results of the 2022 trend color survey conducted on members of the Korean Society of Color Studies.

The academic conference was an academic venue where members gathered and held discussions, and there were a total of 61 academic presentations. The spring conference was held online on May 20 under the theme



The Korea Color Awards



The color design contest for college students

of *Home Color Innovation*, and Lim Taehoon, a senior researcher at LG Electronics' Design Management Center, gave a lecture titled *Color Trend of Spatial Home Appliances*. Seo Minjung, a lecturer at Ewha Women's University, gave a lecture called *Changes in Lifestyle and Interior Design Color Strategy After COVID-19*. The fall conference was held at DDP on December 9 with the theme *Singing Color; Light & Color*. Visiting professor Jeon Chang-rim of Hongik University gave a lecture titled *Science of Color*; Professor Moon Eun-bae of Cheongwon University gave a lecture titled *Form and Color-Kandinsky and Faberbiren*; and Lee Dong-hyun, general director of the ULP Good Light Design Institute, gave a lecture titled *City filled with Happiness Made by Color and Light*.



The 2022 KSCS International Invitational Exhibition of Color Works

For nine days from July 9 to 17, members went on an academic expedition, focusing on major Greek ruins. On October 29, a forum called *Color & Public Talk Concert* was held at the DDP. The theme of the forum was *The Power of Color to Improve Public Value*, and there were heated discussions by expert panelists from various fields and active communication by the members.

In addition, the Korea Color Awards, which have been held to further develop Korean color culture and enhance the professionalism of the color industry, were held at DDP on December 9. This marked its 20th anniversary, and many individuals, businesses, institutions, and local governments made various submissions of urban and residential environments, architecture, interior design, fashion, and industrial

products. A total of 17 works were selected, and the grand prize, which was sponsored by the Ministry of Trade, Industry and Energy, was won by *Color Signal Turning on IFC*. The Korea Institute of Design Promotion Award was won by *Green Sequence*. The 2022 KSCS International Invitational Exhibition of Color Works, which marked its 15th anniversary, was held under the theme of *Singing Color*. A total of 10 works from artists from various countries were selected as winners. The color design contest for college students, which marked its third anniversary, was held under the theme of *Singing Color*, which was the same theme as the 2022 KSCS International Invitational Exhibition of Color Works. A total of 46 works were selected as winners among works submitted by many students.

MEXICO

ASOCIACIÓN MEXICANA DE
INVESTIGADORES DEL COLOR, AMEXINC



During the year 2022, AMEXINC has been working on strategies to increase the number of active members to grow as an association, likewise, the book that contains the extensive documents is being compiled, the product of the conferences presented during the congress held in November 2021. It is intended that this book be published during the year 2023.

Under the direction of Dr. Georgina Ortiz, the international investigation of *The color of fears and its environment* is being carried out together with Mtra. Citlali Ortiz, Dr. Mabel Amanda López from the Color Association of Argentina and Elisa Cordero Jahr representative of the Chilean Color Association.

During the year 2022, a Workshop for children on basic principles of color was held, with 6th grade primary school children.

Our partner Ruth Barranco worked on several investigations such as the chromatic eroticism of Pedro Almodóvar and Antxón Gómez and the film *All about my mother* by the same director, among other works.

As part of the private investigations, the Universidad del Caribe publishes in its *Arte y Diseño* magazine, the article entitled *Biophilia as a generator of positive emotions in times of confinement due to the pandemic*, written by Monica Cuvelier and Carmen Zetina, where an analysis is generated Biophilic chromatic for residential spaces in Cd. Juárez, Chih. It can be consulted from: <http://ojs.uac.edu.co/index.php/arte-diseno/article/view/3177>

For this year (2023) a conference on *The color of fears in different environments* and the presentation of the book *Forma, color y significados* by Dr. Georgina Ortiz have been scheduled for March 21.

La mayor parte de los estudios (Infante, Peláez y Giraldo, 2021) han demostrado que la pandemia ha tenido los efectos más negativos aún a nivel psicológico y laboral para las mujeres. Poco más del 80% de la población de estudio encuestada, respondió que estar confinados les había provocado algún tipo de estrés.

RESULTADOS Y DISCUSIÓN

Respecto de la pregunta de las circunstancias que les provocaban estrés, las respuestas fueron diversas, entre los temas que señalaron estuvieron: desorden, soledad, encierro, el tener que desarrollar nuevas actividades, así como el ruido exterior y falta de espacio entre otros (ver tabla 1). Todos los aspectos que señalaron afectan directamente al estado psicológico y emocional de las mujeres.

Tabla 1. Circunstancias y número de mujeres que respondieron al factor provocativo de su estrés

Circunstancias que les generan estrés	Número de mujeres encuestadas
Desorden/orden	5
Soledad	4
Nuevas actividades	4
Ruido exterior	2
Falta de espacio	4
Otros	Mascotas, gatos, internet, gastos

Fuente: Elaboración de las autoras (septiembre, 2021)

Respecto de la duda sobre los lugares en donde se sientan tranquilas, casi el 70% de las encuestadas respondió que "en su recámara". Los otros lugares que fueron señalados como espacio para encontrar cierta calma fueron la sala, en segundo lugar, y la estancia y el patio, en menor medida. En este caso, a pesar de que en muchos casos las recámaras se convirtieron en oficinas, las usuarias del espacio lo consideraban como un lugar para tranquilizarse.

Se observó que el 80% de los espacios cuentan con formas biomórficas en alguno de los elementos como accesorios y ropa de cama. A pesar de que la mayoría de los pisos son de cerámica (pocos de madera) en la mayor parte de las imágenes los muebles son de madera, lo que se relaciona con la conexión por medio de materiales naturales, las imágenes N° 2 y N° 3, presentan algunas de las paletas de colores que fueron recurrentes en los espacios.

Imagen 2. Paleta de neutros.



Fuente: Elaboración propia a partir de las fotografías que fueron proporcionadas por las usuarias.

Imagen 3. Paleta de azul con neutros



Fuente: Elaboración propia a partir de las fotografías que fueron proporcionadas por las usuarias.

Además, después de los momentos de estrés las informantes se retiraron a espacios en los que se pudo observar a través de las fotografías también la presencia de formas orgánicas y geométricas. Así como de elementos que tenían ritmo y simetría, estas formas fueron observadas mayormente en los textiles de los muebles, la imagen 4 muestra un ejemplo, que se realizó a partir de la observación.

Imagen 4. Formas geométricas y orgánicas (biomorfas).



Fuente: Elaboración propia a partir de las fotografías que fueron proporcionadas por las usuarias.

Finalmente, cuando se les preguntó a qué lugares solían salir para relajarse del estrés por estar confinados, la mayor parte de la población de estudio respondió que al patio de su casa o al parque cercano. En menor proporción, señalaron otros lugares como los restaurantes, de compras, la calle, el cine o gimnasio.

En este caso y quizás por el riesgo que representaba visitar lugares públicos, la mayor parte de las mujeres solamente salían de sus casas para encontrar tranquilidad, en estos casos como lo muestran las fotografías, tenían jardines con vegetación mostrando esa conexión con la naturaleza, con las variaciones térmicas naturales y el contacto con el agua.

CONCLUSIONES

A partir de la observación en las fotografías se puede concluir que los colores más recurrentes en los espacios que generaban tranquilidad en las mujeres eran los

23

Part of Monica Cuvelier and Carmen Zetina's article, Biophilia as a generator of emotions



UNIVERSIDAD NACIONAL AUTÓNOMA DE MÉXICO
FACULTAD DE PSICOLOGÍA
División de Estudios Profesionales
Coordinación de Procesos Psicosociales y Culturales

Panel latinoamericano En el Día Internacional del Color

El color del miedo en diferentes entornos

Presentan:
Mtro. Prócoro Millán Benítez (DEP UNAM)
Mtra. Mónica Cuvelier García (Presidenta de AMEXINC)

Participantes:
Dra. Georgina Ortiz Hernández (UNAM)
Mtra. Citlali G. Ortiz Hernández (UNAM)
Dra. Mabel Amanda López (Universidad de Buenos Aires)
Mtra. Elisa Cordero Jahr (Universidad Austral de Chile)

Clausura:
Dr. José Luis Coivano (Universidad de Buenos Aires)

Martes 21 de marzo, 10:00 a 12:00 hrs.
Auditorio Dr. Luis Lara Tapia

Transmisión:

https://www.facebook.com/unam-psicologia/foocolemes_LA





Latin American panel on International Colour Day

NORWAY

FORUM FARGE



Forum Farge, the Norwegian Colour Association, was founded on the 10th April 2013. The purpose of Forum Farge is to stimulate research on all aspects around colour, to disseminate research-based knowledge about colour, and to facilitate applications of this knowledge to solve colour related problems within art, design, architecture, science, and technology on a national level. The group became a member of AIC in 2014.

Official website: www.forumfarge.no

THE BOARD 2022

President: Mette L'orange, **Vicepresident:** Kine Angelo, **Treasurer:** Bjørg Owren, **Secretary:** Alexandra Christea. **Board members:** Bent Erik Myrvoll, Ingvild Festervold Melien, Elise Dee Krekling, Heidi Pettersvold and Aditya Sole.

PARTNERSHIP

Forum Farge is connected to Norwegian Colour and Visual Computing Laboratory (Colourlab) and the Light and Colour Centre at the Norwegian University of Science and Technology (NTNU), and partners with the Italian colour association (Gruppo del Colore).

RESEARCH

Members of the board are represented in the AIC study groups Colour Education (CE) and Environmental Colour Design (ECD), and members frequently presents papers at conferences at AIC and Italian Colour Associations.

At the 17th Colour Conference in Florence, Italy, Mette L'orange and Bent Erik Myrvoll presented the paper, *The Face of Molde Highstreet*, and Alex Booker and Kine Angelo presented the paper, *Colour Composition and Visual Tectonics in Facades*.

At the 40th anniversary celebration of the AIC Study Group on Environmental Colour Design, Ralf Weber, Kine Angelo, and Maya Weber presented the extended paper on the joint project between TU Dresden and NTNU, *Designing a Colour Guide for Dresden's Neustadt*.

DISSEMINATION

International Colour Day: The webinar 21. March was held in connection with the Annual Meeting. Presenters were Bent Erik Myrvoll (artist), Elin Glærum Haugland (artist), PhD Candidate Frederico Grillini (NTNU), with topics dedicated the theme of pigments. Myrvoll gave practical introductions to natural pigments mixed in different natural binders. Haugland presented her experience of painting with pigments found on trips around Norway, South America, and Polynesia, and Grillini presented his research on non-evasive pigment analysis of the Oseberg Viking textiles.



Bent Eriks Myrvolls pigment lab (International Colour Day)



Oslo's Colour Guide.

Trondheim Architectural Forum: Ingvild Festervoll Melien presented her Master Thesis and professional work with her talk The Architectural Palette in September.

Holi: The Indian community in Norway invited members of Forum Farge to celebrate The Indian Colour Festival in May.

National launch of the new colour guide for Oslo: Forum Farge has been involved with the Municipality of Oslo in developing a colour guide for urban areas since startup in 2021. The new colour guide was launched in November with a seminar in Oslo, with presentations by Thea Grynning (Oslo PBE), Kine Angelo (NTNU), Thorbjörn Laike (Lund University), Anders Opsahl (developer), Henning Lunde (architect), Astri Bang (architect) and panel discussions led by Mette Lorange (Forum Farge).

Link to colour guide: <https://www.oslo.kommune.no/byutvikling/arkitekturpolitikk-for-oslo/>

Link to the [streaming of the seminar](#).

PORTUGAL

ASSOCIAÇÃO PORTUGUESA DA COR



associação portuguesa da cor

2022 ACTIVITIES

The Portuguese Color Association has continued developing the work of color dissemination through the community. We thus present our main activities on color during the last year.

ICD22

The International Color Day 2022 was celebrated under the topic *Color at your feet (Cor a teus Pés)*, on March 26th, in collaboration with 'Instituto Superior de Agronomia'. Professor Nuno Cortez made a guided tour of the Institute's soil monoliths, which turned into an interesting open class.

«Colour at your feet proposed to see earth (soil), something we almost never do, after all there is so much earth out there... Earth is forgotten, until events awaken us, like the conflict that Europe is currently going through, which remind us about the importance of earth in the sphere of human activity, whether for the idea of territory, property, landscape, or for life support, agriculture or forest. So, seeing the colour of earth became, on this day, not only a celebration of Colour but also a reverence to earth (...).»

NEW WEBSITE AND SOCIAL NETWORK

We launched the Portuguese Color Association's website (www.apcor.org). APCor activities, publications, news, members' benefits, and partnerships could be easily consulted. APCor also created two additional social networks ([Instagram](#) and [LinkedIn](#)), in addition to FaceBook and YouTube.

ELECTIONS

The APCor Honorary President, Prof. Dr. Maria João Durão was elected AIC Secretary/Treasurer at the AIC2021 General Assembly having initiated office in 2022. The election for APCor new social entities occurred on June 25th.

