

ANNUAL REVIEW 2025

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Edited by Verena M. Schindler & Ingrid Calvo Ivanovic

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International Colour Association - Multidisciplinary Association in the field of Colour, Multidisziplinäre Vereinigung auf dem Gebiet der Farben, Abkürzung AIC
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The AIC was founded June 21, 1967, in Washington DC, USA, during the 16th Session of the CIE (*Commission Internationale de l'Éclairage*). The New AIC has been legally registered in Austria since 2023 as a not-for-profit association.

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.

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TABLE OF CONTENTS

Annual Review Editors' Note	6
AIC President's Report	12
The AIC Worldwide	18
AIC Executive Committee	22
AIC2025 16th Congress	24
AIC2025 Awards	30
AIC Future Events	40
AIC Regular Members	56
Argentina	58
Australia	62
Belgium	68
Canada	74
Chile	80
China	86
Croatia	90
Finland	96
France	98
Germany	104
Great Britain	110
Hungary	114

Italy 118
Japan 124
Mexico 126
Norway 130
Portugal 134
Spain 140
Sweden 144
Switzerland 148
Taiwan 154
USA 158
AIC Study Groups 164
SG - Arts and Design 166
SG - Colour Education 172
SG - Colour Vision and Psychophysics 178
SG - Environmental Colour Design 184
SG - Language of Colour 190
International Colour Day 2025 194
In Memoriam 232
AIC Financial Report 2025 249



ANNUAL REVIEW EDITORS' NOTE

BY
VERENA M. SCHINDLER - PRO COLORE, SWITZERLAND
INGRID CALVO IVANOVIC - UNIVERSIDAD DE CHILE, CHILE

ANNUAL REVIEW EDITORS' NOTE

BY
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Why should we care about an annual review? Let's say it's vital for an association because it provides valuable insights into its members' activities and the pivotal role of individuals. It is also an excellent opportunity to reflect on the past twelve months, which can feel like a long time in the age of instant news. It provides a space to analyze achievements and expectations, and to set new goals.

An annual review also provides transparency, which is important for many reasons. Strategically, it helps us to ascertain whether the association is aligned with its mission. Legally, it helps us to ensure the association complies with the stipulated regulations. However, statutes and internal regulations are continuously evolving and adapting to new developments. Financially, the yearly report enables us to administer the association's finances, set members' fees, and discuss expenses, communication tools and award recognition. Members are not obliged to submit their annual reports. But what if nobody contributes? In this case, the annual review would consist of mere facts presented straightforwardly and objectively. Without the stories behind the facts, as well as the context and depth they provide to our understanding, something terribly

important would be missing. A review containing reports from all over the world transforms dates and facts into narrative discourse, creating a rich and detailed account. It provides a comprehensive overview of developments and trends, highlighting the variety of approaches adopted by each association, whether they are more design or technology-oriented, or a combination of both. The AIC is multifaceted, embracing diverse disciplines, geographical locations, cultural heritages, and linguistic varieties.

An annual review is a powerful communication tool that can be used to share information about actions and decisions. It is also an effective way to keep member associations informed and engaged. Alongside congresses, meetings and proceedings, it provides colour professionals and enthusiasts with a unique platform to showcase their work in an informal setting and engage with a national association, as well as participate in academic or networking events. This 2025 annual review contains reports from twenty-two regular and affiliated member associations. Some describe the conferences, talks, events, exhibitions and museum visits that they organized, while others focus on individual members, providing insights into their personal projects. We invite you to read the reports, which range from China and Taiwan to Japan, Australia, Canada, the US and Mexico, Chile and Argentina, as well as several European countries. Awards are an integral part of the AIC, providing effective incentives and motivation, and enhancing a sense of pride by acknowledging accomplishments. The Judd Award, which was established in memory of Deane Brewster Judd to recognize outstanding work in the field of colour science, celebrated its 50th anniversary in 2025, marking a milestone since its first recipient in 1975. The CADE Award, introduced 10 years ago, recognizes excellence in design, art, architecture and the humanities, and serves as a counterbalance to the Judd Award. The third prize presented at AIC congresses is the recently introduced Sphere Award, which recognizes sustained and valuable contributions to the AIC's goals, and was presented to its first recipient in 2025. Consequently, three awards were presented at the AIC Congress in Taipei, and for the first time in the AIC's long history, one recipient was honoured twice. Enjoy reading the insightful interview with the Judd Award recipient, alongside the CADE and Sphere Award citations.

ANNUAL REVIEW EDITORS' NOTE

Currently, there are six study groups that form part of the AIC. The most recent of these is the Colour in Games and Toys Study Group, which was introduced in 2025 and is chaired by Alessandro Rizzi and Andrea Siniscalco (Italy). One of the oldest groups, the Environmental Colour Design Study Group, was founded in 1982 and is currently led by Verena M. Schindler (Switzerland) and Juan Serra (Spain). Dimitris Mylonas and Galina Paramei (UK) handed over the leadership of the Language of Colour Study Group to Mari Uusküla (Estonia). Robert Hirschler (Hungary), the longstanding chair of the Colour Education Study Group, stepped down to allow Ingrid Calvo Ivanovic (Chile) to work alongside Maggie Maggio (US). The Arts and Design Study Group continues under the leadership of Maria João Durão (Portugal) and David J. C. Briggs (Australia). Shoji Sunaga (Japan) and Chanprapha Phuangsuwan (Thailand) chair the Colour Vision and Psychophysics Study Group. Study groups have demonstrated a significant positive impact on the AIC community. While the AIC organizes an event once a year, study groups are free to organize events such as talks and seminars several times a year. Their focus on a specific research theme enables knowledge to be shared and deepened, fosters a sense of belonging and encourages collaborative project development in a specialized discipline.

In the 'In Memoriam' section, we honour those who were our teachers, mentors, colleagues and friends, remembering and celebrating their contributions to and influence on the broad and multifaceted field of colour.

