



AIC Logo in the Colours of the Ukrainian Flag

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

NEWS  
Q1|22



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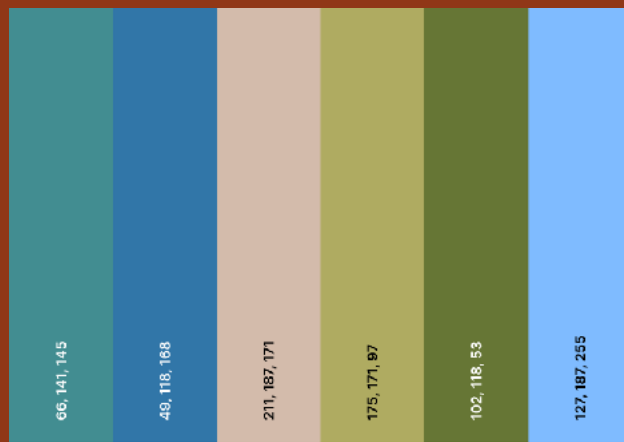
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## EDITORIAL

Dear Color Enthusiasts,

AIC is a politically neutral association in which many members from different nations come together to work on one common area of interest - the broad universe of color with its facets spanning from science to art. The forum which our association provides, fosters the dialogue between individuals regardless of the political systems of their home countries or personal prejudices based on history, religion or political convictions. However, one cannot remain neutral, when bombs are falling on Ukraine and families and their children are now on the move to escape the terror of a war against a young democracy. Therefore, instead of draping our logo in the colors of the member nation in focus this issue, we will use the colors of the Ukrainian flag to show solidarity and compassion for this nation and its people.

The featured member organization of this newsletter will be the Colour Society of Australia. With Australia as our focus, we have now featured all five continents - we started with Belgium and travelled via Canada to Argentina and Japan. CSA has provided us with a color scheme of the Australian Coastline which we will use as a basis for the background of our pages in diluted saturation. But our lead page honors the intense reddish color of the iconic Uluru / Ayers Rock at sunset.



Color scheme of the Australian Coastline

Once in a while, associations need to readjust themselves and reflect on their goals for the upcoming years. What is the purpose of AIC besides forming an administrative umbrella for its own functioning, the organization of conferences held by individual member associations, administering prizes and publishing annual and quarterly reports? How does one find a good balance between working on rules, regulations, statutes and elections on the one hand and at the same time provide impetus and inspiration to bring forward knowledge in the field of color that can inspire scientists, artists and designers to work together? After all, there is nothing we experience in our world that we would not see through color. This was the general direction of the questions I asked Leslie Harrington, our new AIC President in this issue. We are excited about the new era that her experience in science, practice and administration will mean for the AIC in the coming years.

Finally, the newsletters that you've been reading over the last year became a reality due to the strong support from Leslie Harrington to convince the members of the AIC Executive Committee to give this project a chance. Thank you!

Please note the deadline for submission for the 2022 2nd quarter newsletter on May 10th, 2022.

Ralf Weber | Editor

newsletter@aic-color.org

**CSA The Colour Society of Australia**

The Colour Society of Australia was founded in 1986-87 to be the Australian Regular Member of the International Colour Association. As of February 2022, the Society comprises 192 financial members, about half of whom reside in New South Wales (NSW) and the Australian Capital Territory (ACT), the other half residing in every other state and territory of Australia and a total of thirteen other countries around the world. We proudly number among our Australian membership one former AIC President, Nick Harkness, one former AIC Vice President, Dr Paul Green-Armytage, numerous participants in the editorial committees of AIC conferences, and two of the ten members of the committee of the AIC/ISCC Colour Literacy Project.



The sixteen Colour Society of Australia conferences from 1987 to 2021

The CSA has always been a diverse and truly national society that organizes conferences and other events at the level of its state-based divisions, and the three original divisions established in 1986-87 in New South Wales, Victoria and Western Australia all remain active today. Long-lived and active divisions have also been created at various times in Queensland, the ACT, South Australia, and Tasmania whenever sufficient concentrations of members were present in those states, and there was also a division based for a short time in New Zealand. Our current National Executive Committee comprises office bearers from NSW, Victoria, the ACT, Western Australia and Queensland, who have widely varied backgrounds in design, art, science, fashion and education. They are President and NSW Divisional Chair Dr David Briggs, Secretary and Southern Division representative Glenys Thomson, Treasurer Emily Guo, Vice President Mike Dixon, Past President Dr Jean Pretorius, Western Australian Divisional Chair Helen Ponton, and Membership Secretary Julie Blackmore, along with AIC Representative Annamaria di Cara. Our national Presidents have had similarly diverse backgrounds: Bryan Powell (film and television, NSW, 1986-1989), Dr Peter McGinley (colour measurement, Victoria, 1989-1993), Dr Paul Green-Armytage (design education, Western Australia, 1993-1997), Ken Pidgeon (science/ technology, South Australia, 1997-2001), Annamaria di Cara (design and education, NSW, 2001-2005), Derek Grantham (pigments and paints, Victoria, 2005-2009), Rex Hesline (architectural colour, Tasmania, 2009-2013), Glen Bowden (interior design, NSW, 2013-2015), Judith Briggs (architectural colour, NSW, 2015-2018), Dr Jean Pretorius (art and technology, NSW, 2018-2020) and Dr David Briggs (art education, NSW, 2020-2022).

The CSA has held national conferences about every two years since 1987, although in 1991 (just four after its foundation) and 2009 their place was taken by AIC conferences hosted by the CSA. These conferences have rotated regularly between the divisions: Colour in Design (Bentley, WA, 1987), Colour Renaissance (Melbourne, 1989), Colour & Light 91 (AIC Interim Meeting, Sydney, 1991), Colour in Flux (Adelaide, 1993), Colour Continuum (Melbourne, 1995), Colour for Life (Perth, 1997), Colour Interaction (Sydney, 1999), Colour in Focus (Adelaide,

2001), Colour Communication (Melbourne, 2003), Colour Through the Looking Glass (Freemantle, 2005), Marooned in the Colours of Queensland (Coolangatta, 2007), AIC 2009 (11th AIC Congress, Sydney, 2009), The Future of Colour (Launceston, 2011), Space, Time, Colour (Perth, 2014), Colour Speak (Brisbane, 2016), Perception & Colour (Melbourne, 2018), and our first online conference, Colour Connections (Sydney, 2021). A listing of the 25 Australian and international speakers and their topics from Colour Connections is available online here, and the pdf volume of abstracts can be downloaded here. The online format made it much easier for us to involve outstanding international speakers, but our previous conferences nevertheless were able to attract to our distant shores such colour luminaries as Roy Berns, Werner Spillmann, Kurt Nassau, Roy Osborne, Tarow Indow, Janos Schanda, Osvaldo da Pos, Byron Mikellides, Karin Fridell Anter, Anders Hård, Lars Sivik, Gunnar Tonnquist, John Gage, Lindsay McDonald, Maria João Durão, Akiyoshi Kitaoka, Verena M. Schindler, Berit Bergström, Alexander Logvinenko, Vien Cheung, Ming Ronnier Luo, John McCann, Brian Funt, José Luis Caivano, Arne Valberg, and many others.

In addition to our conferences, the main activities of the CSA have been the innumerable events organized by our regional divisions, mostly either live or online presentations, but also gallery, factory and studio visits, and social events. Pride of place each year is taken by our events celebrating AIC International Colour Day, beginning in 2013 when the Victorian, New South Wales and Tasmanian divisions each held a live ICD event. At least one division has put on a major ICD event each year since then, and photographs recording many of these events can be seen on our website. For our ICD 2022 event on March 20 (the day before ICD), six members of the committee of the ISCC/AIC Colour Literacy Project from around the world will give presentations relating to different aspects of colour education (see separate notice). This will be another free online event in the series that the NSW Division has been presenting since the beginning of the covid pandemic. If you are not a CSA member you can still stay informed about coming CSA events, as well as those of many other colour organizations around the world, by joining our mailing list of nearly 900 subscribers or our growing total of nearly three thousand accounts following us on Facebook and Instagram. Our new website, redesigned in 2018 by former Presidents Judith Briggs and Jean Pretorius, has links to many of our events from early 2019 onwards here, and has a growing Members' Area in which CSA members can access video recordings or other resources from our recent webinars and Colour Connections. CSA membership is open to anyone around the world and is half price for remote Australian and international members and for full-time students and pensioners ("Associate" and "Concession" memberships respectively). For several years the CSA also presented prizes for students in modules dedicated to colour in Australian tertiary institutions, though regrettably several of these colour-specific modules have been discontinued recently.