APCOR PUBLICATIONS

The book *Colour: Urban Space, Architecture, and Design* was published (printed and online version) in collaboration with CIAUD - GICL (Colour and Light Research Group) and LabCor (Colour Lab) at FA-ULisboa (Faculdade de Arquitetura da Universidade de Lisboa). The book is a bilingual publication (Portuguese and English) on colour, in separate volumes, with an international scientific committee of researchers, which aims to disseminate the research undertaken in the multidisciplinary area of colour.

CURRENT ACTIVITY BY EACH MEMBER

Ana Paula Pinheiro & Rui Barreiros Duarte

Pinheiro, A.P., & Duarte, R. (2022). Color, materiality, and authenticity: The Cathedral of Portalegre [Poster Presentation]. AIC 2022: Sensing Colour, Toronto, Canada, June 13th-16th.

Filipa Santos & Helena Soares

Filipa Santos and Helena Soares presented to Porto Municipality the *Colour Plan: Porto's Bourgeois House – end of 18th century to beginning of 19th century*. Filipa Santos is also part of the Editorial Board for the bilingual APCor publication *Colour: Health, Wellbeing and Comfort*.



ICD 2022 poster: Cor a Teus Pés, Colour at Your Feet

Luisa M. Martinez

Amaro, A.C., Martinez, L.M., Ramos, F.R., Menezes, K., & Menezes, S. (2022). An overstimulated consumer in a highly visual world: The moderating effect of the highly sensitive person trait on the attitude towards the ad. *Electronic Commerce Research*, (ahead-of-print). <https://doi.org/10.1007/s10660-022-09639-4>

Martinez, L.M. (2022). Color in Marketing and Management. Workshop delivered at the 1st National Conference 'Marketing Leads Business', IPAM Lisboa, June 21st.

Margarida Gamito

Margarida Gamito concluded her post-Doctoral research *UrbanCroma: Chromatic Methodology*.

Gamito, M. (2022). UrbanCroma: Chromatic Methodology applied to Oeiras Municipality, Portugal. *AHFE2022 Conference Proceedings*, New York, USA, 673-678. <https://doi.org/10.54941/ahfe1001997>

Gamito, M., & Moreira da Silva, F. (2022). UrbanCroma, Chromatic Methodology, the results of a post-Doctoral



AIC2022 - Color, materiality, and authenticity: The Cathedral of Portalegre, poster by Pinheiro, A.P., & Duarte, R.



Colour Plan: Porto's Bourgeois House, by Filipa Santos and Helena Soares

research. *17 Cdc2022 Conference Proceedings*, Florence, Italy, 200-205. https://re.public.polimi.it/retrieve/9e3a2e50-b539-4130-8e9b-1436fddef690/paper_def.pdf

Caramelo, C., & Gamito, M. (2022). UrbanCroma Chromatic identity of the urban tile panels: the scenario of Lisbon subway stations. *17 Cdc2022 Conference Proceedings*, Florence, Italy, 248-256. https://re.public.polimi.it/retrieve/9e3a2e50-b539-4130-8e9b-1436fddef690/paper_def.pdf

Susan Fischer

Susan Fischer launched her first *COLOR STORY* retreat with 17 guests from 7 different countries. Participants experienced renewed inspiration, new perspectives, connection with other creatives, and ton of fun. Susan also opened her new *UNBOX COLOR* shop, for color workshops, and color consulting.

Zélia Simões

Zélia Simões has been working on Residential Architectural Projects and in her PhD Research on light and colour in industrial spaces. She is also part of the Editorial Board for the bilingual APCor publication *Colour: Health, Wellbeing and Comfort*.

SLOVENIA

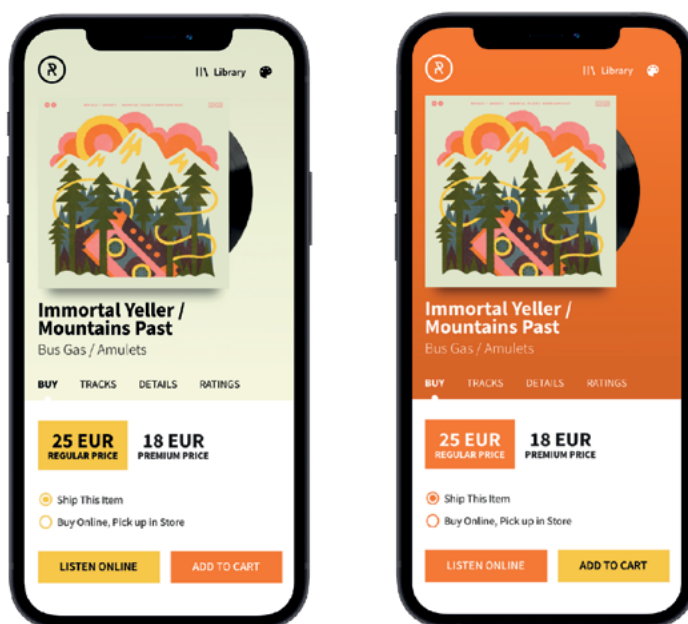
SLOVENSKO ZDRUŽENJE ZA BARVE
SLOVENIAN SOCIETY FOR COLOURS



Slovensko združenje za barve
Slovenian Society for Colours
Smetanova 17, 2000 Maribor, Slovenija

DOCTORAL THESIS: DEVELOPING A MODEL FOR AUTOMATIC ADJUSTMENT AND SELECTION OF USER INTERFACE COLOURS

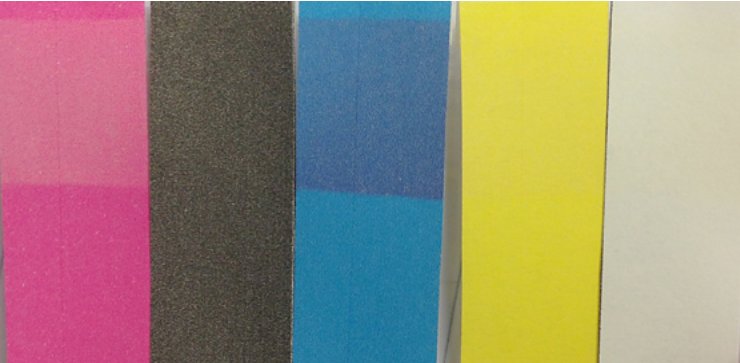
In the previous year, we successfully introduced a model for automatic adjustment and selection of user interface colours, developed as part of the doctoral thesis titled *Developing a Model for Automatic Adjustment and Selection of User Interface Colours* authored by Primož Weingerl. The model automatically selects and adjusts user interface colours based on the most prominent colours in an image, which are the most noticeable while considering both the aesthetic (colour harmony, coherence with images) and usability (colour contrast, diversity, and strength) aspects. The model incorporates a new method for extracting colours from an image based on machine learning, as well as a new model for creating colour themes for user interfaces. The presented model has high practical importance as it can be used in various applications and tools. It can be utilized for the automatic selection of a website colour theme based on a specific image, such as a company logo or product image, or to dynamically adjust the colour of elements based on the main image, which is visible at the same time as the elements.



Adjustment and selection of user interface colours

RESEARCH: COMPARISON OF ARTIFICIAL NEURAL NETWORK AND POLYNOMIAL APPROXIMATION MODELS FOR REFLECTANCE SPECTRA RECONSTRUCTION

Knowing the object surface reflection spectra is essential in many fields, including remote sensing, cultural heritage and graphics. Compared to direct hyper-spectral capturing approaches, commercial RGB cameras are affordable and enable fast high-resolution image acquisition; thus, mapping RGB values to reflectance spectrum (RS) is exciting. In a recent study, Lazar and Hladnik (University of Ljubljana, Faculty of Natural Sciences and



Bronzing of ink-jet print caused by the UV-C radiation

Engineering) compared two approaches of training models based on a set of RGB-reflectance pairs, artificial neural networks (ANN) and multivariate polynomial approximation (PA). The effects of varying different parameters were considered: the ANN learning algorithm –fast GPU enabled standard backpropagation (BP) and slower CPU executed Levenberg-Marquardt (LM), the number of hidden layers (HLs) and their neurons, the degree of polynomials in PA, the number of inputs and the size of training sets. In a two-layer ANN with fewer inputs than outputs, a better performance was observed if the number of neurons in the first HL was smaller, according to the second one. For ANNs with one or two HLs with the same number of neurons in the first layer, the RS reconstruction performance is influenced by choice of BP or LM learning algorithm. Both reconstruction methods are comparable, but under realistic constraints, the ANN models' better fine-tuning capabilities allow searching for ANNs that outperform PA models. The study was presented in MDPI Sensors (<https://doi.org/10.3390/s23021000>).

GRID 2022 INTERNATIONAL SYMPOSIUM NOVI SAD

In autumn 2022, some of our members attended the International symposium on graphic engineering and design in Novi Sad, Serbia, and presented some of the research results (Blaznik, Kovač, Bizjak and Bračko, *Accelerated photodegradation of dye-based ink-jet printing inks in an aqueous solution and on a substrate*). A comparative study showed that the short-wave UV-C radiation causes significant changes of the printing material, ink and prints. In some cases, the differences between the stability of ink in the solution



New textbook on the basics of colour measurement

and on the print were observed. Also, a phenomenon of bronzing was detected on cyan prints.

NEW TEXTBOOK: OSNOVE MERJENJA BARV (BASICS OF COLOUR MEASUREMENT)

For the purpose of teaching the basics of colour science and colour measurement, a new textbook was published (Bračko and Blaznik: *Osnove merjenja barv (Basics of Colour Measurement)*), which is available as a manual and a reference book to the students of Graphic and Interactive Communications and Graphic and Media Technology at the University of Ljubljana, Faculty of Natural Sciences and Engineering, as well as to other users.

ICD 2022: PROVERBS IN COLOURS (ON-LINE EXHIBITION)

Students of Graphic and Interactive Communications at the University of Ljubljana, Faculty of Natural Sciences and Engineering worked on the project *Proverbs in Colours*, similarly as last year. Young authors were challenged to use a palette of four colour swatches to illustrate a proverb. Details: <https://www.ntf.uni-lj.si/igt/en/gallery/colours/>

SPAIN

COMITÉ DEL COLOR
SOCIEDAD ESPAÑOLA DE ÓPTICA



Our committee maintained its customary activities participating in different events around color (conferences, workshops, courses, seminars and outreach activities).

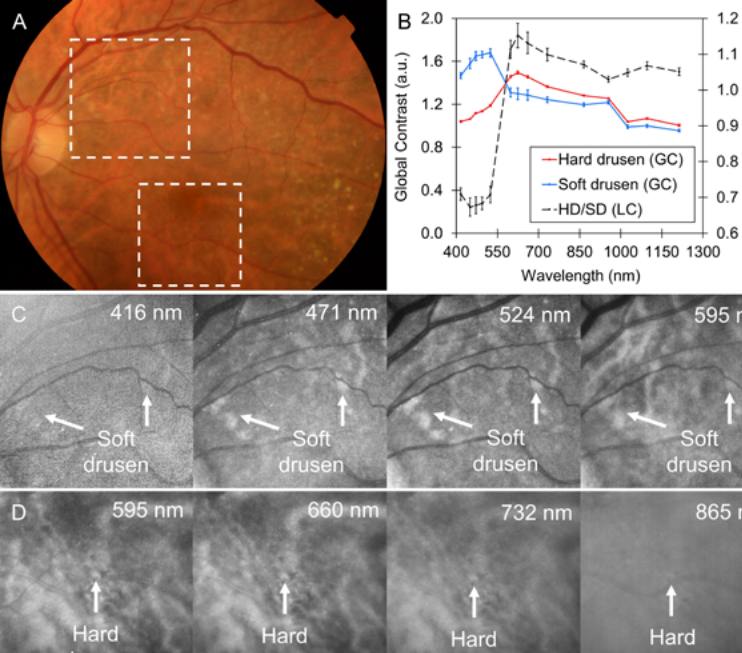
It is noteworthy the **XIII Congreso Nacional del Color** (CNC 2022, <https://www.congresonacionalcolor.com/>), that was finally held on-line from 29th of June to 1st of July 2022. This conference, which has been held every 3 years since its creation in 1989, is promoted by the Color Committee of the Spanish Optical Society @ SEDOPTICA, and is a multidisciplinary forum that brings together researchers and professionals from various disciplines related to the world of color in Spain. In 2022, it was organized by the Universitat Politècnica de Catalunya (UPC) (Barcelona, Spain) through the Center for Sensors, Instruments and Systems Development (CD6) and the Terrassa Faculty of Optics and Optometry (FOOT).