During the online general assembly held in November 2025, members of the Executive Committee were elected. These officers have committed to carrying out administrative tasks for at least two years to help maintain the AIC's high standards. As the website platform is currently changing, all documents must be transferred to the new platform. We apologise for any outdated pages and any inconvenience caused during this transition period. But that's not all. The volume of editorial tasks has increased over time. Technological advances have led to the creation of an AIC website that requires periodic updates and redesigns. International Colour Day was adopted in 2009 and now has its own section in the AIC annual review, which has grown significantly in size. The journal *Colour: Design and Creativity*, published by the Society of Dyers and Colourists (UK), was transferred to the AIC in 2012, becoming the *Journal of the International Colour Association (JAIC).* In 2021, the AIC introduced a bimonthly newsletter. AIC proceedings have also become subject to formatting requirements. The introduction of these publications has led to the organizational restructuring, including the separation of the combined Secretary/Treasurer roles and the creation of a dedicated Editorial Committee. These changes are a direct response to the modern paradox of instant yet fragmented communication, and increasingly complex and demanding tasks.

Despite the rather insecure political situation, the 16th AIC Congress in Taipei, Taiwan, organized by the Color Association of Taiwan, was a great success. Looking to the future, the next AIC Midterm Meeting, organized by Gruppo del Colore – Associazione Italiana Colore, is scheduled for 3–5 September 2026 in Florence, Italy. The 17th AIC Congress will take place in Valencia, Spain, on 4–8 October 2027, marking the 60th anniversary of the signing of the AIC Founding Act in Washington, D.C., on 21 June 1967. To ensure continuity, calls have been launched for the organization of both the AIC 2028 Midterm Meeting and the AIC 2029 Congress.

We look forward to seeing you soon, either online or in person. We hope you enjoy reading the carefully edited and beautifully designed AIC Annual Review 2025! Stay tuned! ■



AIC PRESIDENT'S REPORT

AIC PRESIDENT'S REPORT

BY MAURIZIO ROSSI



"Open, free, accessible and inclusive scientific and cultural dissemination has always been one of the fundamental goals of the AIC."

Dear Colour Researchers, Designers, and Professionals, my term as President of the AIC ended on December 31, 2025. With this report, I would like to extend my greetings to all of you and wish you a peaceful 2026 guided by the values of harmony and inclusion.

Now that my term as AIC President has ended, I am pleased to share that I have carried forward the programme on which I ran several years ago, which aimed to guide the AIC into the future with **an inclusive spirit.** I am also happy to say that I have fulfilled the commitments I undertook over these past two years.

The legal address of the AIC has been updated and, as requested by many AIC members, financial operations can now also be managed via PayPal. You will find the Statutes online, which were approved one year ago and incorporate the new Austrian legislation for non-profit organizations. The new **AIC Internal Regulations** were unanimously approved at the last AIC General Assembly and define the responsibilities, procedures and **ethical principles** for all AIC activities in one document.

The extensive work of reforming and regulating the AIC became necessary due to the significant number of new

activities that have been added to those previously managed by the Association over the past fifteen years. When I joined the Executive Committee in 2018, I observed that the Executive Committee and AIC Officers devoted most of their time to defining responsibilities and procedures for specific tasks, rather than focusing on scientific and cultural issues related to the many areas of colour. Furthermore, in 2019, following a request from our Australian colleagues, the AIC General Assembly voted in favour of closing the AIC in Australia and establishing it permanently and definitively in a country where the management of non-profit associations would be simpler. Following a thorough analysis, the Executive Committee resolved in 2022 to re-establish the AIC in Austria, as the legislation in that country was deemed particularly favourable by the professionals consulted. In practice, however, management has never been entirely smooth in Austria. Since 2024, new, much more stringent laws have been introduced that govern non-profit organizations. The most important requirements include compliance with GDPR regulations, prohibition of any activity that could be interpreted as profit-oriented and the need to explicitly define the ethical principles underlying AIC governance. All of these aspects, and many others, are now clearly defined in the Statutes and Internal Regulations, which were approved by the AIC General Assembly in 2025.

The new AIC Internal Regulations incorporate and clearly define all the essential elements required today for the legal operation of a non-profit association based in the European Union. These include the ethical principles that must guide the activities of the AIC, Data Protection and Privacy provisions in accordance with the **GDPR**, and the rules governing the organisation of

AIC PRESIDENT'S REPORT

AIC congresses and midterm meetings. There is also an updated regulatory framework for electoral procedures to ensure transparency and compliance with Austrian and EU statutory law. Equally important is the official recognition of the **AIC Study Groups,** which are now recognized in the Statutes and detailed further in the Internal Regulations. The Internal Regulations also outline many other activities. Reading this document allows one to fully appreciate the breadth of work carried out today by the renewed AIC, which is made possible exclusively through the voluntary contributions of the individuals who collaborate within it.

Another important achievement was the official establishment of the **AIC Editorial Committee (ECo),** as mandated by the Statutes. This was a crucial step in organizing, optimizing and simplifying the entire production processes for all five AIC publications. I strongly pursued this initiative with great determination because open, free, accessible and inclusive scientific and cultural dissemination has always been one of the fundamental goals of the AIC. A new online platform has been created to host all AIC publications, including

the Journal of the AIC (JAIC), the Proceedings of the International Colour Association, the Annual Review and the Newsletter, making access and management easier for authors and readers alike. Special thanks go to Vien Cheung, Chair of the AIC Editorial Committee; Ingrid Calvo Ivanovic, Editor of the AIC Newsletter; and Gianluca Guarini and Alessandro Bortolotti, for their invaluable contributions to the ECo. Having managed the AIC Annual Review for three years, I have now stepped down from my role as editor of this annual volume, which has been published continuously since 1984. I have handed this responsibility over to Verena M. Schindler, whom I would like to thank sincerely for her willingness to take on the role. I wish her every success in her work and also in her new position as Secretary of the Association.