We're very proud of the diversity of aspects of colour that the CSA has touched on in the last few years in our online conference, webinar series, and other events, including the history of colour theory and practice, colour science and lighting technology, colour in nature, philosophy of colour, colour in architectural and interior design, colour in light art, painting, sculpture, and technological imaging, the phenomenology of colour, and colour education, and we're delighted that our recent online activity is adding further to our interaction with the international colour community. David Briggs, President, Colour Society of Australia

*David Briggs, President, Colour Society of Australia*



A flashback from CSA history: Delegates to the 1991 AIC interim meeting Colour and Light 91, hosted by the Colour Society of Australia just four years after its foundation, assemble on the steps of the Sydney Opera House. International speakers included Roy Berns, Werner Spillman, Roy Osborne, Tarow Indow, Janos Schanda, Lindsay McDonald, Osvaldo da Pos, Byron Mikellides, Anders Hård, Lars Sivik, and Gunnar Tonnquist.

## NEWS FROM OUR MEMBER ORGANISATIONS - ICA BELGIUM



### **November Colour Talk with Inez Michiels DESIGN SEMANTICS DATABASE**

The video has been published on our website. Inez Michiels is director at CITY OF 8 design semantics research association. She took us on a tour through her innovative Design Semantics Database (DSD), an online application developed for the creative professions. The extensive database helps designers to create meaningful and psychologically appealing designs and analyse whether the values, identity or emotions targeted by those specific designs are adequately conjured up.

<https://khnum.club>



Download Design Semantics Database (DSD) full paper @ AIC Proceedings of the International Colour Association (AIC) Conference 2021, Milan, Italy, 30 August–3 September 2021, p. 897–902

[https://aic-color.org/resources/Documents/Proceedings\\_AIC2021\\_r10.pdf](https://aic-color.org/resources/Documents/Proceedings_AIC2021_r10.pdf)

Download The Semantic Color Space full paper @ AIC Proceedings of the International Colour Association (AIC) Conference 2019, Buenos Aires, Argentina, 14–17 October 2019, p. 177–182

[https://www.aic-color.org/resources/Documents/AIC\\_2019\\_proc.pdf](https://www.aic-color.org/resources/Documents/AIC_2019_proc.pdf)

### **Colour Semantics for Interior Architecture, Online Live Course 17 March - 2 April 2022**

Learn to design meaningful psychologically appealing spaces with colours and learn how to probe conceived meaning, emotion, brand value, functionality, and ambience.

Course Instructor: Inez Michiels is a director at CITY OF 8 design semantics research association and co-founding board member of the ICA-Belgium Interdisciplinary Colour Association. She obtained a Master of Arts from the Artesis-Plantijn Hogeschool in Antwerp. In cooperation with the Academy of Fine Arts Antwerp and the University of Antwerp, Department of Communication Sciences she did research into the link between art and emotion. She published a series of papers and books on design semantics and is the author of the Design Semantics Database. She is a guest lecturer at the University of Antwerp, Department of Interior Architecture and at the Maryland Institute College of Art, Baltimore US, Department of Graphic Design. She is a member of the AIC Study Group on Environmental Colour Design.

### **Upcoming Events**

**20 March 2022:** International Colour Day 2022 - Online Sunday Morning Colour Talk with several speakers

The architect, town planner and lighting designer *Isabelle Corten* approaches colour as an invitation, through the lighting projects developed within her agency Radiance35.

*Yulia Kovanova & Lars Koens* will walk 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.

*Dr. Domicile Jonauskaitė* is an experimental colour psychologist at the University of Vienna in Austria, studying cognitive and affective connotations of colour. She will inform us on the current state of research on colour and emotion associations.

*Mary Ashby-Green, Thelma van der Werff and Jeannette Hanenburg* will present Colournostics – A practical approach to coaching, a unique self-empowerment tool that combines Neuro-Linguistic Programming (NLP) and the psychology of colour.

**22 May 2022:** Online Sunday Morning Colour Talk with Ana-Maria Nyk

<https://ica-belgium.org>



## NEWS FROM OUR MEMBER ORGANISATIONS - DEUTSCHER VERBAND FARBE



### *Fellow of the Deutsche farbwissenschaftliche Gesellschaft*

In 2021, the Deutsche farbwissenschaftliche Gesellschaft (German Society of Color Science and Application) - DfWG has created its new honorary award DfWG-Fellow. This honor can be given to scientists, teachers, engineers or developers who, through multinational professional work and their special commitment, have made significant contributions to the further development of color science and have performed in the areas of work associated with it. The award consists of a certificate and lifelong honorary membership (Fellowship) in the DfWG. All members of the DfWG are entitled to propose candidates for the award.



Dr. Alejandro Ferrero Turrión

During the DfWG annual meeting in October 2021, the first person to receive this prestigious award was Dr. Alejandro Ferrero Turrión, CSIC (Consejo Superior de Investigaciones Científicas), Madrid, Spain

In his scientific work at CSIC Madrid (Consejo Superior de Investigaciones Científicas), Dr. Alejandro Ferrero Turrión has substantially supported the working group titled Grupo de Medidas de Radiación Óptica, Instituto de Óptica "Daza de Valdés" to become a leading institution worldwide in goniometric investigations. With great expertise, Dr. Ferrero has applied various mathematical tools to photometry and radiometry problems, notably to investigate modern colour-generating systems such as goniochromatic special-effects paintings. By considering the underlying fundamental mathematical and physical principles, he has systematically analyzed specific experimental situations and thoroughly determined the resulting experimental uncertainties. Here, Dr. Ferrero has shown great productivity, as demonstrated by over 60 scientific publications, in more than half of which he has served as the lead author. Works with relevance to the fields of the DfWG are attached in the publication list. Dr. Ferrero's consistently helpful and cooperative demeanor has facilitated the success of EMRP and EMPiR scientific projects on gonio-reflectometry at European national metrology institutes. With respect to experimental methods of determining aspects of the appearance of surfaces (for example, when measuring and visually evaluating the sample features of sparkle and graininess), Dr. Ferrero's contributions have been particularly valuable. In three corresponding EU projects – xDReflect, BiRD, and BxDiff – he has been a highly renowned expert and mentor. At the CIE, Dr. Ferrero has served as an internationally recognized expert, chairs CIE JTC 12, "Measurement of Sparkle", and provides expert advice to CIE TC 2-85, "Recommendation on the geometrical parameters for the measurement of the bidirectional reflectance distribution function (BRDF)". With this work he has also developed fundamental techniques for traceable measurements of colour standardization-related measurands.

Alejandro Ferrero; Jeppe Frisvad; Lionel Simonot; Alfred Schirmacher; Joaquín Campos; Mathieu Hébert; Pablo Santafé. Fundamental scattering quantities for the determination of reflectance and transmittance. *Optics Express. The Optical Society (OSA)*, 04/01/2021.

Alejandro Ferrero; et. al. Preliminary measurement scales for sparkle and graininess. *Optics Express. The Optical Society (OSA)*, 2021.

Khalil Huraibat; Esther Perales; Eric Kirchner; Ivo van der Lans; Alejandro Ferrero; Joaquín Campos. Visual validation of chromatic objects appearance rendered from spectrophotometric measurements. *Journal of the Optical Society of America A: Optics and Image Science, and Vision*. 37 - 8, pp. 1266 - 1275. The Optical Society (OSA), 2021.

Alejandro Ferrero; Joaquín Campos; Nina Basic; Marcel Pastuschek; Esther Perales; Geiland Porrovecchio; Marek Smid; Alfred Schirmacher; José Luis Velázquez; Francisco Miguel Martínez-Verdú. An insight into the present capabilities of national metrology institutes for measuring sparkle. *Metrologia*. 57 - 6, pp. 065029. BIPM & IOP Publishing Ltd, 05/11/2020.

Alejandro Ferrero Turrión; Berta Bernad; Joaquín Campos; Noël Richard; Christine FernándezMaloigne; Manuel Melgosa. Goniochromatic assessment of gray scales for color change. *Journal of the Optical Society of America A: Optics and Image Science, and Vision*. 37 - 8, pp. 1266 - 1275. The Optical Society (OSA), 01/08/2020.s in interlaboratory comparisons.