The congress had more than 30 oral communications (of 15 min. duration) and flash talks (of 7 min. duration), carried out in several sessions grouped in the following topics: *Color and industry*, *Color in art and architecture* and *Color perception and education*. The congress had more than 50 registered participants, who were mostly academics from Spanish universities who do teaching and research around color science and technology, including researchers, doctoral, master's and undergraduate students. However, the profile of the participants was varied: opticians-optometrists, physicists, ophthalmologists, engineers, chemists, architects, etc. since in all these disciplines color is used in one way or another. The scientific committee was made up of more than 20 experts of color from

different Spanish institutions and universities. It is also worth noting the participation of companies as sponsors: Innova Scientific, Hamamatsu, Photonlines, Fónica21 and Axalta (USA).

The congress was opened by Ms. Meritxell Vilaseca (UPC), President of the Organizing Committee and the Color Committee of the Spanish Optical Society. This event was attended by Ms. Aurora Torrents, Dean of the FOOT-UPC, Mr. Santiago Royo, Director of the CD6-UPC, Mr. Josep Forn, Councilor for Social Economy and Innovation, Universities, Tourism and Audiovisual Projects of Terrassa, and Mr. Jordi Llorca, vice-chancellor for Research at the UPC. The congress also had three plenary talks: Francisco M. Martínez Verdú (Axalta, USA) "*Color Science & Technology in Axalta*"; Ana Torres (Polytechnic University of Valencia, Spain) "*Color in Architecture for well-being*"; and Marisa Rodríguez-Carmona (City University of London, United Kingdom) "*Advances in Color Vision assessment*". At the closing ceremony of the congress, led by Mr. Francisco J. Burgos (UPC), the SPIE/SEDOPTICA Award was presented by Ms. María S. Millán (President of SEDOPTICA), and a recognition to the retired members of the Color Committee was done by Mrs. Esther Perales (Vice-president of the SEDOPTICA Color Committee). The SPIE/SEDOPTICA prize was awarded to Halina Cwierz López (Universidad de Extremadura), "*Validation of a color-blindness test in 3D and Virtual Reality*" and Ana Belén López Baldomero (University of Granada) "*Choosing the type of paper and lighting in printing for anomalous dichromats and trichromats*".

The committee supported activities in the framework of master's courses about color such as the *Master Erasmus+ Colour in Science and Industry (COSI)*, organized by the



Fundus images and spectral curves from a retina with hard and soft drusen, the last being the first signs of age-related macular degeneration.

(A) RGB fundus image, (B) mean \pm standard error of the global contrast (GC) and local contrast (LC) (Hard Drusen, HD)/Soft Drusen, SD) and spectral images showing regions with (C) soft and (D) hard drusen.



Meritxell Vilaseca at RNE Studios

University of Granada, and the *Master Erasmus Mundus EUROPHOTONICS* and *Master in Photonics (Course: Active and spectral imaging)*, organized by the UPC.

The committee also supported several international conferences such as the Color Imaging Conference 2022 (CIC30). Additionally, other conferences, workshops and seminars were organized along 2022 about different aspects of color. Some examples are listed next:

- Course on “*Color and Colorimetry Applied*”: This course was held from April 4-8, 2022, at the Center for Permanent Training of the University of Seville.

The course covered 30 hours.

- Workshop on *Color of Foods*: This scientific and educational workshop was held on March 11, 2022, at the Faculty of Pharmacy, University of Seville. The workshop focused on the color of food.

It is also remarkable the participation of the Committee in the International Color Day 2022. In this framework, **Meritxell Vilaseca** (President of the Color Committee of the Spanish Optical Society) did a radio interview at RNE (Radio Nacional de España), *Memoria de Delfín*, where she talked about color vision and deficiencies. The full interview can be found at: <https://www.rtve.es/television/20220310/dia-internacional-color/2306800.shtml>

RESEARCH HIGHLIGHTS

In the research section, we would like to highlight the work done by Francisco J. Burgos-Fernández that was published in the peer-review journal *Biomedical Optics Express* (2021 Impact factor/Quartile: 3.562/Q2). In this, the spectral reflectance of fundus structures was examined in the visible and near-infrared (400–1300 nm) range for contributing to the medical diagnosis of fundus diseases. Spectral images of healthy eye fundus and other ocular diseases were acquired using a novel multispectral fundus camera. Reflectance metrics were computed based on contrast to analyze the spectral features. Significant differences were observed among the structures in healthy and diseased eye fundus. Specifically, near-infrared analysis allows imaging of deeper layers, such as the choroid, which, to date, has not been retrieved using traditional color fundus cameras. Pathological structures, which were hardly observable in color fundus images owing to metamerism, were also revealed by the developed multispectral fundus camera. Future work is focused on (i) applying artificial intelligence techniques to differentiate between eye fundus pathologies, and (ii) developing a smartphone-based multispectral fundus camera as an accurate and low-cost automatic tool to assist during eye fundus diagnosis.

The outcomes of this research can be found at: <https://doi.org/10.1364/BOE.457412>

SWEDEN

SWEDISH COLOUR CENTRE FOUNDATION

STIFTELSEN
SVENSKT
FÄRG
CENTRUM

SWEDISH COLOUR CENTRE FOUNDATION

PRISAD FÄRG/AWARDED COLOUR 2022

The first prize winner of awarded Colour 2022 with the theme *Power of Colour* was Darja Nordberg with her project *Twisted Colour*. Awarded Colour is a colour design competition for students and recent graduates in art, design and architecture.

The competition puts the colour in focus and has been set up to :

- create a deeper interest in and increase awareness of the importance of colour
- highlight good examples of how shades, contrasts and colours can be used to enhance or hide a message, feeling or object.

During autumn 2022 we have announced Awarded Colour 2023 with the theme *Black, white and everything in between*.

Inspired by this year's theme, you create an architectural element, a product, a room, an environment, an urban space, a phenomenon, an installation, an image or some other kind of experience where your feeling and experience of the colour's relationship to the theme "*Black, white and everything in between*" will be your contribution. Your contribution should be visually strong with a clear and simple explanatory text.

The winner will be announced at the ICD 2023 festivities in March.

THE YEARLY TEACHER'S SEMINAR IN SEPTEMBER

The yearly teachers' seminars *Young Colour Force* brings together our network of teachers in Swedish design- and architect's schools with the goal to raise the interest and the importance of colour education, both for students and teachers.

This year in September we arranged a physical and practical workshop in the morning session and a digital session in the afternoon. Sanna Dahlman, Artistic Teacher at Design & Human Factors, Chalmers University of Technology, Gothenburg started with a practical colour exercise that gave rise to many wonderful and interesting discussions. Berit Bergström presented her new book *Colour Choices – A practitioner's guide to designing colour schemes*.

In the afternoon we had a digital session with an invited international speaker, Dr. David J.C. Briggs, the President of the Colour society of Australia. His presentation *There's Something You Should Know About Colour* was about the limitation of much colour education in art and design today is in its treatment of the dimensions of colour, which are commonly presented in terms of a single two-dimensional hue circle, very often in a form embodying historical beliefs about three "primary colours". His very interesting lecture had many international participants.



Exhibition about artist Isaac Grünewald



Stina Wirsén, writer and illustrator

MEMBER'S MEETINGS

In 2022, we have switched to a mix of digital and physical colour meetings to be able to reach out to our entire country.

In **February** we made a digital visit at the Vasa Museum. The warship Vasa was the Majesty's ship a real treasure from the 17th century that offers us a rich history, from the work at the shipyard to life on board a warship. The warship Vasa capsized and sank in Stockholm 1628. After 333 years at the bottom, the huge warship was salvaged. Anna-Maria Forssberg, researcher at Vasa Museum said the Vasa was a like piece of art with hundreds of statues and very rich decorated. She described the great variety of colours used on the Vasa ship.

In **March** 21, we had a physical and digital celebration of the International Colour Day. A physical meeting at Ogeborg in Stockholm with presentation of the winners in Awarded Colour 2022. We also had an inspirational colour talk by Janina Neufeld from the Center of Neurodevelopmental Disorders at Karolinska Institute, Stockholm about *Synaesthesia and Our Colour Vision*.

In **April** we got a guided tour at National Museum, the museum of art and design. The exhibition was

titled *Swedish Grace – Art and Design in 1920s Sweden*. The term Swedish Grace was coined by the British architecture critic Philip Morton when, after a visit to the Stockholm Exhibition in 1930, he noted that the Swedes had left the national graceful elegance that they had cherished in 1920s.

In **October** we arranged a digital colour meeting with Berit Bergström in Swedish presenting her new book *"Att välja färg – Kunskapsguide för praktiker inom färgsättning och design"* (*Colour Choices - A practitioner's guide to designing colour schemes*).

In the beginning of **November**, we got a guided tour at Prince Eugen's Waldemarsudde, an art museum. The exhibition was about the artist Isaac Grünewald (1889-1946). He was one of the most noted artists of his time and a central figure in the Swedish art scene.

In the end of **November** our annual meeting took place as a physical and a digital meeting. After all formalities we could listen to a talk by Stina Wirsén, writer and illustrator. She is today one of the most well-known illustrators of Sweden and has written and illustrated many children's books and animations as well as illustrated for various fashion brands, department stores, newspaper and magazines, restaurants and commercial advertising campaigns.

SWITZERLAND



PRO COLORE
SCHWEIZERISCHE VEREINIGUNG
FÜR DIE FARBE

In 2022 pro colore celebrated its 30th anniversary! The board members organized six small events as well as an anniversary trip to Paris. It was particularly pleasing that pro colore could attract a new partner – Bund Schweizer Farbgestalter*innen in der Architektur (BSFA, Federation of Swiss Color Designers in Architecture).

EVENTS 2022

Colour & Wine

On 11 March 2022 a toast with a glass of champagne was an excellent way to welcome pro colore participants to the first event of the year at the retail store *Martel Wein am Bellevue* in Zurich. Managing Director Jan Martel talked about the fabulous symbiosis of colour and wine. The participants could taste different red wines and white wines, and a blind taste test with eyes covered was a challenge. <https://www.martel.ch>

Guided tour at Kunsthaus Zürich

On 8 April 2022 the second pro colore meeting took place at Kunsthaus Zürich. The new extension was designed by David Chipperfield Architects. The three-storey building is made of traditional stone façades featuring slender vertical fins crafted from local Jurassic limestone. The interior walls and ceilings are of exposed concrete combined with light-coloured marble, wood and brass. The colour concept of the rooms to display art is discreet. After visiting the art

collection, the participants walked down through the light-flooded central hall to the ground floor level to enjoy a drink at the café/bar. <https://www.kunsthhaus.ch/en/>

Studio Marianne Burkhalter & Christian Sumi

On 13 May 2022 pro colore participants visited the studio Burkhalter Sumi Architekten. The internationally renowned architects Marianne Burkhalter and Christian Sumi argue that colour is an essential material to work with. Famous for a distinctive use of colour, their villas, houses, and the extension of the Zürichberg Hotel are only a few among many other projects that use colour to enhance spatiality and confer a physical presence to volumes. <https://www.burkhalter-sumi.ch/index-en.html>

Studio Shirana Shahbazi

On 5 July 2022 Zurich-based photographer and artist Shirana Shahbazi welcomed pro colore members to her studio. Born in Tehran in 1974, she won the prestigious award *Prix Meret Oppenheim* in 2019. She transforms her photographs using different techniques (c-prints, lithographs, silkscreens), and also by transferring them to artefacts (carpets, wallpapers, foulards). She uses a limited palette (sometimes only one or two colours in one work) resulting in alienated, fictional settings of real-world pictures. For some exhibitions the walls are painted in specific colours determined by the artist: night blue, traffic red, silver grey, and so on. <https://www.peterkilchmann.com/artists/shirana-shahbazi>



President Ralf Studer (top left), Marius Guirard (top right) and pro colore participants in the exhibit "Experience Colour" in Switzerland.

Exhibit "Experience Colour"

On 29 October 2022 board member Marius Guirard took the participants on a sensory journey through the temporary exhibition "Farbe erleben" [Experience Colour] at the Museum Sensorium Ruttihübelbad in Walkringen. The exhibit was conceived by Sensorium Director Daniel Schmezer together with Johannes Kühl, Nora Löbe and Matthias Rang who organized the exhibit at the Goetheanum in 2010. It consists of eighty interactive installations that explore colour/light phenomena. https://www.ruettihubelbad.ch/p_Sensorium/p_Willkommen/

The Henry Hotel in Zürich

On 22 November 2022 a visit to the trendy The Henry Hotel in Zürich was a highlight. "Sleep in our hotel in the colours of a movie scene", is the slogan on the hotel's website. Cornelia Picca, representative of Designers Guild Switzerland, and Al Lago Owner, Doina Jung, created the overall design concept together with Hotel Director Rolf Lichtenstein. Each room is designed individually based on legendary movies (Avatar, The Crown, and so on). On the wall of each room is a framed film still of the respective movie together with a range of the dominant colours. <https://thehenry.ch>

Celebrating pro colore's 30 years

A three-day journey to Paris was organized from 9 to 11 September 2022 to celebrate pro colore's 30th anniversary. Following in the footsteps of Le Corbusier, the participants were welcomed by Helen Bachmann for a guided visit of the houses La Roche-Jeanneret (1923-25). The group also visited Le Corbusier's newly restored apartment/studio in the building (1931-34) at Porte Molitor. On the second day, the participants visited the Atrium University Pierre-Marie Curie, one of Anne-Françoise Jumeau's colourful buildings while accompanied by the architect herself. On the last day, the participants visited the famous Rue Crémieux, the most colourful street of Paris, and also some of the *Embellir Paris* projects. www.procolore.ch

Visit to L'Atelier des Lumières in Paris, an interactive picture show with works of Van Gogh, Cezanne, Kandinsky and Klein. Thereafter, participants enjoyed the famous Moule et Frites dish.