The **AIC2026 Midterm Meeting** will be dedicated to the theme **Colour and Cultural Heritage** and will take place in person in **Florence, Italy**, in September 2026. This event will bring together researchers, professionals, and enthusiasts to explore the latest developments in colour science, digital imaging, lighting, and cultural heritage preservation. Alongside general sessions, the conference will include three special sessions focusing on key areas of research: Colour Photography and Film, chaired by Alice Plutino and Barbara Cattaneo; New Light on Cultural Heritage, chaired by Andrea Siniscalco and Laura Bellia; and The Colours of Historical Cities, chaired by Maurizio De Vita. Florence was chosen for this event not only because of its beauty but also for its deep historical connection to science, art, and culture. The city has been home to figures such as Leonardo da Vinci, Galileo, Dante, and Brunelleschi. Participants will have the opportunity to experience iconic landmarks, including Michelangelo's David, Brunelleschi's Dome, the Ponte Vecchio, and the Cathedral of Santa Maria del Fiore, while also enjoying the city's celebrated cuisine, from handmade pasta to Tuscan wines. I hope to meet you at AIC2026. ■

The 2024–2025 AIC President
Prof. Maurizio Rossi


THE
WORD

THE AIC WORLDWIDE

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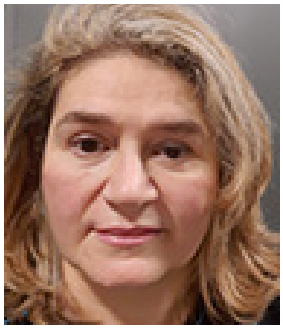
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AG2
16th
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AIC2025
16th CONGRESS

AIC2025 16th CONGRESS



BY DR. PEI-LI SUN, ASSOCIATE PROFESSOR AT NATIONAL TAIWAN UNIVERSITY OF SCIENCE AND TECHNOLOGY (NTUST)

AIC2025 Taipei: Opening Ceremony



The International Colour Association (AIC) held its 2025 Congress in Taipei, Taiwan, from 19 to 24 October at the Multi-Purpose Hall of the Songshan Cultural and Creative Park. Hosted by the Color Association of Taiwan, the event featured a comprehensive program comprising 8 invited lectures, 65 oral presentations, and 88 poster presentations. The Congress attracted an impressive 216 participants from 27 regions, as detailed in the following table.

AIC2025 16th CONGRESS

PARTICIPATING REGIONS	NUMBER
Taiwan (including staff)	63
Japan	61
South Korea	17
United Kingdom	16
China	15
Brazil	6
Thailand	6
Sweden	6
Norway	4
Indonesia	3
Singapore	3
United States	3
France	3
India	3
Argentina	2
Germany	2
Belgium	1
Canada	1
Chile	1
Colombia	1
Finland	1
Ghana	1
Hong Kong	1
Mexico	1
New Zealand	1
Poland	1
Russia	1

The invited lectures included:

- *The Future of AI in the Colour Industries*, by **Prof. Stephen Westland.**
- *A Comprehensive Colour Solution Across Industries*, by **Prof. Ronnier Luo.**
- *Algorithmic & Digital Color Expressions*, by **Prof. Petronio Bendito.**
- *A Science of Classification: Personal Journey through Research on Color and Visual Appearance, within a Semiotic Framework*, by **Prof. José Luis Caivano.**
- *From Scientific Research to Practical Colour Application*, by **Berit Bergström.**
- *Investigating Sleep Enhancement via Intelligent Color-Varying Light*, by **Prof. Chien-Yu Chen.**
- *Color Characteristics of Virtual Images in MR/AR System*, by **Prof. Tsung-Hsun Yang.**
- *The Practice of Color Design: Where Engineering Challenges Meet Market*, by **Meng-Han Yu.**

Two preliminary workshops were organized. One focused on practical aspects of color management, and the other provided a hands-on introduction to porcelain plate painting. In addition, meetings of two AIC Study Groups—Environmental Color Design (ECD) and Color Vision & Psychophysics (CVP)—were successfully conducted. At the AIC Award Ceremonies, **Prof. José Luis Caivano** was presented with both the AIC Judd Award and the AIC Sphere Award for 2025, while **Berit Bergström** received the 2025 AIC CADE Award. Both honorees also delivered invited lectures. ■



AIC2025 Taipei: The Venue



AIC2025 Taipei: Technical Program and Social Events

AIC2025 AWARDS

2025 RECIPIENTS



CADE AWARD 2025: BERIT BERGSTRÖM

By Eva-Lena Bäckström,
Associate Professor on Artistic Ground in Industrial Design at Umeå University and Board Member of the Swedish Colour Centre Foundation

A Global Mentor in Colour

Berit Bergström has been honoured with the 2025 AIC Award for Colour in Art, Design and Environment (CADE) in recognition of her exceptional work in integrating colour into design and the built environment. Through her dedication to education, research and leadership, she has profoundly advanced the discourse on colour. As a mentor and global ambassador, she has inspired countless designers, educators and practitioners by highlighting the importance of colour in shaping the spaces in which we live, work and interact.

With a career spanning more than 30 years, she has been committed to bridging the gap between colour theory and its practical application. She has been at the forefront of initiatives that emphasize colour in art, architecture and design, while also advancing research into colour perception, communication, and environmental design.

In her leadership roles at prominent organizations such as the Swedish Colour Centre Foundation (1992–2023) and as president of the AIC (2010–2013), she has elevated the status of colour as a fundamental element in art, design, and the built environment.

Bridging Research and Practice

She was employed by NCS Colour AB from 1990 to 2016, also serving as the Managing Director of NCS Colour Academy from 1993 to 2012. In these roles, she developed the Certified Colour Designer and NCS Certified Teacher programmes, ensuring that colour education was firmly rooted in practical design and architectural applications rather than being purely theoretical. She has extensive experience of delivering international colour design courses and presentations.

Impact on Art, Design and the Built Environment

Berit's work has directly influenced the application of colour in architectural and urban spaces, ensuring that colour is recognized as a crucial component of human-centred design. Her research and teaching emphasize the impact of colour on perception, mood and spatial experience, ensuring that colour is recognized as an essential element of human experience, sustainability and cultural expression. This makes her work invaluable to architects and designers who are striving to create meaningful, functional and aesthetically rich environments.
Her book **Colour Choices** distils her decades of experience, offering designers and architects guidance on using colour as a tool for communication, composition and emotional impact. Integrating scientific research, artistic exploration, and hands-on practice, her methods establish her as one of the most influential figures in contemporary colour education and application.

Berit's enduring legacy in colour education, research, and practical application continues to influence and inspire professionals worldwide, making her a truly outstanding recipient of this prestigious award. ■

Reference: Bergström, Berit. Colour Choices: A Practitioner's Guide to Designing Colour Schemes. Lund: Studentlitteratur, 2022.