## NEWS FROM OUR MEMBER ORGANISATIONS - CSA AUSTRALIA



### *INTERNATIONAL COLOR DAY EVENT*

For our International Colour Day event on Sunday March 20, 10.00 AM - 12.00 noon AEDT, six members of the ISCC/AIC Colour Literacy Project from around the world will give presentations relating to different aspects of Progress in Colour Education. Robert Hirschler (Hungary) will present a review co-authored with Andreas Schwarz (Germany) of the seven "contrasts" of Johannes Itten, David Briggs (NSW) will illustrate alternative frameworks for conceiving of colour relationships, and Robin Kingsburgh (Canada) will describe her remarkable multidisciplinary colour course at York University. Our event will conclude with two short reports, one by Paul Green-Armytage (WA) on two related workshops recently conducted with Sean Adamas, and the second by Maggie Maggio and Luanne Stovall (USA) giving an update on recent activities of the Colour Literacy Project. This will be another free online event in the series we have been running since the beginning of the covid pandemic. Booking is essential and will open on the following link near the end of February: <https://coloursociety.org.au/event-4698172>. Please follow the CSA Facebook or Instagram accounts to hear about our roughly monthly series of free webinars in 2022.



The Annual General Meeting of the Colour Society of Australia was held on November 29, 2021, on Zoom. The Annual Report presented by President Dr David Briggs is available at this link. President David Briggs, Vice President Mike Dixon, Secretary Glenys Thomson, Treasurer Emily Guo, and Membership Secretary Julie Blackmore were all re-elected unopposed for 2022.

Professor Stephen Dain recently stepped down from his epic term of almost 34 years as the Colour Society of Australia-nominated Associate Editor of Colour Research and Application, and we are very pleased to announce that Associate Professor Mei Ying Boon (University of Canberra) will be his replacement on what will now be the CRA International Advisory Board. We were very pleased to be able to propose someone as eminently qualified for the role as Mei, who is Head of the Discipline of Optometry and Vision Science at the University of Canberra.

## NEWS FROM OUR MEMBER ORGANISATIONS - CSA AUSTRALIA

### *PUBLIC COURSES BY CSA MEMBERS:*

This is a listing of colour-related classes conducted by CSA members that are available to the general public. If you are a current CSA member from anywhere in the world and you would like to see your public colour-related classes listed here, please let us know! Please use the links to check current availability.

Colour Made Simple (online, on call) – Seven courses on colour theory for manufacturing with former AIC President Nick Harkness in association with Professor Stephen Westland, and Dr Vien Cheung, School of Design, University of Leeds. <https://colour-theory-for-manufacturing.thinkific.com/>

Understanding and Applying Colour (National Art School, online, 4 times/year) – Eight 3-hour sessions on: what is a colour?; colour attributes; colour vision; artists' paints; digital colour; mixing processes; colour and light; history of colour theories. With CSA President Dr David Briggs.

<https://sites.google.com/site/djcbriggs/tmct>

Colour Theory Lecture Series: Beyond "Red, Yellow, Blue" (Sydney Art School, Hornsby) – Series of three sessions per term with Dr Jean Pretorius. Check website for updates regarding next dates.

<https://sydneyartschool.com.au/painting-classes/art-theory-history-professional-practice#Colour-Theory>

Painting classes (Hamley Studio, Mt Kuring-Gai, Sydney) – Various live painting classes and workshops with CSA member Sally Ryan. Resuming soon.

<https://www.hamleystudio.com.au/classes-and-workshops>

CPD sessions and webinars (Colour Collective, Sydney) – CPD sessions and webinars with CSA member Dr Zena O'Connor including Demystifying Colour, Colour Psychology and Perceived vs Specified Colour. <https://the-colour-collective.com/home#events-workshops>

Colourplay workshops and retreats (Sydney and regional NSW) – 1- and 2-day colour-focused painting workshops and longer retreats with CSA member Kristine Ballard.

<https://www.kristineballard.com/workshops/>

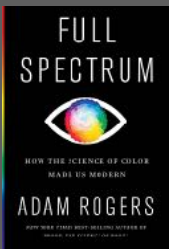
Colour & Design Psychology online courses – including a five-day mini course, one-day workshops and masterclasses through to a six-month professional colour mentoring programme with CSA Associate Member Karen Haller. <https://karenhaller.com/>

**NEXT AIC NEWSLETTER  
DEADLINE**

**MAY 10TH, 2022**



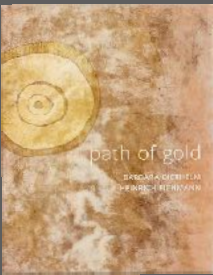
## PUBLICATIONS



**ROGERS Adam**

***Full Spectrum: How the Science of Color Made Us Modern***

Boston, MA: Houghton Mifflin Harcourt. ISBN-10: 1328518906; ISBN-13: 978-1328518903 (English), Hardcover: 336 pages, 2021



***Diethelm, Barbara & Eichmann, Heinrich Path of Gold.***

Edited by Barbara Diethelm in cooperation with Helmhaus Zürich. Contributions by Guido Magnagnano, Daniel Morgenthaler, Linda Tucker, and Barbara Diethelm. ISBN 978-3-03942-075-9 (English/German), 112 pages, 2022.

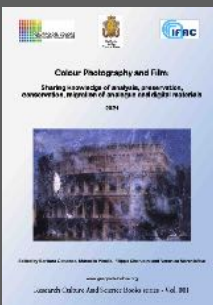
<https://www.scheidegger-spiess.ch>



***La cultura e l'uso del colore nel Canton Ticino: I colori degli insediamenti tradizionali.***

Canton Ticino, Dipartimento del territorio/Haus der Farbe Zurich. ISBN 978-3-9523253-5-3 (Italian), 80 pages 2022.

<https://hausderfarbe.ch/de/>



**CATTANEO Barbara, PICOLLO Marcello, CHERUBINI Filippo, MARCHIAFAVA Veronica (Eds).**

***Colour Photography and Film: Sharing knowledge of analysis, preservation, conservation, migration of analogue and digital materials***

Conference Proceedings. Research culture and science books (RCASB) series, online ISSN 2785-115X, vol. 1. Milan: Gruppo del Color - Associazione Italiana Colore. ISBN 978-88-99513-14-6 (English), 275 pages, 2021.

DOI: <https://doi.org/10.23738/RCASB.001>



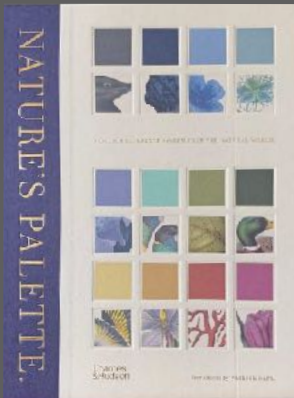
**PLUTINO Alice, RIZZI Alessandro, SIMONE Gabriele (Eds).**

***Colour Design and Technology: A multidisciplinary approach to colour, Part 2.***

Research culture and science books (RCASB) series, online ISSN 2785-115X, vol. 2. Milan: Gruppo del Color - Associazione Italiana Colore. ISBN 978-88-99513-15-3 (English), 275 pages. 2021.

DOI: <https://doi.org/10.23738/RCASB.002>

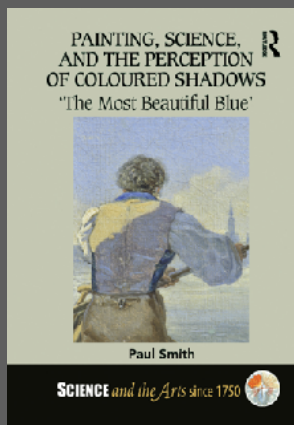
## PUBLICATIONS



**BATY, Patrick (1956- ), editor, *Nature's Palette: A Color Reference System from the Natural World***

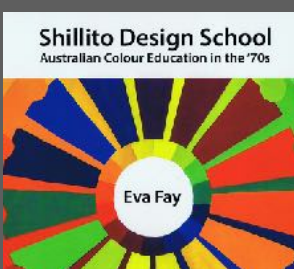
[English architectural paint consultant & historian. Expanded edition of Patrick Syme's Werner's Nomenclature of Colours (1814). 288 pages. Elaine Charwat, Peter Davidson, André Karliczek and Giulia Simolini, contributors]

Princeton NJ (USA) Princeton, University Press, 1921 A book about color classification history