TAIWAN

COLOR ASSOCIATION OF TAIWAN



During the year of 2022, CAT (Color Association of Taiwan) successfully held the 7th ACA 2022 Asia Color Association Conference (ACA 2022 Taipei) on October 20-21, 2022. The conference theme was *Color for Future*. Due to the Covid-19 pandemic, CAT build up an internet platform to present 5 keynotes, which contain futuristic thinking to explore the possibilities of how color will be applied in the virtual world. In total, 29 oral papers and 29 video-presented posters of various color research fields from Japan, Indonesia, Thailand, Norway and Taiwan with on-line interaction have been presented.



The logo of ACA 2022 Taipei Conference

During the conference, 5 invited talks of *Color for future* special session provided exciting and creative issues.

The keynote speeches included:

- *Explore the Color in VR: from Chalkroom to Samsara*, presented by Prof. Hsin-Chien Huang (National Taiwan Normal University, Taiwan)
- *Challenges and Opportunities in Color Science Introduced by Metaverse*, by Dr. Minchen Wei (The

Hong Kong Polytechnic University, Hong Kong)

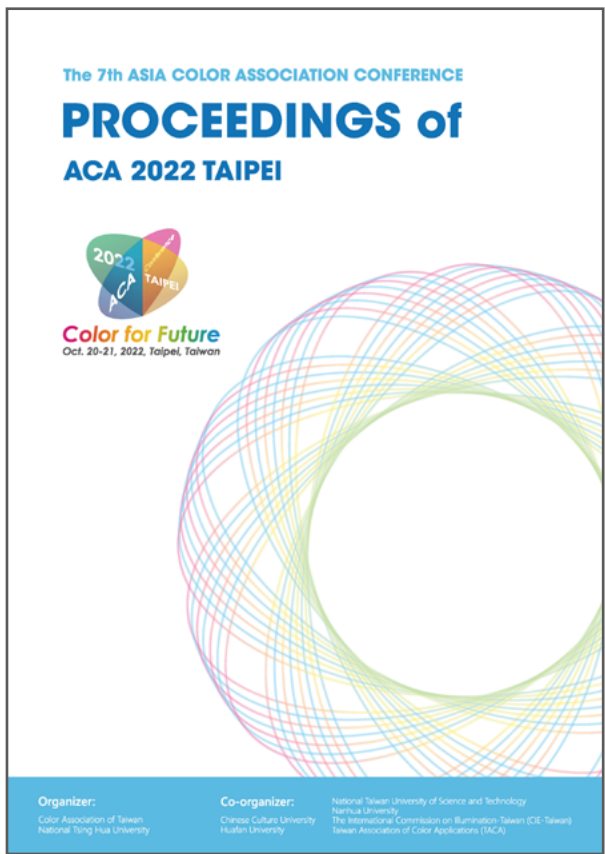
- *Interactive Color Tools for Creativity and AI*, presented Dr. Masha Shugrina (nVIDIA Toronto AI Lab., Canada)
- *Colour in the Restoration and Conservation of Artworks*, by Dr. Pichayada Katemake (Chulalongkorn University, Thailand)
- *Color and Texture in 3D Shape Measurement*, by Prof. Tzung-Han Lin (National Taiwan University of Science and Technology, Taiwan).

A special session of *Color for future* was organized which included 5 invited talks:

- *Colorful Tech, Wonderful World - The imagination of [Art] + [Color] + [Tech]*, from Bright Ideas Design Co. Ltd.
- *Gaze Contingent Image Processing with Eye Tracking in VR*, from Ganzin Technology Co. Ltd.
- *Consummate Artwork Gallery*, from Zhenyin Art Co. Ltd.
- *Perect Corp AR: Virtual Try-on for Makeover, Eyewear and Jewelry*, from Cyberlink, Perfect Corp.
- *AQColor Technology*, from BenQ Corporation.



Five keynote speakers of ACA 2022 Taipei



The paper version of Proceedings of ACA 2022 Taipei



New Color Theory—From Design to Scientific Application

The revised edition of the fundamental color knowledge book *New Color Theory—From Design to Scientific Application* written by CAT members was released in supporting the iPAS Color Specialist Certificate Program. The new edition comes with a set of color calibrated chips for readers to practice color planning.

Five invited talks related to “Color for future” special session in the ACA 2022 Taipei Conference

The CAT also co-organized the government-funded iPAS Certified Color Planning and Management Specialist Exam. The exam comprises three topics: basic color science, the practice of color planning, and colorimetry. This entry-level exam attracts more than 1,000 examinees each year, about 40% of them are successfully certified. After 5 years running, it is the time to develop specialist-level certification. To discuss the scope and need for specialist-level certification, CAT organized a seminar on Advanced Color Specialist Certification on August 12, 2022. The seminar invited Prof. James Shyu to introduce CIE-Taiwan’s work on standardization of the Chinese translations of visual and color-related terms in the CIE International Lighting Vocabulary, Prof. Hung-Shing Chen introduced the color specialist certificate programs in Japan. Dr. Pei-Li Sun explored the challenges of iPAS color specialist certificate program. The Seminar ended with a panel discussion on future directions of the program moderated by CAT President Tien-Rein Lee. It is recommended to take *Colorimetry* and *Color Reproduction* as the two test subjects for specialist-level. Color Management is the core of *Color Reproduction* which requires redefining which areas are covered. Color planning-oriented subjects are not suitable for examinations because it is difficult to give objective scores.

THAILAND

COLOR SOCIETY OF THAILAND



THE 1ST ANNUAL CONFERENCE OF CST

Color Society of Thailand organized the 1st Annual Conference of CST. It was held on February 24th – 25th, 2022, online. There were 17 papers from students, researchers, and companies presented at this conference. In addition, there were 3 proficient invited speakers for special talks:

- Prof. Miho Saito from Japan, on the topic *My favorite two studies of color: A study on color preference and a cross-modal study of color and fragrance*;
- Prof. Alain Trémeau from Jean Monnet University, France, on the topic *Multi-illuminant color constancy*;
- Prof. Stephen Westland from the University of Leeds, England on the topic *Human-centric coloured environments*.

INTERNATIONAL COLOUR DAY 2022

Many people participated in the online event of International Colour Day 2022 organized from March 14th to 20th, 2022 by sharing pictures of the colors of nature and culture with the hashtag #ICD2022.

COLOR FROM CHIANG DAO

Color Society of Thailand organized the online seminar *Color from Chiang Dao: from stones and minerals to watercolors* on March 20th, 2022, online. There was a lecture from Associate Prof. Dr Pichayada Katemake,

the topic was the production process of watercolor paint from rocks and minerals foraging from Doi Luang, Chiang Dao, Chiang Mai, Thailand, and Assistant Prof. Dr Alongkot Fanka, the topic was basic knowledge of rocks and minerals.

FUTURE EVENT: AIC2023 THE 15TH CONGRESS OF THE INTERNATIONAL COLOUR ASSOCIATION

In 2023, we invite to the [AIC2023 the 15th Congress of the International Colour Association](#). Color Society of Thailand will be a host to welcome everyone to join the event. It will take place from November 28th to December 2nd, 2023 at Chiang Rai, the most northern city of Thailand, where you can experience nature and ancient culture.

Short abstract submission is open from December 1st, 2022 to February 28th, 2023. The template can be downloaded from www.aic2023.org.

Selected papers will be invited to submit for special issues in the Journal of the AIC or Color Research and Application or Color Culture and Science Journal.

Furthermore, there will be 3 awards for the best poster presentation supported by The Colour Group (GB)'s Robert W G Hunt International Poster Awards.



The 1st Annual Conference of CST
 กลุ่มสีแห่งประเทศไทย (Color Society of Thailand)
 ขอเชิญเข้าร่วมงานและรับฟังความก้าวหน้าทางวิชาการประจำปี ครั้งที่ 1
 ในวันที่ 24-25 กุมภาพันธ์ 2565



Poster of the 1st Annual Conference of CST



Poster of Color from Chiang Dao

CURRENT RESEARCH BY EACH MEMBER

Research articles

Chitapanya, P., Phuangsuwan, C. and Ikeda, M. (2022). Color appearance of color chips under light-emitting diodes lamps part II: Hue shift direction. Color Research and Application. 47(6), 1345-1357.

Panitanang, N., Phuangsuwan, C. and Ikeda, M. (2022). Basic color terms in Thai. Color Research and Application. 47(6), 1402-1425.

Ikeda, M. and Phuangsuwan, C. (2022). Simultaneous brightness contrast with three different stimuli: 2D, 3D, and D-up. Color Research and Application. 48(1), 103-114.

Kempanichkul, A., Piroonpan, T., Kongkaoropham, P., Wongkrongsak, S., Katemake, P., Pasanphan, W. (2022). Electron beam-cured linseed oil - Diacrylate

blends as a green alternative to overprint varnishes: Monitoring curing efficiency and surface coating properties. Radiation Physics and Chemistry. 199 (2022) 110350

Conferences

Saksirikosol, C., Phuangsuwan, C., Srisuro, P., and Rattanakasamsuk, K., (2022). Thai flower aroma and basic color name. Proceeding of the 7th Annual Meeting of Asia Color Association conference, Taipei, Taiwan, 44 (3), 27-28 June 2020, 301-306.

Meeusah, N., Saksirikosol, C., Rattanakasamsuk, K. and Phuangsuwan, C., (2022). The effect of background color on sushi advertisement attitudes on facebook. Proceeding of the 7th Annual Meeting of Asia Color Association conference, Taipei, Taiwan, 44 (3), 27-28 June 2020, 285-290.

UNITED STATES

INTER-SOCIETY COLOR COUNCIL (ISCC)



MEETINGS

ISCC hosted one virtual meeting in 2022. It was our Annual Meeting held on October 24. As the most recent Godlove Award recipient, Mark D. Fairchild from Rochester Institute of Technology opened giving the 2021 Godlove Lecture entitled *Color Dualism and Arboreal Transcendentalism*. Also, the 2022 Nickerson Service Award was given to Jodi Baker. The business portion of the meeting featured reports from executive officers and chairs of active ISCC projects. The meeting concluded with an open and informal Colorful Cocktails Zoom session that was enjoyed by all.

COLOUR LITERACY PROJECT

The Colour Literacy Project is a joint project between ISCC and AIC. This work is conducted within the ISCC/AIC Joint Colour Literacy Project Committee. Please see more information on the work of this cooperative effort in the Colour Education AIC Study Group section of this Annual Review.

PUBLICATIONS

The *ISCC News* was published quarterly in 2022. Dr. Michael Brill's Hue Angle columns featured such fascinating topics as *My Big Win in Vegas!*, *The Oldest Hack in Color Engineering*, John Seymour's response to Brill's oldest hack in color engineering article and *Erwin Schrödinger's Math Error*. We also enjoyed an entry from Ellen Carter and then Andrew Stockman

who shared *In This Issue* from Color Research and Application. Another quarterly entry is *A Blast from the Past* written by Paula J. Alessi, which reminisces on valuable historic content from ISCC newsletters that were published 50 years ago. Each issue featured other delightful articles on ISCC activities that occurred throughout the year. ISCC is pleased to offer the entire newsletter archive online at <https://iscc.org/Newsletter> from the years 1933 – 2021.

WEBINARS

ISCC's highly successful online webinar series continued in 2022. It began in March with a webinar given by Nick Harkness, of Nick Harkness PTY LTD. His presentation, *A Conversation with Nick Harkness: A Meeting of the Minds – Art and Colour Science*, featured Paula J. Alessi conversing with Nick about his labor of love 20 years in the making known as Colour Made Simple (CMS), a holistic and practical online approach to color theory. The April webinar was given by Michael Royer, a senior engineer at the Pacific Northwest National Laboratory. He presented *Understanding and Communicating Color Rendition*. Participants learned about recent discoveries of how light influences the color appearance of objects as represented by better metrics for quantifying and communicating these effects. The May webinar featured Timo Kunkel, Director of Image Technology and Standards in the CTO office of Dolby Labs, Inc., speaking on *High Dynamic Range Imaging – Technologies, Applications and Perceptual Considerations*. We learned about the key concepts of the High Dynamic Range ecosystem



Mark Fairchild receives coveted ISCC Godlove Award from ISCC President, Dave Wyble

and how they can be used to create unique perceptual properties to increase presentation quality of content. These webinars are free and open to anyone around the world. Each one usually lasts about 60 minutes. Some of these presentations are available online to ISCC members. If you are interested in learning more about our webinars, please go to <https://iscc.org/SeminarSeries>. If you join our LinkedIn online community, you will get notices about the webinars.