JUDD AWARD 2025: JOSÉ LUIS CAIVANO

Interview with José Luis Caivano, conducted by Verena M. Schindler

Since 1973, the International Colour Association (AIC) has presented the biannual Deane B. Judd Award in recognition of outstanding contributions to the field of colour science. Dr José Luis Caivano was the distinguished recipient of this prestigious award at the 2025 AIC Congress in Taiwan. Congratulations!

Verena M. Schindler (VMS): Where did you draw your inspiration from when deciding to study colour? Was there a particular experience in your early life that sparked your interest in the subject?

José Luis Caivano (JLC): A series of circumstances in my life led me, either consciously or unconsciously, to study colour. When I was a child, my parents were concerned that I was confusing certain colour ranges. Thinking that I had "learned the colours incorrectly," they hired an art teacher from La Plata to come to my hometown of Junín, in the province of Buenos Aires, to give me colour lessons. I must have been about eight years old. Although I was very good at drawing, I did indeed have trouble colouring in. In those classes, I had to mix colours, mainly with oil paint, to create colour scales ranging from saturated colours to greys, and from the saturated colours to white and black. I found this fascinating. However, as might be expected, I continued to confuse certain colours.

When I reached driving age, between the ages of 17 and 18, I took my driving test in my hometown of Junín. Having performed very well while driving one of my dad's company trucks, I was granted a professional licence, which permits the driving of all types of land vehicle, including large articulated lorries and buses. Shortly afterwards, I completed my military service and started studying at the University of Buenos Aires



José Luis Caivano (right) receiving the Judd Award 2025 during the AIC2025, from Congress Chair Tien-Rein Lee (left).

(UBA). When my original driving licence expired and I had to renew it, the driving test included a vision test. On that occasion, I was given the Ishihara test, which I was unaware of at the time. Needless to say, I didn't do well. Instead of renewing my licence in the highest professional category, I was "downgraded" to the "private" or "particular" category. This was yet another "mishap" related to my colour vision. A few years later, I discovered that I am a dichromat — more specifically, a deuteranope.

Another relevant factor was related to my architecture studies. The architecture programme didn't cover much colour theory. However, a couple of courses taught by Professor César Jannello dedicated an entire semester to colour theory and practice. Jannello drew inspiration from colour systems — primarily those of Ostwald, Munsell and Pope — to develop systems for organizing other visual aspects, such as textures and spatial forms. Jannello wasn't the typical professor who simply taught things learned from others. He was a true researcher, very rational and rigorous. While many other architecture professors used prompts that supposedly fostered sensitivity or took a heuristic approach to teaching, Jannello emphasized rationality and logic, explaining how to arrive at a result, and the importance of using bibliographic sources. Many of the other professors' classes seemed obscure to me, with vague or difficult-to-understand arguments. Jannello's influence on my interest in the study of colour was huge. My innate difficulty using colour due to my dichromatopsia also motivated me to understand it rationally.

After graduating as an architect in 1984, I was hired as an unpaid teaching assistant in Jannello's department. He passed away from cancer the following year. However, the department continued under the direction of his adjunct professor, Claudio Guerri, and maintained the same academic focus. In 1986, the university invited project submissions and applications for research grants. With Guerri's support, I was awarded one of these grants. As part of the grant, I spent a semester in 1989 conducting research at the Research Center for Language and Semiotic Studies (RCLSS) at Indiana University in Bloomington, headed by Thomas Sebeok at the time.

In addition to deepening my studies in semiotics, which were influenced by Jannello and Guerri, I discovered

hundreds of books on colour in the central library at Indiana University in Bloomington. I recognized many of the titles, but had not yet had the chance to read them. It was also the first time I had seen the journal *Color Research and Application* in the library (the journal was 13 years old by then). I returned to Buenos Aires with a fairly clear idea that I wanted to research issues related to colour and visual semiotics. This was largely due to these influences and the fact that colour studies weren't given much importance at the UBA School of Architecture, except by Jannello and professors Gastón Breyer and Marisa Mattiello, whom I met a few years later. I therefore saw a "niche" there, something I could work on and establish myself in. I should also mention the *Colour Atlas,* published in Buenos Aires in 1947 by Cándido Villalobos and his son, Julio Villalobos-Domínguez, who was also an architect. However, I never met the Villalobos in person; I had only seen their book in the School of Architecture library.

It was all of these factors that ultimately led me to dedicate myself to studying colour.

VMS: What is your understanding of colour science? I would venture to suggest that certain sources exerted a more profound influence on your colour research perspectives than others did. What are these sources?

JLC: I understand science in the broad sense as the pursuit of new knowledge through logical reasoning, experimentation, and the testing of hypotheses. The aim is to achieve greater objectivity, reproducibility, and specificity. These methods are based on sources and prior knowledge that share these same parameters. In this sense, I believe that any theme or subject can be investigated scientifically, provided it can be clearly defined and approached in the ways I mentioned. The methods of scientific investigation are not limited to laboratory experiments; many disciplines have different but equally valid methods. The forms and languages that can be used to communicate or represent this knowledge are not restricted to mathematics, chemistry or the "hard sciences," but can also include a wide variety of languages and sign systems, such as natural languages, graphics and photography, provided they are used rigorously. It is this conception of science that I apply to my research on colour.

In terms of the influences on my training and orientation, I can cite several sources and authors: Munsell's texts and atlas; the books by Ralph Evans and Arthur Pope; the publications of the Committee on Colorimetry of the Optical Society of America; Ostwald's works (translated by Jacobson, Granville, and Foss); the writings of Ewald Hering and David Katz (in English translation); the books by Sven Hesselgren, Richard Hunter, Harald Küppers and Frans Gerritsen; *Sources of Color Science,* edited by David MacAdam; texts and courses by César Jannello, Roberto Daniel Lozano and María Luisa Mattiello; and the book by the Villalobos. Classic articles and texts from the early days of colour science by authors such as Newton, Thomas Young, Maxwell, Helmholtz, and Chevreul, as well as Goethe, were also influential. When I started attending International Colour Association congresses in 1993, I became acquainted with the *AIC Proceedings* and the work of colleagues such as Paul Green-Armytage, Osvaldo da Pos, John Hutchings, Antal Nemcsics, Anders Hård, Gunnar Tonnquist, and Lars Sivik. I also became familiar with the NCS system, the work of Karin Fridell Anter and Werner Spillmann among others. Upon joining the editorial

board of *Color Research and Application* in 2005, I gained more frequent access to articles by authors such as Rolf Kuehni. In terms of colour and language studies, I was primarily influenced by the books of Berlin and Kay, as well as those of Robert MacLaury. In the field of general semiotics and visual semiotics, my influences include the works of Ferdinand de Saussure, Charles S. Peirce, Charles Morris, and authors I met personally, such as Umberto Eco, Thomas Sebeok, John Deely, Fernande Saint-Martin, the members of the Group μ, Juan A. Magariños de Morentin and Claudio Guerri.