**SMITH, Paul (1956- ) *Painting, Science, and the Perception of Coloured Shadows: 'The Most Beautiful Blue'***

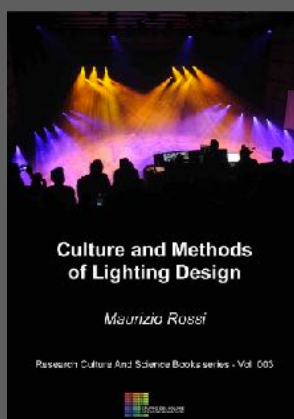
[British art historian and educator. 190 pages. Includes Wittgenstein & Merleau-Ponty on colour] New York (USA) Routledge, 2021



**FAY, Eva Lorraine (1946- )**

***Shillito Design School: Australian Colour Education in the '70s***

[Australian designer & educator. 54 pages. On colour theories of Phyllis Sykes Shillito (1895-1980)] San Francisco CA (USA) Blurb, 2021



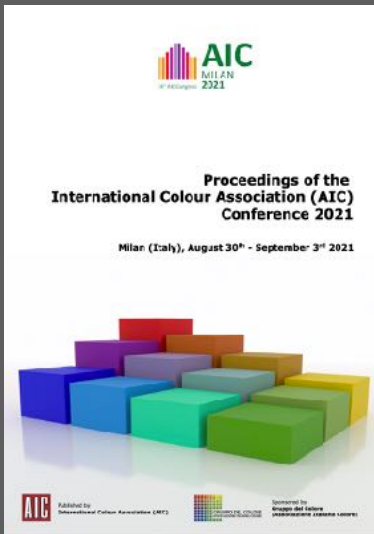
**ROSSI Maurizio.**

***Culture and Methods of Lighting Design.***

Research culture and science books (RCASB) series, online ISSN 2785-115X, vol. 3. Milan: Gruppo del Color - Associazione Italiana Colore. ISBN 978-88-99513-16-0 (English), 150 pages. 2021.

DOI: <https://doi.org/10.23738/RCASB.003>

## PUBLICATIONS OF THE INTERNATIONAL COLOUR ASSOCIATION (AIC)



### *Proceedings of the International Colour Association (AIC) Conference 2021.*

Milan, Italy, August 30 – September 3, 2021

Organized by Gruppo del Colore - Associazione Italiana Colore.

President: Marcello Picollo

AIC2021 Congress Chairs: Maurizio Rossi, Alessandro Rizzi

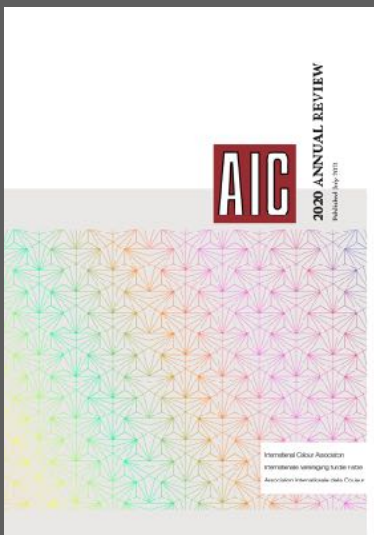
ISBN: 978-0-6484724-3-8

eISSN: 2617-2429

ISSN: 2617-2410

(English), 1465 pages

<https://www.aic-color.org/publications-proceedings>

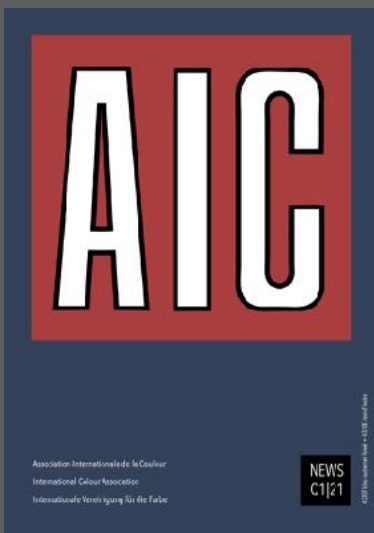


### *AIC Annual Review*

AIC has archived its Annual Reviews (referred to as Newsletters or Annual Reports before 2017) dating back to 1957.

<https://www.aic-color.org/publications-annual-reviews>

Editor: Vien Cheung



### *AIC Newsletter*

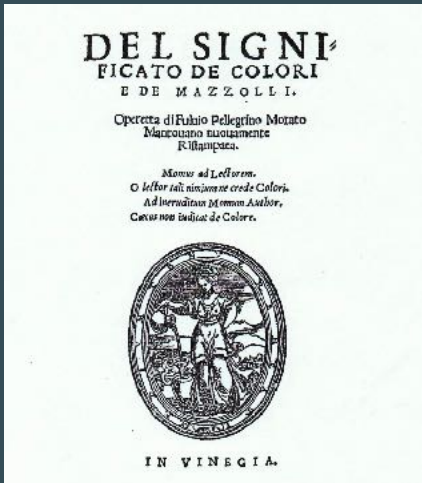
The Newsletter of the International Color Association began 2021 with quarterly news to keep our own membership up to date but also reach out beyond AIC's boundaries to other colour communities interested in activities around the theory and practice of colour.

Editor: Ralf Weber

<https://www.aic-color.org/newsletters>

## PUBLICATIONS: ROY OSBORNE'S NEW LOOK AT OLD BOOKS

Roy Osborne re-assesses a historical book in order to show that many works on colour have not lost their validity, even in current colour research



### *Del significato de' colori*

(published in Venice in 1535, with 29 editions 1543-1618)

Eight years after the publication of Gilles Corrozet's *Le Blason des couleurs* en armes in Paris, summarized in AIC News Q3 (September 2021), the second most original and important cinquecento book on the signification of colors was published in Venice. Its contents were compiled by Fulvio Pellegrino Morato (c. 1483-1548), a Mantuan poet and scholar exiled to Ferrara in 1517, where he later secured employment teaching the younger sons of Duke Alfonso d'Este and Lucrezia Borgia. Morato also taught at the city's *Studium Generale*, and his remarkable 12,000-word compendium categorizes examples of color symbolism from over 60 literary sources spanning the 2,000-year period from Homer to Boccaccio, with especial reference to Cicero, Virgil, Ovid, and Petrarch. His principal meanings for each of 14 colors, encapsulated in an introductory sonnet, are expanded in a sequence of chapters, most of which reinforce a Renaissance veneration for ancient literature and culture. Unusually for the time, Morato taught his eldest daughter Olympia Greek and Latin, and her fame eventually exceeded that of her father. Both were influenced by John Calvin's doctrines, and after his death she fled with her husband to Schweinfurt and then Heidelberg. The influence of Morato's book was extended when parts of it were included or imitated in publications by Dolce (1565), Occolti (1568), Contile (1574), Lomazzo (1584), Rinaldi (1584), Calli (1595), Bisagno (1642), and Vulson (1647).

*Il color verde ridotto a niente  
Dimostra; il rosso ha poca sicurezza,  
Il nero ha'l suo voler pien di matezza,  
Il bianco ha suo appetito, e voglie spente.  
Il giallo ha la speranza rinascente,  
Copre il taneo in se saggia sciochezza,  
Il morel morte per Amor disprezza,  
Chi veste berettin, gabba la gente.  
Amoroso piacer ha l'incarnato,  
Il mischio mostra bizzaria di testa,  
Il torchino ha il pensier molto elevato.  
Chi ha fede, e signoria d'oro si vesta,  
L'argentino dimostra esser gabbato,  
Al verde gial poca speranza resta.*

*The color green, reduced to nil  
It means; red offers meagre courage,  
Black has its will full of madness,  
White expends one's passion and desires.  
Yellow offers hope reborn,  
Tawny conceals wise wiliness within,  
Purple scorns death for love,  
Whoever wears grey dupes people.  
Carnation offers amorous delight,  
Mottled shows bizarreness of mind,  
Blue lifts thought high up aloft.  
Whoever has faith and power dresses in gold,  
Silver means to be deceived,  
With yellow green, scant hope remains.*

Morato's color sonnet



Statue of Olimpia Morata in Schweinfurt, Bavaria, Germany

## EXHIBITIONS



### ***Georgia O'Keeffe, Fondation Beyeler – Basel, Switzerland*** **23 January – 22 May 2022**

With a major retrospective on Georgia O'Keeffe (1887–1986), the Fondation Beyeler is dedicating the first exhibition of 2022 to one of the most significant artists of the 20th century and an outstanding figure in modern American art. From O'Keeffe's earliest abstractions to her iconic depictions of flowers and landscapes of the American Southwest, the retrospective will offer an in-depth survey of the artist's work including rarely seen paintings from public and private collections. The exhibition at the Fondation Beyeler will examine Georgia O'Keeffe's particular way of looking at her surroundings and translating them into new and hitherto unseen images of reality. "One rarely takes the time to really see a flower. I have painted it big enough so that others would see what I would see." This early quote from 1926 has become a common thread in O'Keeffe's art and life. The exhibition in Basel aims to focus the attention on the topicality of O'Keeffe's bold and radical way of looking. Spanning more than six decades, "Georgia O'Keeffe" will be the artist's first major retrospective in Basel and the first comprehensive overview of O'Keeffe's oeuvre in Switzerland for almost 20 years. The exhibition is organized by the Fondation Beyeler, Riehen / Basel, the Museo Nacional Thyssen-Bornemisza, Madrid, and the Centre Pompidou, Paris, in partnership with the Georgia O'Keeffe Museum, Santa Fe.