FLUORESCENT FRIDAYS

Fluorescent Fridays are free presentations highlighting the work of university students interested in color with an ultimate goal of building an ISCC International Student Chapter. The first for the series of 2022 was held in February featuring one faculty presentation followed by three graduate student presentations on an interdisciplinary approach to color quality control from North Carolina State University in Raleigh, NC. Professor Renzo Shamey gave an overview of their doctoral research program. Jiaying Wu discussed research on *Simultaneous Contrast and its Effect on Perceived Color Differences*. Zhenhua Luo presented research on *Color Quality from Polymeric Pellets to Products*. Hao Cui shared research on *Image-based Deep Learning for Diagnosis of Color Defects*. The fourth Friday in April featured a discussion of the undergraduate design-focused color program at the Toronto Metropolitan University, Canada. Dr. Habekost, as a faculty advisor, gave an overview of the Graphics Communication Management Department. Dr. Reem El



Jodi Baker, Recipient of the ISCC 2022 Nickerson Service Award

Asaleh discussed research studies on expanded gamut in a talk entitled *Accuracy of Spot Color Replacement*.

Then we heard three presentations that explained how the School of Graphic Communications Management and Nestlé Canada partnered to reimagine the Nestlé Turtles holiday chocolate gift packaging. First, Donna Abdelrazik introduced the design project with a talk dealing with *Hitting the Sweet Spot with Color*. Then two students, Cassandra Pascucci and Cameron Garside, discussed how they strategized, designed, and proposed a packaging system to deliver a gifting experience to the target customers. These students shared their experiences working with a global brand to develop an iconic trademark in a virtual classroom. The final Friday occurred in October with the title of *Colour and Emotions, A Psychological Perspective*. We heard from Dr. Domicile Jonauskaitė (University of Vienna), Professor Christine Mohr and doctoral student, Déborah Epicoco (both from University of Lusanne) and Master's student, Guilia Spagnulo (University of Geneva) describing research on synaesthesia, the relationship between color, aesthetics, art and blindness and cognition and affect related to colors from children to the elderly as well as couples relationships.





**AIC
ASSOCIATE
MEMBERS**

COLOR MARKETING GROUP (CMG)



CMG Swatchbook "Established 1992 Colors"

In 2022 Color Marketing Group® (CMG) celebrated 60 years of color forecasting. As part of our year-long celebrations we launched a bi-monthly feature focused on key moments across our history. Titled Swatchbook, these features highlighted societal and economic changes and trends that impacted our operations during our 60-year journey and revisited new program developments across our membership benefits and events.

With over 60 years' worth of archived material, two of our long-standing members, Montaha Hidefi, VP Color Forecasting, and Doty Horn, Board member, volunteered to examine, study, and analyze these archives with a view to presenting their findings at our annual International Summit held in November in Tucson, Arizona. Not only did they explore a six-decade journey of color forecast information, but they uncovered a rich history of societal trends that influenced color and design preferences. They tracked the colors that endured the tribulations of times, from recessions to natural disasters, and terrorist attacks. They explored the evolution of CMG color stories as told by thousands of participants across these past six decades who attended our color forecasting workshops. To mark our anniversary, we developed a printed card showing CMG's top forecast colors over the six decades



2022 Summit Keynote Speakers



Six decades of color trend mood boards

which was delivered to each of our members around the world. The card included chipped samples, with colors grouped by decade and color family and showed the key macro trends per decade from the 60's to the 2010's.

Our celebrations culminated in an end-of-year party held during the annual *International Summit* where we explored the future of color forecasting and the impact that materials and finishes would play in the next chapter of our evolution. The Summit was also the launch pad for our *2024+ World Color Forecast™* with presentations from our global forecasting teams in Asia Pacific, Europe, Latin America and North America. During the Summit we displayed six decades of color trend mood boards, developed by one of our legacy

Presidents, Ken Charbonneau. Finally, during the Summit, legendary color expert and long-time CMG member, Leatrice Eiseman, Executive Director of the Pantone Color Institute, was bestowed CMG's Forrest L. Dimmick Award for Excellence in Color Marketing. The award is the association's highest honor, and recognizes revolutionary, dramatic, or exceptional contributions in the field of color marketing.

Throughout the rest of the year, we continued to offer our members a diverse range of events to meet our mission of creating accurate and relevant color and trend forecast information by connecting global color professionals in their shared passion.

IACC-NA

INTERNATIONAL ASSOCIATION OF COLOR
CONSULTANTS/DESIGNERS-NORTH
AMERICA



The International Association of Color Consultants/Designers-North America (IACC-NA) continues to grow and learn within the world of color. The IACC-NA Board is dedicated to strengthening that growth in a thoughtful, sustainable way, with the goal of attracting new color students and members, retaining more returning members, and inspiring more member involvement and input. This will require an ongoing, multi-year approach, and IACC-NA leadership initiated several new programs in 2022, with more already planned for 2023.

Below are some noted highlights of our year:

IACC-NA launched its first student *Scholarship Program* in spring of 2022, in order to help a student with their design studies with a \$500 award. At the same time, it could provide an opportunity to build awareness about IACC-NA to faculty and students in a manner that was in keeping with our mission, with the idea that it could eventually grow our membership, especially among younger designers. A scholarship is another way to establish IACC-NA as the preeminent go-to source for color education and expertise.

Applicants were asked to select one of their own already completed design projects that utilized color, and to write an essay explaining why they made the color choices they did. Once the Scholarship parameters, requirements, and eligibility were determined, the Scholarship was announced by email to a list of about

150 design department faculty and/or admins from over 50 universities in the US and Canada.

This effort resulted in thirty-four received entries. Applicants were about evenly divided between public and private universities, and between undergraduate and grad students. Since the competition was based on the essay, the students who had taken a more thoughtful, reasoned approach to their color choices for their design projects were best prepared for their written submission. The applications were narrowed down to the top six, using college level design grading matrices as guides, which were then presented to the Board and to Massimo Caiazzo of IACC Italy, to reach a final decision.

Stevi Eggers, \$500 Scholarship Winner

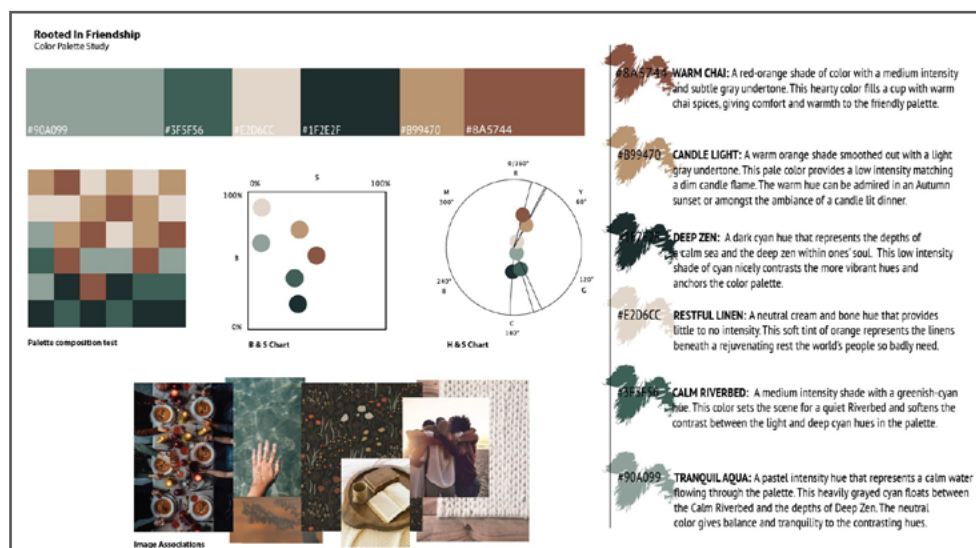
Purdue University, Department of Interior Design, MFA, Interior Design

Project Description: *Rooted in Friendship*, the essay describes a color palette study influenced by a world that not only longs for calm and renewed connection but inner peace and stability.

Shannon MCELroy, \$100 Honorable Mention

University of Texas at Austin, School of Architecture/ Department of Interior Design, Master's program, Interior Design

Project Description: *Urban infill design for the New York City headquarters of the fictional Institute of Color.*



Stevi Eggers Winner of IACC-NA Color Design Scholarship Competition

Stevi Eggers' project

Overall, it was felt that the Scholarship was largely a success, especially for its first year:

- It produced qualified and interesting entries.
- It was doable in the time frame that we allowed for it, and didn't require a big committee to pull it off, at least not at this beginning stage.
- The email announcements successfully penetrated the busy inboxes of faculty and department administrators.
- Its instructions were clear enough that the applicants were able to provide the proper requirements.
- The eligibility criteria and the intentionally constrained amount of work required made the competition inclusive, fair, and equitable.
- It brought awareness of IACC-NA to more designers, future designers, and design educators, all of which are target groups for IACC-NA membership.
- It put forth IACC-NA as an expert on color education and application.
- It put IACC-NA in a class with other design associations that also offer scholarships.

The color education established by the International IACC body headquartered in Salzburg, Austria

is implemented in North America by our partner organization AICEE. Its complete color study program is comprised of four intensive, multi-day seminars that AICEE has been constantly and consistently updating, with new research and new forms of hands-on learning added each year. In 2022, AICEE developed a plan to create a group of specific color course modules, with a future goal of recruiting trained IACC-NA members to teach them. This will enable our members to potentially become color teachers/ambassadors, as another income opportunity for them, and as a way to offer color education in more formats to more designers and color professionals.

IACC-NA currently has 8 thesis candidates in various stages of their research. We look forward to supporting these candidates as they proceed through the thesis process and to learning from their work.

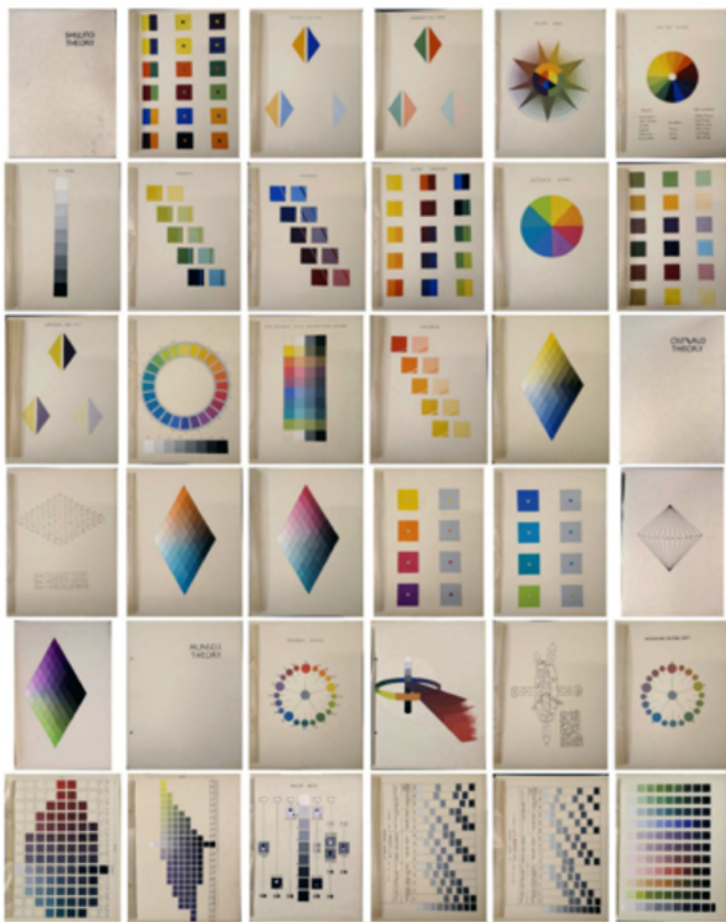




**AIC
STUDY GROUPS**

STUDY GROUP ON ARTS AND DESIGN

CHAIR: MARIA JOÃO DURÃO (PORTUGAL)
CO-CHAIR: DAVID BRIGGS (AUSTRALIA)



Plates from a portfolio of exercises and notes produced by Helen Jean Burgess (1926-2018) for the Design diploma course at the East Sydney Technical College (now the National Art School, Sydney) in the mid-1940s, and described by David Briggs and Eva Fay at AIC Toronto 2022.

The aims of the AIC Study Group on Arts and Design (SGAD) are to create a network where artists and designers communicate and disseminate their work and to provide incentive for research in the plethora of areas that concern theory and practice in the 'Arts and Design'. We include here a small selection of the activities of our members from the past year.

SGAD Chair Prof. Dr. Maria João Durão participated as colour researcher in the project *Virtual Maze*, led by Carlos Pesqueira Calvo, at the Universidad Francisco Vitória, Madrid. The focus concerns transformative actions of colour immersion in space through virtual reality.