As you can see, it's an eclectic mix of sources.

VMS: Please describe the most significant colour research you have carried out in your professional career.

JLC: The most novel aspect, which I have revisited from various perspectives, is the development of the concept of 'cesia' and its classification system. Jannello is credited with the idea of encompassing the visual sensations arising from stimuli related to the spatial distribution of incident luminous flux on objects under a single generic term: cesia. This concept allows one to classify perceptions such as transparency, translucency, different degrees of gloss, specular appearance and matte appearance, as well as any other intermediate situations. However, there are precedents dating back at least to 1810, when Philip Otto Runge differentiated between the colours of opaque and transparent surfaces. Other precedents include references to Katz, Wittgenstein, the OSA, Hesselgren, Hunter, Evans, Hutchings, and Green-Armytage (see https://cesiapage.wordpress.com/antecedents). Alongside developing the concept of cesia and its ordering system, I created prototypes of scales and atlases containing material samples, and formulated comparisons and hypotheses relating cesia to colour systems and chromatic mixtures.

I was also interested in studying colour order systems and the semiotic and communicative aspects of colour, including its linguistic aspects, as well as cross-modal relationships such as colour and sound, colours and flavours, and chromatic synaesthesia. And, of course, the theme of colour in relation to architecture.

VMS: Reflecting on the development of colour science since the 1970s, what is your view of this evolution? In your opinion, have any innovations in colour science been particularly significant in the last fifty years?

JLC: Yes, undoubtedly. Enormous progress has been made in the last 50 years. Although modern instrumental colorimetry dates back to the 1940s and 1950s, we have witnessed much more sophisticated developments in recent decades, such as the evolution of new light sources, which have been incorporated into spectrophotometry, and the computational processing of data. Other developments include the application of software and digital technology to colour measurement and reproduction, including in digital cameras, TVs, films, and paper reproduction. The world of colour management in digital environments has evolved considerably since the early 1990s. The CIELAB (1976) colour space, which is celebrating its 50th anniversary in 2026, was followed by several refined systems conceived to better match human perception. New colour appearance models allow us to understand and predict how colours appear in diverse real-world contexts, not just in isolated, almost laboratory-like situations. These models take into account numerous factors, in addition to the three basic ones of illuminant, object and observer (or variations of these three factors). Technological advances such as the internet, Google Books, Archive.org, and institutional digital repositories have made knowledge widely accessible and transformed research thanks to the ease, speed and scale of use.

VMS: With that in mind, what is your personal vision and prediction for the future of colour science?

JLC: If we make a rough calculation, we can estimate that the amount of research conducted between 1925 and 1975 at least doubled between 1975 and 2025. Therefore, we can be sure that the volume of information and advances in colour knowledge will increase considerably. It is quite predictable that this accumulation and deepening of knowledge relating to the complexity of colour science will follow a geometric, if not exponential, progression. This is particularly true in light of the recent emergence of artificial intelligence. In any case, one thing that seems to remain within the domain of human intelligence, at least for now, is creativity. AI can process and compare enormous amounts of information, not only numerical data, but also verbal and graphical information. It can reason, establish cause and effect, and produce something based on that information. However, the results are not particularly creative at the moment, and frankly, this is noticeable. When I talk about creativity, I am not only referring to the arts. Above all, science must also be creative. If a scientific hypothesis is not creative, takes no risks, and cannot push forward and promote advances in knowledge, then it is a poor hypothesis. I believe that, at least in the short term, the creativity and non-conformity that fuel scientific research are inherently human characteristics.

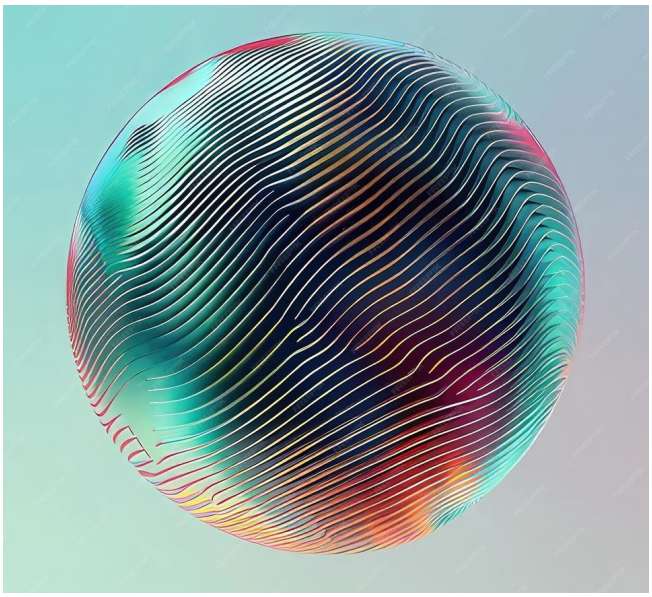




VMS: Thank you very much!

This interview was conducted by email. ■

Reference: José Luis Caivano, "A Science of Classification: Personal Journey Through Research on Color and Visual Appearance, Within a Semiotic Framework," in Proceedings of the 16th Congress of the International Colour Association 2025 (AIC, 2025), 11–18.



Sphere Award Logo

AIC SPHERE AWARD CITATION 2025 FOR DR. JOSÉ LUIS CAIVANO

By Dr. Tien-Rein Lee, President of Huafan University, Taiwan, and General Chair of the 16th AIC Congress in Taipei

October 22, 2025

The AIC Sphere Award is one of the highest honors presented by the International Colour Association (AIC). It was established to recognize individuals, teams, or groups whose valuable, sustained contributions have advanced the association's mission.