### ***Passages-Landscape, Figure and Abstraction, Fondation Beyeler – Basel, Switzerland*** **12 February – 14 August 2022**

This year's first presentation of the Fondation Beyeler collection engages with the constantly changing relationship between figuration and abstraction in modern art, as exemplified by around 70 important impressionist, modernist and contemporary paintings and sculptures. Understood as a transitional or transitory path, the "passage" concept can be detected in the motifs and imagery of many other works, too.

<https://www.fondationbeyeler.ch/en/exhibitions/><https://www.fondationbeyeler.ch/en/exhibitions/>

### ***Yves Saint-Laurent*** **29 January – 15 May 2022**

"Yves Saint Laurent in Museums" celebrates the 60th anniversary of Yves Saint Laurent's first fashion show on 29 January 1962. This anniversary exhibition has an original format, deployed over six Parisian museums: the Centre Pompidou, the Paris Museum of Modern Art, the Musée du Louvre, the Musée d'Orsay, the Picasso-Paris National Museum and the Yves Saint Laurent Paris Museum. Directed by the Pierre Bergé-Yves Saint Laurent Foundation.

<https://museeyslparis.com/en/>  
<https://www.centrepompidou.fr/en/>  
<https://www.louvre.fr/en>



## EXHIBITIONS



Harriet Jacobs (1813-1897). Dolls made for the Willis family children, ca.1850-60. Mixed fabrics, metal. Private collection. Photo: Glenn Castellano

### ***Black Dolls*** New York Historical Society February 22 – June 5, 2022 New York

Black Dolls explores handmade cloth dolls made primarily by African American women between 1850 and 1940 through the lens of race, gender, and history. The exhibition immerses visitors in the world of dolls, doll play, and doll making while examining the formation of racial stereotypes and confronting the persistence of racism in American history. It features more than 100 cloth dolls, alongside dozens of historical photographs of white and Black children posed with their playthings and caregivers. A coda explores 20th-century commercial dolls marketed to a broader audience of Black families seeking to instill pride in their children. Through these humble yet potent objects, Black Dolls reveals difficult truths about American history and invites visitors to engage in the urgent national conversation around the legacy of slavery and race.

[www.nyhistory.org](http://www.nyhistory.org)

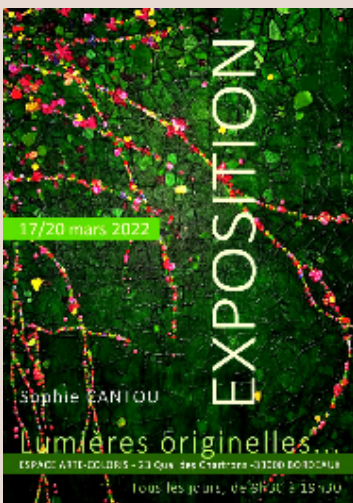


Cushion cover with tiraz inscription, Egypt, early 9th century. Wool and linen: tapestry weave. Cleveland Museum of Art, J. H. Wade Fund, 1959.48, TL42343.6. Image: Courtesy of Cleveland Museum of Art

### ***Social Fabrics: Inscribed Textiles from Medieval Egyptian Tomb*** Harvard Art Museums, Cambridge, Massachusetts Open through May 8, 2022

Discover what textiles made and worn in medieval Egypt tell us about connection and belonging in a diversifying world. From swaddling newborns to enshrouding the deceased, woven fabrics touch nearly every aspect of human existence. The textiles in this exhibition are particularly meaningful, for they tell a bigger story about political and social power, class, trade, and concerns for the afterlife during a transformative period in Egyptian history. Although removed from their original environments, the fragments remain vital social fabrics, revealing the circumstances and aspirations of their owners and the remarkable resilience and artistry of their makers.

<https://harvardartmuseums.org/exhibitions/5836/social-fabrics-inscribed-textiles-from-medieval-egyptian-tombs>



### ***EXPOSITION "lumières originelles" Sophie CANTOU*** Espace Arte-Coloris, Thursday 17 or Sunday 20 March 2022

23 quai des Chartrons 33000 Bordeaux  
de 9h30 à 19h30.  
sophiecantou@hotmail

## UPCOMING CONFERENCES



### ***AIC 2022 "Sensing Colour", Midterm Meeting, Toronto, CANADA 13-16 June 2022***

Organised by Colour Research Society of Canada (CRSC)  
Conference Co-Chairs: Doreen Balabanoff, Robin Kingsburgh

<http://www.aic2022.org>

### ***JAIC Special Issue***

A special issue of JAIC (Journal of the International Colour Association) on Colour Theory will be organized by Robert Hirschler including extended AIC 2022 papers.

<https://www.aic-color.org/journal>

### ***40 Years SG ECD***

The AIC Study Group on Environmental Colour Design celebrates its 40th anniversary in 2022! We will organize a study group meeting at AIC 2022 in Toronto, Canada.

<http://www.aicecd.org>



### ***CMG - Color Marketing Group Celebrating 60 Years***

The 1960's:

1962 - Color Marketing Group is born in the home of one of the Founding members. Our mission from the start was:

- to help each other do better work in the world of color marketing;
- to improve the business circumstances of color marketing people, that is to say, to deserve and get better pay for what we do;
- to educate everyone we can reach in the technologies which will help them make a more satisfying use of color;
- ultimately, to blend the science of color and skills of marketing into this special technology we call color marketing.

As the profession of color marketing has grown and changed across the years, so has Color Marketing Group. But we remain focused on our core mission - to help each other do better work. We look forward to our continued growth and collaboration with our membership as we move into our seventh decade.

CMG Swatchbook is a bi-monthly feature focused on key moments in CMG's history. We look forward to sharing these events across 2022. Our anniversary celebration will culminate at our annual International Summit held this coming November. There will be more details to come, and we look forward to seeing you there!

Several events organized in different continents:

<https://colormarketing.org/upcoming-events/>

## UPCOMING CONFERENCES & EVENTS



### ***Dia Internacional da Cor 2022 – São Paulo, Brazil***

**21 March 2022 International Colour Day 10:00 AM – 11:00 AM (GMT-3)**

A teoria tradicional das cores – porque não funciona?

(Traditional colour theory - why doesn't it work?)

Talk by Dr. Robert Hirschler

<https://www.procor.org.br>



### ***Conserving Colour in Historic Textiles: problems and solutions – London, UK***

**21 March 2022 International Colour Day, 14.00 PM – 15.30 PM (GMT)**

On International Colour Day this year, the Colour Group (GB) invites you to join us for a presentation on textile conservation and colour by conservationist Alison Lister, Accredited Conservator-Restorer (ACR), Director and Principal Conservator (Textile Conservation Ltd). Please register for a free ticket with Eventbrite in order to receive joining instructions for the zoom meeting. Open to members and non-members, and membership is free in 2022, please see the membership page for more details.

<https://www.colour.org.uk/international-colour-day-conserving-colour-in-historic-textiles-problems-and-solutions/>

### ***Colour & Poetry: A Symposium IV, 20 – 22 March 2022***

<https://www.ucl.ac.uk/slade/events/projects/colour-and-poetry-2022>



### ***Webinar: Colour Pigments – Oslo, Norway***

**21 March 2022 International Colour Day, 18:00 PM – 21:00 PM (GMT+1)**

Art, creativity and colours – pigment for inspiration and pigment for joy! Let yourself get blown away by wonderful vibrant colours, the use of pigments and inspiring artists. Speaker Heidi Pettersvold Nygaard, board member of Forum Farge and interior architect Snøhetta, will guide us through this colourful event.