SGAD Co-chair Dr David Briggs in his role as Chair of the NSW Division of the Colour Society of Australia organized a series of art- and design-related presentations in 2022 (see CSA entry in this Report). At AIC Toronto 2022, David Briggs and Eva Fay reported on their examination of lecture notes on colour theory from courses from the mid-1940's and late 1970's by Phyllis Shillito, a major influence on colour education for designers in Australia. They traced most of these notes, either verbatim or nearly so, to specific passages in various texts including especially H. B. Carpenter's *Suggestions for the Study of Colour* (1915,1923). Their paper is available in the conference Proceedings and a video recording of the presentation is also available, at this link: <http://www.huevaluechroma.com/1112.php>



Color proposals for local Design in Valdivia (Elisa Cordero)

The next CSA event will be a special ICD 2023 session presented in association with SGAD on March 26. Esteemed American illustrator Tristan Elwell will speak on *Controlled Palettes: Frank J. Reilly and Beyond*, following an introductory presentation by David Briggs; for details and to register go to <https://coloursociety.org.au/event-5178428>.

Professor Elisa Cordero worked with her third-year Design students at the Universidad Austral de Chile on colour proposals for brands of local companies in the city of Valdivia, as part of the course *Colour, harmonies and contrasts*. In conjunction with the course *Colour, heritage and cultures* also taught by the same professor, graduates of this school receive the necessary tools for the management of colour in their future professional environments.

President of the Croatian Colour Society Martinia Glogar participated as the member of the Scientific Committee on the 17th International Colour Conference, held in September 2022 in Florence, Italy, organized by Gruppo di Colore – Associazione Italiana Colore.



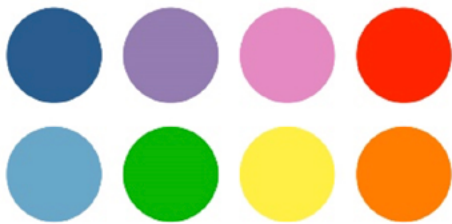
Larissa Noury and the mayor of Ödemiş, Turkey, Mehmet Eriş, at the Birgi International Art Symposium (May 7-14)

With Ana Sutlovic she authored also two scientific papers that were orally presented at the conference, *Simultaneous Contrast in Screen Printed Patterns* co-authored with Marijana Tkalec, Martinia Glogar, Frane Sosa and *Felting Wool Dyed with Natural Dyes* co-authored with Vedrana Gaspic.

Larissa Noury's many activities in 2022 included presentations entitled *Colours of Architecture* (British University in Egypt, Faculty of Arts and Design, January 19), *Colour Harmony in Interior Design* (Abu Dhabi University, March 22), and *The Symbolism of Colours in Art, Design and Architecture* (Talloires Cinema, July 4), participation in Art Capital 2022 Paris (Grand Palais Éphémère, February 15-20), ART & Fashion (Espacio Ronda, Madrid, April 6), the Birgi International Art Symposium (Ödemiş, Turquie, May 7-14), the 17th International Art Colony GOSTIVARI '22 (Cultural Center, Gostivar, Macedonia, July 24-29), Saranda Art Days 2022 (Saranda, Albania, September 9-15), and an exhibition at Mascotte à Montmartre (October 17 – November 21).

STUDY GROUP ON ARTS AND DESIGN

CHAIR: MARIA JOÃO DURÃO (PORTUGAL)
CO-CHAIR: DAVID BRIGGS (AUSTRALIA)



Colour choices in a study based on illustration sessions for a child-friendly wall-covering system - Customizable Interior Design for Children. (Cristina Salvador)

Zélia Simões, a founding member of the APCor, focused her research project on new possibilities of applying colour and light to improve the multisensoriality and humanisation of industrial spaces. The goal is to investigate how intra and interdisciplinary areas of knowledge positively influence the social, emotional, and physical wellbeing of the users, and optimise the functionality and ergonomics of those spaces.

Designer Cristina Salvador carried out a study that is part of the research project *Design as a driver of wellbeing and sustainability for children*. The goal was to develop solutions for a wall-covering system, which can be customized by children in 2D and 3D approaches. Ceramic tile prototypes were developed and illustration sessions with primary school children were conducted to assess their appropriation of formal and chromatic choices .

We include an image of an artwork by SGAD member Edda Mally, Phoenix, from black to light and colour, a mosaic- collage from 2022-23. The work consists of two parts: a dark, horizontal one with rough jerky forms symbolising the burned, charred wing of the bird, and a bright, vertical one with smooth forms that illustrate the development of the new beginning.

SGAD has recently set up an Instagram account (<https://www.instagram.com/aic.sg.arts.design/>), and we invite all of our members and friends to follow our new account to keep up to date with art and design-related events. In



Edda Mally, Phoenix, from Black to Light and Colour, mosaic- collage, 2022-23, 56 x 98 x 62cm

addition, SGAD members who have artworks, design objects or art- or design-related projects or events that they would like to submit for posting on the SGAD Instagram account can send their proposed content to us in the form of one or more high-quality jpeg images (300 dpi) and a short description including hashtags in a text document at any time.

We look forward to seeing you in person at AIC 2023 in Thailand and will be seeking contributions from members for a 2nd SGAD Virtual Exhibition as part of our participation.

STUDY GROUP ON COLOUR EDUCATION

CO-CHAIRS:

MAGGIE MAGGIO (USA) & ROBERT HIRSCHLER (HUNGARY)

The Study Group on Colour Education focused its activities on further developing the **Colour Literacy Project** (CLP, www.colourliteracy.org). CLP is an educational initiative to strengthen the bridge between art and science in 21st century colour education, while addressing common misconceptions and misinformation about colour. Following the project's 5-year schedule the main task in 2022 (and 2023) was to develop and test prototype modules at two levels: foundations (from pre-school to high school) and post-secondary. The first of the modules was the **Eye-Opener Series** emphasizing that colour is first and foremost perceptual, and pointing out the importance of the context in which colour is perceived. The second module is the **STEAM** (Science, Technology, Engineering, Art and Math) approach, showing with very simple experiments some of the scientific aspects of colour.

CLP has joined forces with partner schools in the UK (St. Teresa RC School in Manchester), USA (DaVinci Middle School, Portland OR and Morristown Beard School, NJ) and in China (Dongmau Street Public School, Hunan) to beta-test the prototype modules. All the schools have proved to be excellent partners, fully entering into the spirit of the project.

Team members have already started to develop educational tools to aid in making exercises, among others, in colour sorting. Rather than opting for the rather pricey commercially available sorting exercise sets tied to one of the well-known colour order systems the **CLP Colour Sorting Set** has a limited number of colour chips: 9 Hues, 4 Characters and 9 Neutrals – a

total of only 45 chips. We are trying to introduce a new vocabulary, and instead of starting with the established lightness/value, saturation/chroma, chromaticness/blackness scales we simply speak (in the beginning) of pale/dark and vivid/muted colours, the more exact but more complicated attributes coming only later.

The post-secondary group of the CLP team has started a new way to reach out to more colour educators by launching the **Colour Literacy Forum** (CLF). Every three months an on-line presentation is organised featuring one or more invited speaker(s). Colour Literacy Forum #1 (April 22, 2022) was presented by team member Ingrid Calvo Ivanovic on the *State of the Art of Colour Teaching in Design Education*. CLF #2 featured three *Perspectives from the Arts & Sciences*:

- *Introducing the Elements of Colour* (Dr. David J. C. Briggs)
- *How to convert an experience-based university course about colour, light and space for the web* (Saara Pyykkö)
- *Developing interactive activities to explore the science of colour* (Dr. Robin Kingsburgh)

CLF #3 was the first of a series of three talks on three aspects of colour: light – materials – perception, on December 9, 2022 Mark Rosin (Pratt Institute) spoke about *Colour & Light*.

CLP team members have also been very active all through 2022 in participating the various colour-related events around the globe.



International Colour Day, March 2022, Pre-K to Grade 5.
(St. Teresa RC School, Manchester, UK)

Color and Light Concerto, March 2022, Grade 2
(Dongmau Street Public School, Hunan, China)

For the Colour Society of Australia's International Colour Day 2022 event, six of the ten committee members of the CLP spoke on different aspects of colour education:

- *Itten's Seven Colour Contrasts – a Critical Review* (Keynote) by CLP Co-Chair Dr Robert Hirschler (Hungary), co-authored with Dr Andreas Schwarz (Germany)
- *The Dimensions of Colour Today* by Dr David Briggs (NSW)
- *Understanding Colour: Teaching the Science of Colour* by Dr Robin Kingsburgh (Canada)
- *Seeing the Colours of Joondalup* by Dr Paul Green-Armytage (WA)
- *Implementing a Bottom-Up and Top-Down Approach; an Update on the ISCC/AIC Colour Literacy Project* by CLP Chair Maggie Maggio and Luanne Stovall (USA)

At the AIC Toronto meeting six CLP members gave presentations for the colour education sessions:

- Harald Arnkil and Judith Tinkl: *Historical Connections to New Innovations*
- Robert Hirschler: *Contemporary Analysis of Traditional Colour Theory*
- Ingrid Calvo Ivanovic: *On Colour Bibliography for Design Discipline: a Study of References Proposed by 34 Colour Courses*
- Maggie Maggio: *Two voids in the Language of Colour*
- Luanne Stovall and Cat Pattie: *Teaching Innovations and Methodologies*
- David Briggs: *A Shillito Student Portfolio from the Mid-1940's*



Beta-testing the Prototype Sorting Set with 9 Hues; 4 Characters and 9 Neutrals

STUDY GROUP ON COLOUR VISION AND PSYCHOPHYSICS

CHAIR: KATSUNORI OKAJIMA (JAPAN)
SECRETARY: MANUEL MELGOSA (SPAIN)

The purpose of this Study Group (SG-CVP) is to discuss basic and practical studies on colour vision, colour appearance, colour discrimination, brightness perception of colours, colour preference and application tools for planning and testing universal colour designs, and to share useful information among the members. We deal with topics ranging from colour vision models to universal colour design including colour perception of the elderly.

Activities:

1. Currently, the number of members of the SG is 102 from 16 countries.
2. We are planning to hold our meeting at AIC2023.
3. We are hosting the SG homepage using the following Internet site: <http://www.okajima-lab.ynu.ac.jp/CVPSG/>
4. SG members reported some interesting research related to the SG.

Prof. Nakauchi et al. [1] published a paper on universality and superiority in preference for chromatic composition of art paintings. This study explores the role of colour statistics in painting preferences and tests the 'matching-to-nature' hypothesis which posits that the preference for the colour composition of paintings depends on the extent to which the paintings resemble the colour statistics of natural scenes. A preference judgement experiment was conducted with 31,353 participants using original and hue-rotated versions

of 1,200 paintings. As shown in Figure 1, only colour composition was manipulated by rotating the three-dimensional colour volume of unfamiliar paintings. Observers were asked to select their preference among pairs of the original and three hue-rotated versions of the same painting. Multiple regression analyses were performed between the measured preferences and paintings' colour statistics to reveal which colour statistics explained the preference data and to what extent. The colour statistics of art paintings that explained the preference data were compared to the colour statistics of natural scenes. The results identified the colour statistics that significantly contributed to explaining painting preferences, e.g., skewness of a^* , correlation between L^*-b^* , and a^*-b^* , and the distributions of those colour statistics systematically differed from those of natural scenes (Figure 2). These findings suggest that the human visual system encodes colour statistics to make aesthetic judgements based on the artistic merit of colour compositions, and not on their similarity to natural scenes.

In 2022, CIE proposed a new colour appearance model for related colours, named CIECAM16 [2], which may be useful for colour management systems and replaces the previous CIECAM02 model proposed by CIE in 2004. A colour appearance model provides a viewing-condition-specific method for the transformation of the CIE tristimulus values X, Y, Z , to or from specific perceptual attribute correlates (see Figure 3). While CIECAM16 may be useful in some applications, it is

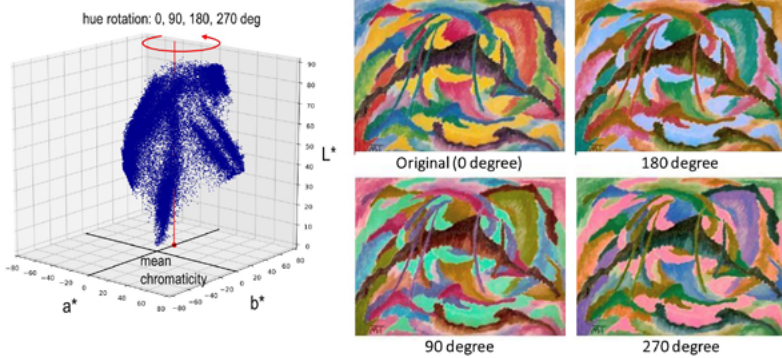


Figure 1

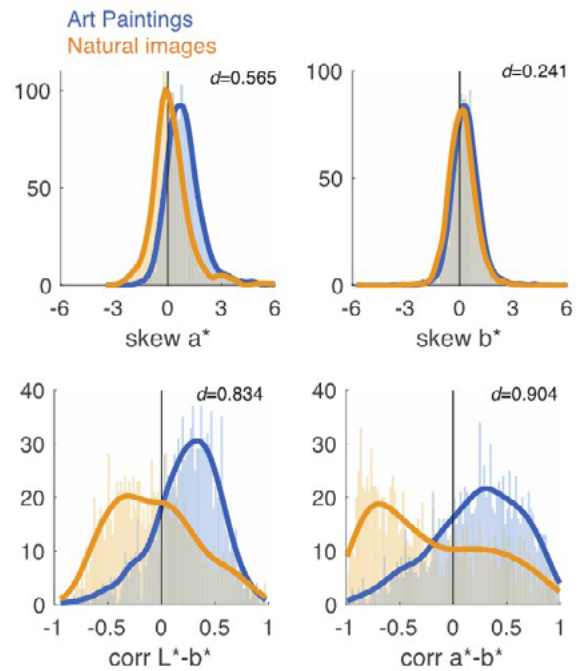


Figure 2

generally agreed that much more research on colour appearance is necessary, as currently considered, for example, by CIE TC 1-96 “A comprehensive model of colour vision” or by CIE TC 8-16 “Consistency of colour appearance within a single reproduction medium”.