Unlike other distinctions, the Sphere Award celebrates long-term dedication, outstanding service, and enduring impact—embodying the AIC's core values of collaboration, innovation, and community.

It is therefore most fitting that the first-ever Sphere Award be presented to Dr. José Luis Caivano in recognition of his lifelong contributions to the study of color and appearance and his lasting influence on the global color community.

A visionary scholar and bridge-builder, Dr. Caivano has dedicated his life to connecting color science, color language, semiotics, architecture, and environmental color design.

His research has profoundly shaped how we perceive, interpret, and apply color across cultures and disciplines.

Known to colleagues worldwide as a gracious friend, generous mentor, and true gentleman, Dr. Caivano embodies the virtues of integrity, respect, and devotion—both in scholarship and human relationships.

His deep understanding of AIC affairs, patient and meticulous editorial work, and tireless involvement in AIC publications and initiatives exemplify his wholehearted service to the association and its ideals. As a Principal Research Fellow at Argentina's National Council for Scientific and Technical Research (CONICET) and Professor at the University of Buenos Aires, Dr. Caivano has led pioneering programs that continue to influence the field of color studies.

His prolific scholarship includes over 170 papers, four authored books, nineteen edited volumes, and



Dr. José Luis Caivano (center) receives the 2025 AIC Sphere Award plaque from Congress Chair Tien-Rein Lee (right) and AIC Editorial Committee Chair Vien Cheung (left) during the AIC 2025 Congress ceremony in Taipei on October 22, 2025.

scientific articles published in leading journals such as *Color Research and Application, Die Farbe, and Colour: Design and Creativity.* His works, which have been translated into multiple languages, including Arabic, demonstrate his commitment to making color knowledge universally accessible.

Over the course of more than three decades of active involvement with the AIC, Dr. Caivano participated in twenty international conferences and served with distinction as AIC President from 2006 to 2009, as Vice President, and as Chair of the Study Group on Environmental Colour Design. His thoughtful leadership, cross-cultural vision, and dedication to inclusivity have greatly strengthened the AIC's global mission.

As AIC records note, *"José Luis Caivano has dedicated his life to building bridges between colour science, colour language, and environmental colour design."*

Indeed, his life's work perfectly embodies the spirit of the Sphere Award—a symbol of enduring dedication, interdisciplinary innovation, and heartfelt service to the color community worldwide.

In honoring Dr. José Luis Caivano with the inaugural AIC Sphere Award, we celebrate his remarkable achievements, intellectual rigor, and exemplary character—a scholar of humility, a mentor of generosity, and a lifelong friend to all who share a passion for color. Congratulations, Dr. Caivano, on this truly well-deserved recognition.

Your legacy continues to illuminate and inspire future generations of color researchers around the world. ■


FUTURE

AIC
FUTURE EVENTS

AIC FUTURE EVENTS: AIC2026 MIDTERM MEETING

BY ALICE PLUTINO, IMAGEESE S.R.L. (IT)
MARCELLO PICCOLO, IFAC-CNR (IT)
ANDREA SINISCALCO, POLITECNICO DI MILANO (IT)

INTRODUCTION

The Associazione Italiana Colore is organizing the AIC 2026 Midterm Meeting on Color and Cultural Heritage, an international scientific conference held in line with the International Colour Association (AIC) mission. The meeting will take place in Florence, Italy, from September 3 to 5, 2026, and will be held entirely in person.

The conference addresses the role of color in cultural heritage, considering color as a scientific, perceptual, historical, artistic, and technological component of heritage analysis and interpretation. The main theme reflects the increasing interaction between color science and heritage-related disciplines, including conservation, architecture, lighting, visual media, and digital documentation. The meeting is conceived as a space for structured scientific exchange among researchers and professionals working across these fields.

The Midterm Meeting's scientific program includes three special sessions addressing focused areas of research within the broader theme of color and cultural heritage. These sessions are dedicated to the following topics:

- **Color Photography and Film;**
- **Shedding a New Light on Cultural Heritage;**
- **The Colors of Historical Cities.**



Salone dei Cinquecento, Palazzo Vecchio, photographed by Sailko and uploaded to Wikimedia Commons under a CC BY-SA 2.5 license.

These special sessions are integrated with a general session on color, which provides a transversal framework for contributions that are not confined to a specific thematic track. This structure allows the program to combine focused discussions with broader perspectives on color research, supporting dialogue across disciplines and research traditions.

PRELIMINARY OVERVIEW OF THE CONFERENCE'S PROGRAM

PROGRAM OVERVIEW

The conference program spans several days and combines institutional meetings, scientific sessions, and opportunities for informal exchange.

The program opens with a Welcome Cocktail reception intended as an informal gathering for participants. The scientific program formally begins with the Opening Ceremony and Plenary Session hosted at Palazzo Vecchio in the Salone dei Cinquecento. The Opening Ceremony includes welcome addresses from AIC representatives, invited lectures, the presentation of the Color Award from the Associazione Italiana Colore, and brief presentations from AIC Study Groups. The core of the meeting consists of parallel scientific sessions and special sessions held at the University of Florence's Santa Teresa Campus, which hosts all contributed presentations. The program concludes with a Closing Ceremony including remarks from AIC leadership and the formal handover to the organizers of the next AIC meeting, followed by an optional Gala Dinner. An additional day outside of the scientific program is dedicated to guided visits and cultural tours in Florence.

INVITED SPEAKERS

The AIC 2026 Midterm Meeting features a group of invited speakers, currently confirmed, who are experts in diverse fields related to color and cultural heritage.

- **Marco Leona,** Head of the Department of Scientific Research at the Metropolitan Museum of Art, with

AIC FUTURE EVENTS: AIC2026 MIDTERM MEETING



Florence, Palazzo Vecchio. Image from Pixabay (Pixabay Content License).

extensive research on materials and techniques in art, and the application of analytical chemistry to understand historical color practices.

- **Alfredo Corrao,** a professional photographer at the Italian Ministry of Culture, with a long-standing focus on cultural heritage documentation and innovative imaging methods. His work encompasses the high-resolution reproduction of masterworks and the integration of computational photography in heritage diagnostics.
- **Roberta Piantavigna,** Head of Conservation at the Fondazione MAST in Bologna, with a professional and research background in photography conservation, emphasizing material care, emerging practices, and the integration of conservation theory with social and curatorial considerations.
- **Pietro Palladino,** an electrical engineer and lighting designer, with a professional practice in Italy. His expertise includes the technical aspects of illumination and its influence on color perception in architectural and cultural environments.