<https://www.forumfarge.no>



### ***CRSC AGM and Keynote: Jennifer Veitch, NRC***

**21 March 2022 International Colour Day 6:30PM - 8:15 PM (EST)**

The Colour Research Society of Canada (CRSC) honours International Colour Day with a special Keynote Lecture following our Annual General Meeting (AGM). Ten Years ago, at our founding public meeting at OCAD University, Jennifer Veitch, Principal Research Officer at the National Research Council of Canada (NRC), delivered a keynote lecture. This year, on our 10th Anniversary, she returns as President-Elect of the CIE, the prestigious international body that develops global lighting standards, to help us celebrate and continue our mission of sharing colour knowledge across many disciplines and fields.

<https://www.colourresearch.org>



## UPCOMING CONFERENCES & EVENTS



***pro colore General Assembly – Zürich, Switzerland***  
***11 March 2022, 3:00 PM – 16:30 PM CET***

Schweizerische Textilschule STF, Hallwylstrasse 71, 8004 Zürich

***pro colore 1st Meeting (1. Treff), 5:00 PM – 7:00 PM***

"Colour and Wine: A Marvellous Symbiosis"

Martel Weine, Rämistrasse 14, 8001 Zürich, Switzerland

<https://procolore.ch/treff-farbe-wein/>

***pro colore 2nd Meeting (2. Treff) – Zürich, Switzerland***  
***8 April 2022, 4:30 PM – 7:30 PM CET***

"Architekturführung im Kunsthaus Zürich"

Heimplatz, 8001 Zürich, Switzerland

<https://procolore.ch/treff-kunsthaus/>

***pro colore 3rd Meeting (3. Treff), Zürich, Switzerland***  
***13 May 2022, 5:30 PM – 8:00 PM CET***

"Atelierbesuch bei Marianne Burkhalter und Christian Sumi"

Sophienstrasse 16, 8032 Zürich, Switzerland

<https://procolore.ch/treff-marianne-burkhalter/>



***XIII CONGRESO NACIONAL DEL COLOR***  
***29 June, 30 June, and 1 July 2022 – Terrassa (Barcelona), Spain***

The XIII National Color Congress aims to be a multidisciplinary discussion forum on topics related to color science and technology, whose role is very relevant in the fields of scientific research, teaching and industrial applications.

This congress is a unique event organized by the Color Committee of the Spanish Society of Optics (SE-DOPTICA) that brings together academics and professionals from a wide range of fields involved in the study of color and that is held every 3 years since its creation in 1989.

<https://www.congresonacionalcolor.com>



***LONDON IMAGING MEETING 2022 - DISPLAY SCIENCE***  
***6-8 July 2022 – London, UK***

The theme of LIM 2022 is DISPLAY SCIENCE. We are interested in methods intended to improve the performance or bring new capabilities to electronic displays, from flat panel displays to VR/AR headsets. The conference is designed to promote interaction between imaging science, computational displays, graphics, optics, visual perception, and electronic display communities.

<https://www.imaging.org>

## UPCOMING CONFERENCES & EVENTS



*NOIR lumineux, couleur choisie en 2022 par l'Académie de la couleur !*  
13 Mai 2022 – Bordeaux, France

Un événement, une occasion unique pour explorer ce noir intemporel, élégant qui nous interpelle dans le design, le luxe, l'érotisme, est profond, sobre, classique, contemporain. Aux notes parfois irisées, ce Noir chaud contient en lui le mélange de toutes les couleurs jusqu'à nous renvoyer son propre éclat. On le porte, on s'en régale, on l'écoute... il excite...

Au cours de ce colloque, spécialistes, professionnels, artistes, écrivains, ... chacun dans son secteur, présentera ses travaux, ses expériences, ses produits, ses créations dans un esprit joyeux, jazzy, sexy...  
<http://www.academiedelacouleur.org>



**SFNC ANNUAL MEETING**  
12-13 MAY 2022 – *Interactive online event*

The 2022 Society for the Neuroscience of Creativity (SfNC) annual meeting will be held on May 12-13th as an interactive online event, including live talks, live poster presentations, special events, and networking/social gatherings. Keynote speakers include Keith Holyoak (UCLA) and Todd Lubart (Université de Paris). Additional speakers to be announced soon. Note that the dates of the conference have changed from the originally scheduled dates.

<https://www.tsfn.org/conferenc-events>



***CrossTalk: Conversations at the Intersection of Art and Science***  
***Recordings available***

Inspired by the emergent themes of the SfNC 2020 conference, we hosted a series of conversations between creativity researchers and artists to promote new perspectives for the study and practice of creativity. These are not research presentations. Rather, these interdisciplinary dialogues are informal and seek to engage a thoughtful discussion.

<https://www.tsfn.org/crosstalk>

## CALL FOR PAPERS



### ***PICS 2022 Progress in Colour Studies Conference – Tallinn, Estonia 7-10 September 2022 (new date)***

Venue: Tallinn University, Tallinn, Estonia

Chair of the Organising Committee Mari Uusküla, Tallinn University

Call for Papers

Abstract Submission Deadline: 20 March 2022 (English)

Welcome proposals for papers on colour studies from any area of interest, including but not limited to the following topics:

- Linguistics, psycholinguistics, and colour in languages
- Colour in literature and poetry
- Translation of colour
- Vision, perception, cognition, memory
- Design, fashion
- Architecture, art, history, heritage, culture
- Imaging, computation, analysis, modelling
- Illumination, optics, photography, technology
- Conservation, chemistry, materials, surfaces

<https://www.tlu.ee/pics2022>



### ***17CdC2022 Color Conference - Florence, Italy 12-13 September 2022***

Call for Papers

Abstract Submission Deadline: 31 March 2022 (Italian/English)

With Special Sessions "Color for beauty, cosmetic and hairstyle" and "Light and lighting beyond colors"

Organized by Gruppo del Colore-Associazione Italiana Colore, in collaboration with the "Nello Carrara" Institute of Applied Physics of the IFAC-CNR National Research Council

<https://www.gruppodelcolore.org/call-for-papers>

### ***2nd Edition of "Colour Photography and Film: sharing knowledge of analysis, preservation, conservation, migration of analogue and digital materials" – Florence, Italy 15-16 September 2022***

Call for Papers

Abstract Submission Deadline: 31 March 2022 (Italian/English)

Organized by Gruppo del Colore-Associazione Italiana Colore, in collaboration with the Istituto di Fisica Applicata "Nello Carrara" of the Consiglio Nazionale delle Ricerche (IFAC-CNR) and the Opificio delle Pietre Dure (OPD)

<https://www.gruppodelcolore.org/call-for-papers>

## CALL FOR PAPERS



***PHI 8th International Multidisciplinary Congress – Porto, Portugal  
"Time and Space"  
6–8 October 2022***

Call for Papers

Abstract Submission Deadline: 31 March 2022

Venue: Faculty of Architecture, University of Porto (FA-UP), Porto, Portugal

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



***COIBRECOPA 2022 – La Plata, Argentina  
5–7 October 2022***

*6º Congreso Iberoamericano y XV Jornada sobre Técnicas para la Restauración y Conservación del Patrimonio*

*Workshops on 3, 4, 8 October 2022*

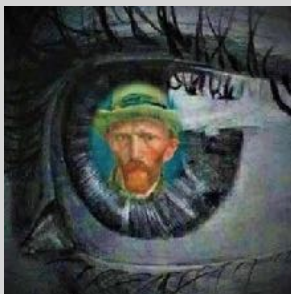
Call for Papers

Abstract Submission Deadline: 30 April 2022 (Spanish/Portuguese)

Venue: Laboratorio de Entrenamiento Multidisciplinario para la Investigación Tecnológica, LEMIT), La Plata, Argentina

<https://www.coibrecopa.lemit.gov.ar/contribuciones.html>

<https://www.coibrecopa.lemit.gov.ar/index.htm>



***Journal of Vision  
Special Issue Art and Vision Science***

Call for papers

Submission deadline: December 31, 2022

The Journal of Vision invites submissions for a special issue on visual art and perception, with the tenet that art is not just one of many possible types of visual stimuli to study, but the superset of visual forms that are encoded by the human brain. This special issue welcomes papers that take an analytical or empirical approach to understanding visual perception through examining visual art, as well as to understanding visual art through vision science. The editors also welcome papers on new methodologies or technologies – for example, for displaying or reproducing visual art, modeling image aesthetics, or generating new art – where these intersect with the study of human visual perception.