Colour difference has been during 2022 another active research field. Currently, CIE TC 8-17 is considering methods for evaluating colour differences between 3D colour objects, because, up to now, most proposed colour-difference formulas for industrial applications (e.g. the CIEDE2000 colour-difference formula, currently recommended as ISO/CIE 11664-6:2022(E)) were based on visual experiments performed using only 2D samples. Different experiments using 3D objects with different shapes, sizes and materials have been developed [3, 4], and results found indicate that the performance of CIEDE2000 can be mainly improved by using appropriate lightness parametric factors. On the other hand, the current CIE proposed method to assess the merits of different colour-difference formulas predicting a specific visual dataset (see CIE 217:2016) has been revisited [5], and researchers are advised about the need of careful testing of assumptions made by specific statistical metrics currently used.



Figure 3

References:

- [1] S. Nakauchi et al. Universality and superiority in preference for chromatic composition of art paintings. *Sci. Rep.* 12, 4294 (2022).
- [2] CIE 248:2022. The CIE 2016 Colour Appearance Model for Colour Management Systems: CIECAM16. CIE Central Bureau, Vienna, 2022.
- [3] R. He, K. Xiao, M. Pointer, M. Melgosa, Y. Bressler. Optimizing parametric factors in CIELAB and CIEDE2000 color-difference formulas for 3D-printed spherical objects. *Materials.* 15(12), 4055 (2022).
- [4] M. Huang, X. Gao, J. Pan, X. Li, D. Xiang, C. Hemingray, K. Xiao, M. Melgosa. Optimizing colour-difference formulas for 3D-printed objects. *Sensors.* 22(22), 8869 (2022).
- [5] R. C. Carter, P.A. García, M. Melgosa, M. H. Brill. Metrics of color-difference formula improvement. *J. Opt. Soc. Am. A.* 39(8), 1360-1370 (2022).

STUDY GROUP ON ENVIRONMENTAL COLOUR DESIGN



CHAIR: VERENA M. SCHINDLER (SWITZERLAND)
WWW.AICECD.ORG



The Journey of Color: International Environmental Color Design Seminar 2022. Poster designed by Jie Xu.

Celebrating 40 Years (1982–2022)

The AIC Study Group on Environmental Colour Design (SG ECD) organized several events to celebrate its 40th anniversary.

SG ECD Meeting at AIC 2022

The first event of the year was the SG ECD meeting during the AIC 2022 Midterm Meeting in Toronto, which was held online on 15 June 2022. The theme concerned the future of environmental colour design with a special focus on the *Unconscious and the Conscious*. Conscious environmental colour design is a mental process based on rational thoughts and colour concepts. The unconscious mind, however, reveals the intuitive approach and the emotional and atmospheric qualities of a design or space. The transition between these two mental states can be gradual or dichotomous. After the chair's introduction, seven presentations followed. Galyna McLellan (Brisbane, AU) talked about the controversy and meaning of monochrome black-coloured architecture in multicultural subtropical contexts. Fiona McLachlan



Caoilin O'Meara, Chris Pirrie, Matthew Johnson: The Palette of Escapism: A study of music venues in Edinburgh. Student project, University of Edinburgh. Tutors: Rachael Hallett and Fiona McLachlan.

(Edinburgh, UK) showed colour explorations of theatre venues and how her students became conscious of the chromatic progression from the rather monochrome exteriors to the colourful interiors. Clino Trini Castelli (Milan, IT) explained his Toronto RGB interior project that uses a sophisticated design to expand the visual appearance of the apartment's living room. Lynnette Postuma (Toronto, CA) described the creative process of her artwork *A Living Canvas or <Gradation>*, a winning project in Toronto that transformed a monotonous building façade into a dynamic mural (Figure 3). Changying Xiang (Trondheim, NO) referred to his colour preference study for façade-integrated photovoltaic design. Kazim Hilmi Or (Hamburg, DE) presented proposals for interior colour design

for low-vision patients, taking as a case study the waiting room of his own ophthalmology practice. Pía López-Izquierdo Botín (Madrid, ES) unfolded Freud's preconscious and conscious theory to refer to the process of colour emotion and communication skills. And, finally, Ralf Weber (Dresden, DE) talked about the renovation process of his own house and his search for the original colour scheme.

Two Talks

On the occasion of the 40 Year SG ECD anniversary, Verena M. Schindler gave talks in two conferences: on 30 June 2022 she gave a talk in Spanish, *Celebrando 40 años del grupo de estudio Environmental Colour Design (1982-2022) de la Asociación Internacional del*

STUDY GROUP ON ENVIRONMENTAL COLOUR DESIGN

CHAIR: VERENA M. SCHINDLER (SWITZERLAND)

WWW.AICECD.ORG

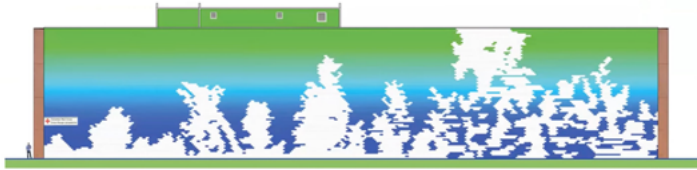
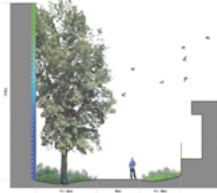
Color and published a paper in the Proceedings of the XIII Congreso Nacional del Color, Terrassa, Universitat Politècnica de Catalunya, BarcelonaTech, 2022, <https://upcommons.upc.edu/handle/2117/369959>.

On 12 September 2022 she gave an invited talk “*On different approaches to Environmental Colour Design*” and published a paper in *Colour and Colorimetry. Multidisciplinary Contributions*, Vol. XVII A. Edited by Andrea Siniscalco, Gruppo del Colore – Associazione Italiana Colore, <https://doi.org/10.23738/RCASB.006>.

Celebrating 40 Years in Hangzhou, China

The Journey of Color: International Environmental Color Design Seminar 2022 was the title of the event jointly organised by Dr. Jie Xu, China Academy of Art (CAA); Mrs. Zhu Sha, President of China Fashion Color Association (CFCA), and the SG ECD chair. It was a coincidence that CFCA celebrated its 40th anniversary in 2022 as well. This special event was held 25-26 November 2022 during the Design Week at the China Academy of Art in Hangzhou. Speakers from China included Jianming Song (CAA), Zunlin Zhu (Design School, Nanjing University), Zhaohui Cheng (CAA), Luke Li (School of Architecture, Tsinghua University, Beijing), Sa Li (School of Art, Tsinghua University, Beijing), Qiao Yuan (Fudan University, Shanghai), Yuan Ding (CAA), Qiang Wei (Design School, Henan University of Technology,

“ the place where the **trees**
grow over the **water** ”



Lynnette Postuma, <Gradation>, a series of successive colour changes – painting 14,508 cinder blocks individually and distinctly in variations of blue and green. Image (top) © Lynnette Postuma. Image (bottom) © Dale Wilcox.

Zhengzhou), and Kexin Ma (Lu Xun Academy of Fine Arts, Shenyang).

Invited international speakers included Fiona McLachlan (Edinburgh, UK), José Luis Caivano (Buenos Aires, AR), Juan Serra (Valencia, ES), Paul Green-Armytage (Perth, AU), Ralf Weber (Dresden, DE), Kine Angelo (Trondheim, NO), Maya Weber (Dresden, DE), Stefanie Wettstein, Marcella Wenger-Di Gabriele (Zurich, CH), and the SG ECD chair (Zollikon, CH). A bilingual publication (Chinese/English) is in preparation.

SG ECD Honorary Member

It is a pleasure to announce that the internationally renowned Swiss colour/light designer, artist and educator Ulrich Bachmann accepted our invitation to be an honorary member of the SG ECD.

New SG ECD members joining in 2022 included:

Eric Zeigler (US)
Eva Storgaard (BE)
Giuseppe Rosini (IT)
Hamidreza Sheibani (IR)
Ines Klemm (CH)
Jason Danziger (DE)
Julia Hausmann (DE)
Lynnette Postuma (CA)
Maja Kaurin (BE)
Marcello Di Gregorio (US)
Maria Høgh-Mikkelsen (DK)
Maya Weber (DE)
Nathalie Pagels (DE)
Pia Mouwitz (SE)
Timo Rieke (DE)
Ulrich Bachmann (CH) – honorary member

STUDY GROUP ON THE LANGUAGE OF COLOUR



CHAIR: A. PROF. DIMITRIS MYLONAS (UK)

CO-CHAIR: PROF. GALINA PARAMEI (UK)

[HTTP://LANGUAGE-OF-COLOR.AIC-COLOR.ORG/](http://language-of-color.aic-color.org/)

The purpose of the AIC Study Group on the Language of Colour (SGLC) is to share information on and discuss studies on psycholinguistics, computational linguistics, semantics and semiotics of colour names and the relation of these to perception of colour and its underpinning cognitive and neural mechanisms. Currently the SGLC has 206 registered members from 57 countries. Social networking platforms of the SGLC in Twitter (@aic_lc) and Facebook (@languageofcolour) have currently 602 and 942 followers respectively. Listed below are exemplary 2022 publications of the SGLC members.

Andrea Kárpáti (Hungary) co-authored a publication in 2022 reporting the development of colour sensitivity, recognition of colour and shape, colour memory and decoding the meaning of colour in two age groups of students of Bauhaus arts education [Tóth, A., Molnár, G., & Kárpáti, A. (2021). Teaching about colour – the legacy of the Bauhaus masters. *International Journal of Art and Design Education*, 40(1), 108-125. DOI: [10.1111/jade.12338](https://doi.org/10.1111/jade.12338)].

Svitlana Pryshchenko (Ukraine) presented their research on colour semantics and visual aesthetics in advertising design [Pryshchenko, S. (2022). Cultural-aesthetic component of color in advertising communication. *Proceedings of the XVII Color Conference. Multidisciplinary Contributions*, Florence Italy. Vol. XVII A, 380-385.]

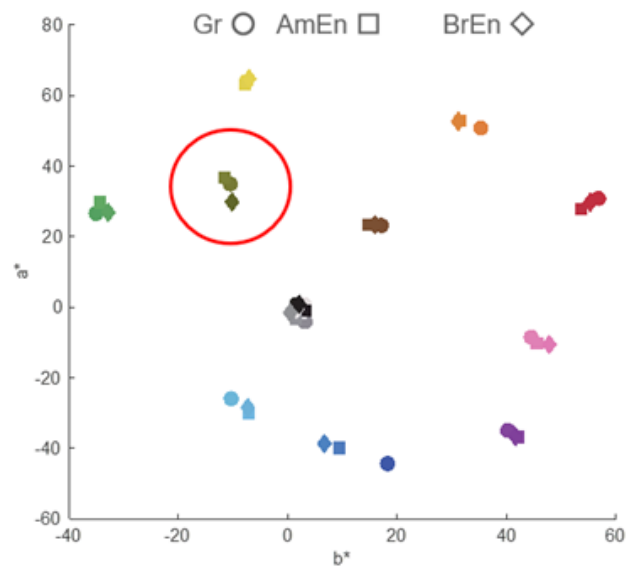
Inez Michiels (Belgium) in 2022 was appointed Professor of Colour & Design Semantics at the École Nationale Supérieure des Arts Visuels de La Cambre in Brussels. Inez produced two online articles on *Isolation and Loneliness in Colour* (<http://www.cityof8.com/isolation-and-loneliness-in-colour>) and the *Colours of Curiosity* (<http://www.cityof8.com/colours-for-curiosity>), and added new materials, emotion groups of facial expressions and ID-colour functionality in the ongoing *Design Semantics Database* (DSD - <https://khnum.club/>).