This group of speakers enriches the scientific program by bringing technical, analytical, and conservation-related perspectives on color and cultural heritage, contributing to the interdisciplinary orientation of the conference.

CALL FOR ABSTRACTS AND INTERNATIONAL RESPONSE

During the call for papers, which ran from October 15, 2025, to January 15, 2026, the conference attracted a broad international response, with contributions submitted by researchers and professionals from a wide range of geographical and disciplinary backgrounds. More than 180 abstracts were submitted in total, confirming the strong international interest in the conference theme.

The submissions reflect the interdisciplinary nature of the conference themes and demonstrate engagement from color scientists, conservators, architects, designers, imaging specialists, and scholars in related fields. The geographical distribution of the submissions shows strong participation from Europe, as well as significant representation from Asia, Latin America, and North America. European submissions are particularly prominent in areas related to conservation, architectural heritage, and applied color studies, while submissions from Asia often address experimental color science, perception, and standardization. Contributions from Latin America and North America frequently focus on urban color, cultural identity, visual media, and theoretical approaches to color.

The thematic distribution of abstracts indicates a substantial focus on color science applied to cultural heritage, including digital documentation and imaging. Other areas include perception and design, architectural studies, and the analysis of photographic and cinematographic materials. Overall, the range of topics reflects the current research trends and professional concerns of the international color community.

SCIENTIFIC REVIEW AND PROGRAM DEVELOPMENT

All submitted contributions are subject to scientific review by an International Scientific Committee composed of experts in color science and related disciplines. The review process follows established academic standards and is designed to ensure scientific quality, relevance to the conference theme, and coherence across sessions.

The scientific program is structured to provide a balance of theoretical contributions, methodological developments, and applied case studies. Oral and short presentations are distributed across general and special sessions to support and encourage focused discussion while maintaining thematic continuity.

AIC FUTURE EVENTS: AIC2026 MIDTERM MEETING

All accepted contributions presented at the conference will be published in the official proceedings in accordance with the publication standards of the International Colour Association.

COLLABORATION AND INSTITUTIONAL FRAMEWORK

The Associazione Italiana Colore has secured patronage and institutional support for the AIC 2026 Midterm Meeting from relevant organizations and bodies, reflecting the scientific and cultural relevance of the conference and its alignment with broader research and heritage communities. The patronage listings on the conference website continue to grow, highlighting the ongoing engagement of universities, research institutions, and cultural and scientific associations committed to advancing color science and heritage studies.



Florence, Ponte Vecchio. Image from Pixabay (Pixabay Content License).

In parallel, the organizing committee is actively engaging with potential sponsors and exploring funding opportunities, including preparing proposals and participating in calls for support. These efforts aim to complement the institutional support with additional resources to sustain the scientific program, facilitate participation, and enhance the meeting's visibility.

CONCLUSIONS

The AIC 2026 Midterm Meeting on Color and Cultural Heritage is the outcome of a process initiated in 2024 when the Associazione Italiana Colore proposed to host a Midterm Meeting dedicated to the relationship between color science and cultural heritage within the framework of AIC. Since then, the conference has taken shape through the definition of a clear scientific scope, the structuring of thematic and general sessions, the involvement of an International Scientific Committee, and a strong response from the research and professional communities through the Call for Abstracts. The extent and quality of the submitted contributions, together with the engagement of invited speakers and institutional partners, confirm the relevance of the conference theme and the international interest it has generated.

The Associazione Italiana Colore is pleased with the progress achieved so far and looks forward to continuing this work toward the successful realization of the meeting in Florence. In this context, researchers, professionals, and members of the AIC community are warmly invited to participate in the AIC 2026 Midterm Meeting as an opportunity for scientific exchange and discussion on color and cultural heritage in an international and interdisciplinary setting. For more details and to register, please visit our website: https://www.aic2026.org. ■

AIC FUTURE EVENTS: AIC2027 17th CONGRESS

BY JUAN SERRA LLUCH, UNIVERSITAT POLITÈCNICA DE VALÈNCIA
ANA TORRES BARCHINO, UNIVERSITAT POLITÈCNICA DE VALÈNCIA
HTTPS://AIC2027.BLOGS.UPV.ES/

AIC2027 17TH CONGRESS: COLOR MATTERS MATTER! - VALENCIA, SPAIN

The Color Committee of Spain is pleased to announce the celebration of the International Colour Association Congress AIC 2027 in Valencia, **from 4 to 8 October 2027.** The event will take place at the Higher Technical School of Architecture of the Polytechnic University of Valencia (ETSA-UPV).

The theme of the Congress is **"Color Matters Matter!",** which highlights that color truly *matters* in every aspect of human life. The Congress will address a wide variety of color-related *matters*. Intended topics include, but are not limited to, the following:

- **Color in Architecture and Design:** Urban color, environmental color, neuroarchitecture, architectural color restoration, color in interior design.





The Vera Campus of the Polytechnic University of Valencia (UPV). (Source)
The entrance to the School of Architecture (ETSA). (Source)

- **Color in Arts and Culture:** Color in fine arts, painting, graphic design, cinema, literature, philosophy, religion, color in the creative process, color symbolism, color restoration.
- **Color and Digital Rendering:** Immersive technologies, virtual reality, augmented reality, mixed reality, extended reality, artificial vision, digital twins.
- **Multispectral Imaging:** Spectral image capture, processing and analysis, spectral image quality, spectral image visualization, display and reproduction, spectral image applications.
- **Color Science and Technology:** Colorimetry, color difference equations, color measurements, uniform color spaces, indices of color inconstancy and metamerism, color appearance models, device calibration, characterization and modeling, gamut mapping.
- **Color Vision and Perception:** Theories and models of color vision, color perception, color vision deficiencies, psychophysics of color, color naming, color psychology, color and emotion, color constancy, color optics.
- **Color in Illumination and Lighting:** Photometry, radiometry, light and circadian rhythms, lighting design.
- **Color and Education:** Color learning, teaching resources, color theory, color and cognition, visual literacy.
- **Color and Food:** Food colorants, chemistry of color, color and flavor, color in oils, color in wines.