<https://jov.arvojournals.org>

## FOCUS ON: LESLIE HARRINGTON



With a change in leadership of our organization, there is of course some curiosity within the membership and the larger color community about our new president and the focus she will set for her two year term. A new president can bring opportunities for growth and a fresh start to an organization, and Leslie Harrington has already made quite a contribution to the AIC. We all know her as the former Secretary Treasurer and recent Vice President. First, she installed the Wild Apricot Membership Database in order to streamline organizational tasks which has significantly improved communication. How did we manage the nuts and bolts of running the organization without it? Leslie was also the creative force behind redesigning and restructuring the AIC website. It is now the face of AIC. In her new role as President we discussed her plans to bring the AIC forward during the next two years, but first, here is some information on how she got here.

Leslie Harrington studied interior design, then business administration and then she went on to earn a doctorate that combines the two fields. She worked for a well known paint company for nearly two decades and then went on to found her own color forecasting and marketing firm. Besides all that, she managed to raise a family in the US, but also spends a significant amount of her time in Greece where her husband's family lives.

Born and raised in Toronto, Leslie spent much of her childhood at her family's paint store. While she had little interest in taking over the business, she became interested in the application of color and studied interior design. Ironically, after graduating she was hired by Benjamin Moore Paints. It was Leslie who presented their new color matching system to potential clients. She was later put in charge of color design which included branding and PR work for the firm. Facing the hurdle that designers were not taken seriously by those in charge of business decisions, Leslie vaulted this hurdle by studying business administration herself in order to be on equal footing with the firm's administration. All this, while working full time and raising a baby. Kudos!

After a 16-year tenure as the Color and Design Director for Benjamin Moore Paints, she decided to open her own color consulting company in 2001 in order to move beyond the 'flat surface of color'. She now helps shape the color strategies and systems for products and brands in the cosmetic, pharmaceutical, durable & consumer goods, and technology industries. In 2007, she became the executive director of the Color Association of the United States, originally founded in 1917, and in 2014 she co-founded HueData, a color intelligence company that compiles and analyzes color data across multiple industries to inform and substantiate color decisions.

Leslie has been able to make her work known to a global audience by being quoted and published in The New York Times, The Chicago Tribune, The New Yorker, Oprah Magazine, Men's Health, Glamour, Cosmopolitan, and US News & World Report. She has also appeared as a color

## FOCUS ON: LESLIE HARRINGTON

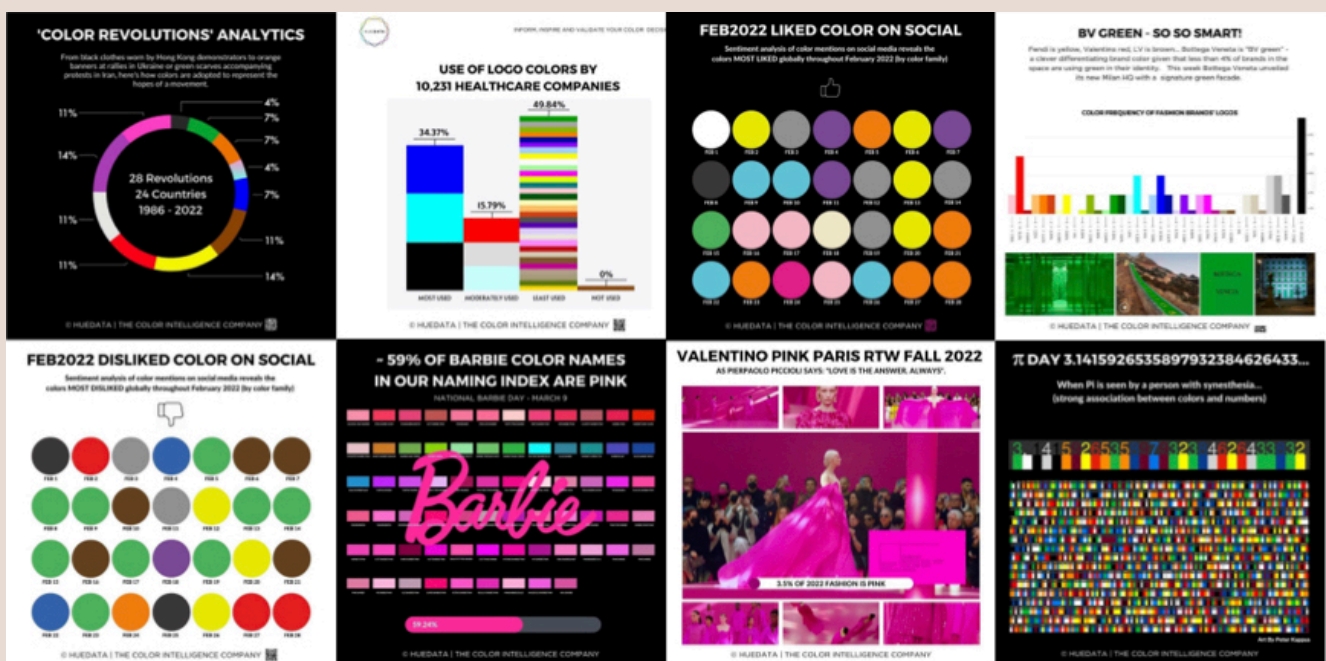
authority in numerous television appearances including the Dr. Oz Show, CBS's Live it Up with Ali & Jack, ABC's Good Morning America, WNBC Today Show, HGTV, Discovery, CTV - Canada AM.

Parallel to her career as a consultant and designer Leslie Harrington received her MBA from the Stern School of Business at NYU and continued to earn a PhD researching the topic of color strategy. What she considers her next challenge is to change the paradigm of color consulting and forecasting. Much of forecasting is based on personal preference rather than on a solid scientific foundation, and Leslie wants to base her work on the interpretation of solid data. This stems from a desire to foster a better dialogue between artist and designers in the color community with scientists and researchers. She sees this as a crucial factor for making better color decisions in products, brands and environments.

When I asked Leslie about her goals for her term as the next AIC president she said she has three: First and foremost, she wants to finally complete the process of deciding upon and implementing a permanent solution for AIC's new home after such an extended period of deliberation during the previous years. Secondly, AIC needs to freshen its appearance in all aspects of branding and, finally and most importantly, her goal is to forge better connections with the various color communities. During our interview, she put her goals into a simple statement: "For a number of years, AIC mostly looked inward. We worked hard to update various aspects of the organization, among them the recently approved statute changes, it is now time to look outward".

She states, that the pandemic has made us all realize that we need to look at conferences and meetings in a new way, and also find ways to better face the challenges associated with the changing times. Above all, we need to look at connecting the community in more modern ways. She wants to foster the online community and create a different forum for people to meet and especially, to exchange ideas. This extends to conferences which have in the past primarily only featured people from the national member organizations. In fact, our conferences should be so exciting, that people come to listen and learn about new ideas as a primary motivation without necessarily delivering a paper or presenting a poster. Moreover, she is interested in learning what opportunities AIC members see to bring color communities together. Leslie looks forward to expand and strengthen the AIC. Best of luck to our new President.