Jodi Sandford (Italy) presented her book on cognitive linguistics analysis of colour words at the University of Washington Department of Linguistics; at Tangram Interior Design in Perugia; and at the Department of Modern Languages and Cultures, University of Genova, Italy [Sandford, J. L. (2021). *The sense of color. A cognitive linguistics analysis of color words*. Perugia: Aguaplano. ISBN: 9788885803718].

Galina Paramei (UK) co-authored two publications related to colour cognition [Liao, S., Sakata, K., & Paramei, G. V. (2022). Color affects recognition of emoticon expressions. *i-Perception*, 13(1). <https://doi.org/10.1177/20416695221080778>] and [Del Viva, M. M., Mariani, I., De Caro, C., & Paramei, G. V. (2022). Florence “blues” are clothed in triple basic terms. *i-Perception*, 13(5). <https://doi.org/10.1177/20416695221124964>]. Further, Galina delivered two related presentations at the 26th Symposium of the International Colour



64 facial expressions coded with colour combinations. BL=blue, BK=black, GR=green, PL=purple, BR=brown, RD=red, WH=white, YL=yellow.



Location of basic colour terms in Greek, British English and American English in a^* , b^* plane of CIELAB space. In red circle, the location of denotata of the term 'olive green' for all 3 languages.

Vision Society, Heraklion (Crete): “*Tuscan blue naming challenges the basic colour term ‘ceiling’*” (July 2022)] and a keynote talk at the Progress in Colour Studies (PICS2022), Tallinn (Estonia): “*Communicative need drives colour language refinement: The riches of ‘Italian blues’*” (September 2022).

Dimitris Mylonas (UK) presented results of his ongoing research on colour communication within and across languages at several institutions during his June 2022 lecture tour in the USA: Detroit Color Council; New England College of Optometry; Northeastern University, Boston; Center for Mind and Brain, UC Davis; Language & Cognition Lab, UC Berkeley. Furthermore, in Germany, he gave a presentation at the University of Giessen (November 2022), and delivered a keynote talk at Fogra’s Colour Management Symposium, Munich (July 2022).

Dimitris organised the Colour and AI symposium at the Wittgenstein and AI Conference, London, UK where he also presented a comparative study of Himba and English [“*Cultural differences in the cognitive aspects of colour geometry*”] and delivered a hands-on Colour Hackathon (July 2022). Further, Dimitris co-organised the 26th Symposium of the International Colour Vision Society, Greece (July 2022), where he also presented a study on the importance of olive green in Greek and English [“*The indispensability of olive green (λαδι) in Greek colour lexicon*”].

Finally, Dimitris Mylonas, Galina Paramei and Jules Davidoff will be co-editors of a Special Collection on *Color Cognition* in journal *Colour Research and Application*, Wiley. We cordially invite members of the SGLC to submit their articles for publication [<https://onlinelibrary.wiley.com/page/journal/15206378/homepage/color-cognition>].





IN MEMORIAM

IN MEMORIAM



Carleton Varney (1937-2022). North American designer and decorator, known as 'Mr Color'. Author of some 30 books including 'You and Your Apartment' (1962), 'The Family Decorates a Home' (1969), 'Carleton Varney Decorates from A to Z' (1977), 'Be Your Own Decorator' (1978), and 'Carleton Varney's A B C's of Decorating' (1983). A prominent interior designer of his late-Modern generation, he advocated bright colours, abundant colours, and overtly decorative patterns. Varney studied Fine Arts and Spanish at Oberlin College and postgraduate Fine Arts at New York University. In 1960, after several years teaching, he gained employment at the company founded in 1925 by the pioneer interior decorator Dorothy Draper (1889-1969). With her approval, he bought the company four years later and continued her work at The Greenbrier, West Virginia (described in his book 'Mr Color', 2011), and other luxury hotels and celebrity and official residences at home and abroad. Varney also produced numerous designs for textiles, wallcoverings, furniture, ceramics, and glass, marketed under the name Dorothy Draper Fabric & Wallcoverings. Carleton Bates Varney: born January 23, 1937, Lynn MA, died July 14, 2022, Palm Beach Gardens FL.



Virginia Spate (1937-2022). British-Australian art historian and educator. Author of *'Simultaneity'* (1976), *'Orphism: The Evolution of Non-figurative Painting in Paris, 1910-1914'* (1979), *'Degas: Life and Works'* and *'Claude Monet: The Colour of Time'* (2001). Spate grew up in Burma and was moved to Australia in 1951, during the Pacific War. She later gained a BA in History and Fine Arts at the University of Melbourne, an MA at Cambridge University (1961) and a PhD at Bryn Mawr College, PA. Between 1978 and 2004 she was director of the Power Institute of Fine Arts and the University of Sydney and was active in the creation of the Power Gallery of Contemporary Art and increasing recognition of Australian artists. Her study of *'Orphic Cubism'* was welcome, as the influence of Robert Delaunay (1885-1941) had been neglected, despite promotion by his widow Sonia (1885-1979). For Alfred Barr, in his *'Cubism and Abstract Art'* (1936), Orphism was the only modern movement that led nowhere, but its *'simultanéisme'* influenced Klee, Marc, Macke, the American Synchronists and others. Virginia Margaret Spate AC (née Virginia Obione) born England 1937; died Australia August 12, 2022.

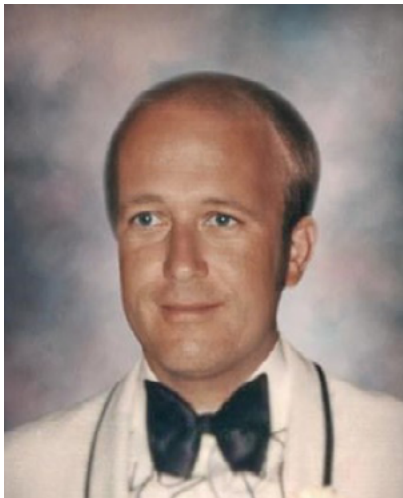


François Delamare (1938-2022). French engineer, numismatist and tribologist Co-author with the chemist Bernard Guineau (1935-2021) of *'Les Matériaux de la couleur'* (1999), translated as *'Colour: Making and Using Dyes and Pigments'* (2000). Delamare trained as an engineer at the École nationale de Chimie in Lille. A specialist in the chemical reactivity of material surfaces, his other interests included ancient Greek, archaeology, botany, literature, and the analysis of coins and inks used in printed currency. After 1974 he worked at the Sofia Antipolis research centre in Valbonne and subsequently became director of research at the Centre de Mise en Forme des Matériaux (CEMEF) of the École des Mines de Paris. After retirement in 2003, his published articles on colorants included those on madder (laques de garance, 2006), alizarin (2008), cobalt blue (2009) and Egyptian blue, *'le premier pigment artificiel'* (2011). François Delamare born 1938; died December 28, 2022.

IN MEMORIAM



Elisabeth Wagner-Koch (1923-2022). German artist, poet, musician, and educator. Author with her husband, the German-English painter Gerard Wagner (1906-99), of *'Die Individualität der Farbe'* (1980). She grew up under the shadow of National Socialism in Germany and experienced the partial destruction of Hanover during World War II. In her early 20s she became increasingly interested in the teachings of Rudolf Steiner (1861-1925), most especially in his series of 12 lectures on colour presented in Dornach, 1914-21. Elisabeth Koch was born six months after fire had destroyed Steiner's first Goetheanum. In 1950 she started studying with Gerard Wagner at the Second Goetheanum, and together they ran its painting school for the next 30 years. Elisabeth also published a monograph on Gerard's work, *'Die Kunst der Farbe'*, in 1980. He had studied in St Ives, Cornwall, and at the Royal College of Art, before assimilating Steiner's approaches to colour under Henni Geck in Dornach after 1928. Elisabeth Wagner-Koch born Wickershausen (Saxony) on 29 June 1923; died Dornach (Switzerland) on September 10, 2022.



Richard Wesley Harold (1944-2022). North American chemist and inventor. Co-author with Richard Sewall Hunter (1909-91) of the 1987 edition of the authoritative textbook *'The Measurement of Appearance'* (1975). Harold graduated from University of South Florida, Tampa, in 1965 with an MBA in Chemistry and Science. He thereafter worked at Hunter Associates Laboratory, established by Hunter in Virginia in 1952, and now HunterLab (integrating the L,a,b scale that Hunter devised). In 1976 Harold's name was added to *'Who's Who'* for his part in inventing optical instruments to measure the density of colour – devices that enabled him to visit major manufacturers worldwide that mix colours, as almost all of them utilised such instruments. Richard Wesley Harold, born Louisville, Kentucky, January 5, 1944; died Louisville, Kentucky, December 24, 2022.





**AIC
FINANCIAL REPORT**

AIC FINANCIAL REPORT

Reconciliation statements of AIC bank and PayPal accounts for year 1-Jan-2022 to 31-Dec-2022.

Prepared by the AIC 2022 Treasurer, Maria João Durão.

Approved by AIC 2022-23 Auditors, Tien-Rein Lee and Javier Romero.

All figures are in Australian dollars (AUD).

AIC has three operating accounts: Business, Business Savings and PayPal.

TOTAL FUNDS for year end 2022 // AUD \$18,964.83

AIC 2022 ACCOUNTS

PAYPAL

Opening Balance as of January 1, 2022	\$3,747.74	
Income from members	\$3,276.20	
Deposits	\$247.50	AIC PayPal Account was debited \$247.50 in error on 16th August*. NH
Payments sent	-\$432.17	\$184.67 Dropbox, \$247.50 payment from error*
Payments transferred	-\$164.22	\$164.22 1&1 IONOS email provider
Service Fees	-\$116.45	
Transfers	-\$5,859.64	Transfer to St George Business account
Closing Balance as of December 31, 2022	\$698.96	

ST. GEORGE BUSINESS ACCOUNT

Opening Balance as of January 1, 2022	\$4,934.09	
Income from members	\$2,980.86	
IBB transaction	\$165.00	
Transfer from PayPal account	\$5,859.64	
Transfer from savings	\$5,000.00	
Expenses - paid in Australia	-\$2,828.74	\$572.00 Accounting fees, \$116.85 NH expense, \$2,139.89 Australian lawyer
Expenses - paid overseas	-\$12,388.13	Business account expense transactions
Overpayment refund	-\$247.50	\$247.50 AIC PayPal Account was debited in error on 16th August*. NH
Banking Fees	-\$670.20	\$120.00 Bank service fee, \$230.00 Internet transaction required, \$320.20 Overseas banking fee
Closing Balance as of December 31, 2022	\$2,805.02	

ST. GEORGE SAVINGS ACCOUNT

Opening Balance as of January 1, 2022	\$20,412.97	
Withholding Tax	-\$25.00	
Withdrawal	-\$5,000.00	Transfer to Business account
Interest	\$72.88	
Closing Balance as of December 31, 2022	\$15,460.85	

TOTAL FUNDS year ending 2022	\$ 18,964.83
-------------------------------------	---------------------

2022 ITEMIZED EXPENSES

Date	Type	Date transaction / Original currency	Amount (AUD)	Comment
06/05/2022	INTERNET OVERSEAS TT	06MAY18:04 33459790282AUD800	\$800.00	Logo 2nd prize Merle Kolb
06/05/2022	INTERNET OVERSEAS TT	06MAY18:12 33459790292AUD800	\$800.00	Logo 2nd prize Haft 2
17/08/2022	INTERNET OVERSEAS TT	17AUG18:38 36790090212AUD1000	\$1,000.00	Best paper award 1st prize
17/08/2022	INTERNET OVERSEAS TT	17AUG18:58 36790090222AUD600	\$600.00	Best paper award 2nd prize
17/08/2022	INTERNET OVERSEAS TT	17AUG18:59 36790090232AUD400	\$400.00	Best paper award 3rd prize
17/08/2022	INTERNET OVERSEAS TT	17AUG19:00 36790090242AUD55	\$55.00	Best paper awards honorary
22/08/2022	INTERNET OVERSEAS TT	22AUG17:30 41803290222AUD55	\$55.00	Best paper awards honorary
26/08/2022	INTERNET OVERSEAS TT	26AUG18:13 45821290232AUD55	\$55.00	Best paper awards honorary
05/09/2022	INTERNET OVERSEAS TT	05SEP18:13 55849590282AUD55	\$55.00	Best paper awards honorary
26/09/2022	INTERNET OVERSEAS TT	26SEP18:20 76918290272AUD55	\$55.00	Best paper awards honorary
26/09/2022	INTERNET OVERSEAS TT	26SEP18:31 76918390202USD432	\$693.75	AIC Website Management 432 euros
20/10/2022	INTERNET OVERSEAS TT	20OCT19:22 00007890232EUR26	\$42.36	Admin. fee of 26 euros AIC establishment
30/11/2022	INTERNET OVERSEAS TT	30NOV20:11 41147490222EUR4830	\$7,777.02	Lawyers, process of establishment AIC in Austria. New statutes. 4.830,31 euros
			\$12,388.13	

Student Awards total	\$2,275.00
Brand competition total	\$1,600.00



www.aic-color.org