Ralf Weber



## OBITUARIES



### **Alain Huet**

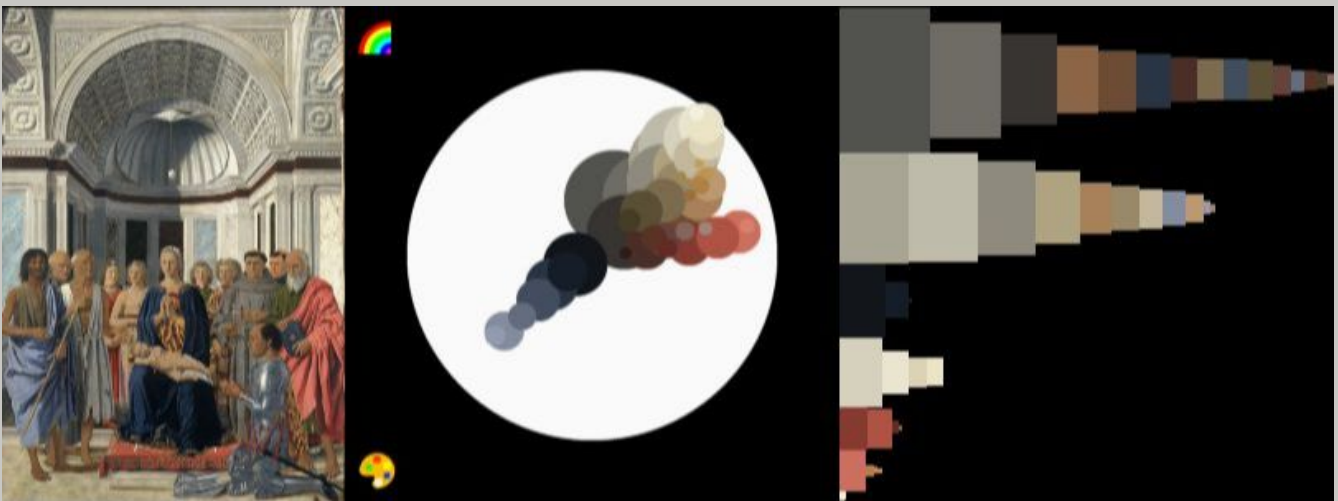
In December 2021 Alain Huet sadly left us. He was an active ICA-Belgium member and supporter, a wonderful person we will all remember with affection. He will be very much missed.

After studying civil engineering at the Université Libre de Bruxelles, Alain worked in information technology while pursuing his passion for art. His first contact with colorimetry dates from an electronics course where the standards of the International Commission on Illumination were discussed.

After a colour training with Caroline Dujardin, he wanted to apply the digital processes of his profession to pictorial works. He created [ChromaPicture](#), a colour analysis system that quantifies the colours in an image and displays the statistics in two ways: on the chromatic circle and in clusters in L\*a\*b\* space. Indices are calculated: the extent of the palette (number of colours), chromatic dispersion (average distance of the identified colours from the average colour of the image) and chromatic complementarity (based on opposite colours on the chromatic circle). 1500 works (from Antiquity to modern art) were analysed and published on [ChromaPicture](#). You can read more about ChromaPicture and his approach in the article (in French) he wrote for Vinciane Lacroix.

His last post on his ChromaPicture Facebook page was about the colours in the work of Piero della Francesca, [Madonna and Child with Saints \(1472-74\)](#), oil on panel, 251 x 172 cm, Pinacoteca di Brera, Milan.

ChromaPicture analyzed 24 of his works. With this image, we say goodbye to Alain.



Chromatic analysis of Piero della Francesca, *Madonna and Child with Saints (1472-74)*, oil on panel, 251 x 172 cm, Pinacoteca di Brera, Milan.

### **Rita Janice Adrosko (1931-2021)**

North American historian and curator. Adrosko served as supervising curator at the Smithsonian Museum of American history for 31 years, retiring as Curator Emerita. She was prominent in the world of textiles, lecturing at universities across the USA. Her publications include *Natural Dyes and Home Dyeing* (1968, 1971). Rita Adrosko was born on March 3rd, 1931, in Elizabeth, New Jersey, and died on September 11th, in Falls Church, Virginia.

### **Bernard Guineau (1935-2021)**

French physicist and historian. His publications include *Pigments et colorants de l'Antiquité et du moyen âge* (1990), *Glossaire des matériaux de la couleur et des terms* (2005), and one co-written with the chemist and mineralogist François Delamare: *Les Matériaux de la couleur* (1999), translated as *Colors: The Story of Dyes and Pigments* (2000).

## OBITUARIES



### **Andrey Vladimirovich Efimov (1939–2021)**

Dr. Arch. Andrey Efimov was Professor at the Moscow Institute of Architecture and Head of the Department of the Architectural Environment Design in Moscow, Russia. He was an Honorary Member of the Russian Academy of Arts and a Winner of the State Prize of the Russian Federation in 1997 for the concept "Architectural Illumination of the Central Part of Moscow" and again in 2000 for the "Comprehensive Development of the Olympic Village." For many years he chaired a group of architects of the Scientific Research Institute of Theory and History of Architecture and Urban Planning, also including V. Elizarov and V. Timofeev, that developed proposals for coloristics for cities such as Moscow, Yaroslavl (Central Russia), Surgut (Western Siberia), Irkutsk (Eastern Siberia), Yalta (Crimea), Kairakty and Kulsary (Kazakhstan), and Ashgabat (Turkmenistan). From 1996 to 2000 he was Chief Designer of Moscow.

Andrey Efimov was an author of many books and manuals published in Russian. For example, *The Shaping Effect of Polychromy in Architecture* (1984), *Coloristics of the City* (1990), *Colour + Form: The Art of the 20th and 21st Centuries* (2014), *Architectural Coloristics* (2016), and *Architectural Coloristics and Plastic Arts* (2019). He contributed greatly to the development of international cooperation in the field of colour studies. In 1990 Andrey Efimov organized an international colour conference in Moscow and invited internationally renowned colour experts such as Michel Cler, Jean-Philippe Lenclos, Tom Porter, Werner Spillmann, and many others, and then published the proceedings in a two-volume Russian translation. In December 2020 he was a keynote speaker at the Second Russian Color Conference and subsequently published a paper entitled "The Theory of Urban Color Environment", in English, in *The International Scientific Conference of the Color Society of Russia: Selected Papers* (2021), edited by Yulia A. Griber and Verena M. Schindler. Smolensk: Smolensk State University Press, pp. 160–166, [http://color-lab.org/files/283/bop\\_rucolor2020\\_with0.pdf](http://color-lab.org/files/283/bop_rucolor2020_with0.pdf)

Further publications in English and French include:

Efimov, A. (1992) "The Colour of Moscow", in *The Colour of the City*, edited by Ed Taverne and Cor Wagenaar, Laren: V+K Publishing, pp. 30–55

Efimov, A. (2002) "Les couleurs de Moscou et de Saint-Pétersbourg" (The colours of Moscow and Saint Petersburg), *Bulletin du Centre de Recherche du Château de Versailles* [Online], Online since 13 May 2008, <https://doi.org/10.4000/crcv.76>

He also was an Honorary Member of the AIC Study Group on Environmental Colour Design.

*Verena M. Schindler and Yulia A. Griber*

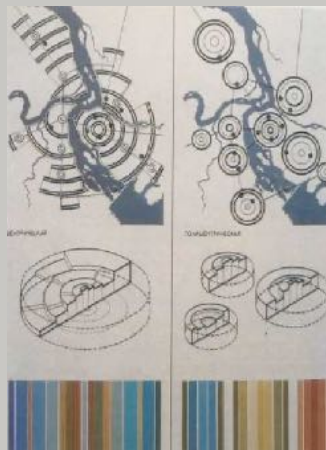
*Chairs of the AIC Study Group on Environmental Colour Design*



Plan of exterior colour design of Moscow (1929) by L. Antokolsky, reconstructed (1970) by A. Efimov;  
I - circular colouring;  
II - district colouring; and,  
III - arterial colouring



Colour for Town, Proceedings of the International Seminar, 22–25 May 1990, Moscow



Variants of the colour structure of Irkutsk



Eastern Siberia, 1984



## OBITUARIES

### ***Peter Gouras (1930-2021)***

North American ophthalmologist, surgeon, and educator. His publications include *The Perception of Color* (1991).

### ***Gerald (Jerry) Stewart Wasserman (1937-2021)***

North American psychobiologist, historian, and educator. His publications include *Color Vision: An Historical Introduction* (1978), which became a standard textbook for schools of optometry. Following undergraduate studies at New York University he gained a PhD in Psychobiology at Massachusetts Institute of Technology. Post-doctoral researches were undertaken at the National Institutes of Health where he developed methods of implanting electrodes into the eyes of horseshoe crabs for performing micro-recordings. His first faculty appointment was at the University of Wisconsin Madison, followed by tenure as Professor of Psychological Sciences and Director of the Sensory Coding Laboratory at Purdue University in Lafayette, Indiana. He received a US patent with Purdue University for enhancements to cochlear implants using computing techniques and was awarded first place in the John Hopkins University National Search Certificate of Achievement for enhancing the life of people with hearing disabilities. After 37 years at Purdue University, he retired as Professor Emeritus in 2012. Jerry Wasserman was born in Brooklyn, New York, in 1937 and died Lafayette on October 23rd, 2021.

## CONTACT

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

The AIC newsletter is published quarterly.

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

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