CONGRESS PROGRAM OVERVIEW

The structure of the Congress will be similar to previous editions, with an extension of five days. The intended schedule is as follows:

AIC FUTURE EVENTS: AIC2027 17th CONGRESS

TENTATIVE PROGRAM AIC 2027					
	Monday 4 Oct	**Tuesday 5 Oct**	**Wednesday 6 Oct**	**Thursday 7 Oct**	**Friday 8 Oct**
Morning	Registration	Invited lecture I	Invited lecture II	Invited lecture III	General Assembly
	Workshops	Technical Sessions	Technical Sessions	Technical Sessions	Award Presentations Closing Ceremony
		Lunch	Lunch	Lunch	
Afternoon	Opening Ceremony	Technical Sessions	Social Event Excursion	Technical Sessions	
		Meetings of Study Groups		Meetings of Study Groups	
Evening	Welcome Reception			Banquet	

The program will include invited lectures, parallel technical sessions, poster presentations, study group meetings, opening and closing ceremonies, a general assembly meeting, award ceremonies, optional workshops, and social events such as a welcome reception, a banquet dinner, and an excursion. Lunch and coffee breaks will be scheduled at appropriate times.

CONGRESS VENUE

The Universitat Politècnica de València (UPV) is a public university with a focus on science, technology, and the arts. UPV is considered the best technological university in Spain according to the Shanghai ranking. Founded in 1968, it became a university in 1971; however, some of its schools are over 100 years old. Currently, the UPV has over 28,000 students, 2,500 faculty members, and 1,500 staff members across three campuses. The university offers 40 bachelor's degrees and 106 master's degrees. It has 79 research structures, 1,141 lines of research, 8,254 projects, 565 patents and pieces of software, and 28 spin-offs.

The Escuela Técnica Superior de Arquitectura (ETSA-UPV), founded in 1967, is considered the second-best school of architecture in Spain according to some rankings. The school will celebrate its 60th anniversary in 2027. Currently, the ETSA-UPV has over 3,600 students and 500 faculty and staff members. The ETSA-UPV offers two bachelor's degrees in architecture and interior design, and four master's degrees.

We are honored to welcome you, the color professionals and enthusiasts of the international color community, to the Polytechnic University of Valencia in October 2027!



The Llotja de la Seda (Silk Market) dates back to the 15th century. (Source)



The Serranos Gate, 14th century. (Source)

AIC FUTURE EVENTS: AIC2027 17th CONGRESS

The City of Arts and Sciences in Valencia was designed by architect and engineer Santiago Calatrava in 1998. (Source)



CONGRESS ORGANIZER: COMITÉ ESPAÑOL DEL COLOR (CEC)

The Comité Español del Color (CEC) was founded within the Comité Español de Óptica (CEO) in 1965. The CEC was one of the founding committees of the Sociedad Española de Óptica (SEDOPTICA), which was established in 1968. The CEC aims to promote knowledge in the field of color, particularly in scientific research, education, and industrial, technical, and commercial applications. The CEC is a regular member of the International Colour Association (AIC), and its members actively participate in AIC congresses and midterm meetings. CEC members are also part of the AIC executive committee and study group, and they maintain close contact with national color associations from different countries. The CEC supports other international congresses, as well as the publication of articles in the scientific journal **Color Research and Application.** The CEC organizes the National Color Congress in Spain every three years and publishes the proceedings as open-access resources. The CEC has experience organizing AIC congresses, having hosted the 10th AIC Congress in Granada, with 538 participants from 36 countries and 419 presentations. For more information about the CEC, please visit https://comites.sedoptica.es/comite-color.

VALENCIA'S HISTORY AND COLORFUL ATTRACTIONS

Valencia is located on the Mediterranean coast of Spain and stands out as an ideal destination to host an international congress, due to a combination of favorable weather and abundant tourist attractions.



Designed by Santiago Calatrava and completed in 1998, the City of Arts and Sciences in Valencia is a remarkable example of contemporary, futuristic architecture. (Source)

Having a Mediterranean climate with mild winters and long, sunny summers, Valencia offers attendees a comfortable environment. Its rich cultural heritage is exemplified by landmarks such as the futuristic **City of Arts and Sciences,** as well as the historic city center. Valencia's vibrant culinary scene and picturesque beaches ensure that attendees have ample opportunities for relaxation and exploration outside of conference hours. Valencia was the World Design Capital in 2022, as promoted by the World Design Organization, and it has been selected as the European Green Capital for 2024.

Valencia is a city bursting with vibrant colors woven into its rich history, culture, and landscapes.

Historical memories are concentrated in the city's historic center, one of the largest in Europe, located inside the perimeter of the old medieval walls, which were demolished in the second half of the 19th century to allow for urban expansion and improve the hygienic conditions of an overcrowded population due to rapid demographic growth. Valencia was founded by the Romans, who built their Forum in what is now the **Plaza de L'Almoina.** Between the 8th and 13th centuries, the Muslim medina covered the **El Carmen-La Seu and Xerea** neighborhoods. Some of its layout and walls can still be seen today. Valencia was a prosperous medieval city with outstanding maritime, industrial and commercial activity linked to Manises ceramics and the silk produced in the **Velluters** neighborhood. **La Llotja de la Seda** (Silk Market, 15th century), one of the most representative buildings of this period, is a World Heritage Site. The **Ciutat Vella**, the historic center, contains magnificent buildings such as the Valencia Cathedral (13th century), Baroque churches and palaces

AIC FUTURE EVENTS: AIC2027 17th CONGRESS



Falleras wearing traditional silk costumes stand in front of a Falla, a temporary wooden and cardboard monumental sculpture that is burned on March 19th. (Source)

(17th century), and Modernist architecture (early 20th century). Some of these buildings showcase elaborate facades adorned with historical plasters and ceramics of refined colors creating a harmonious urban scenery with high quality living spaces.

When venturing into the colorful Cabanyal fishing neighborhood, visitors are surrounded by houses adorned with intricate tiles and murals. This vibrant coastal district is a living canvas of Mediterranean colors, with buildings painted in shades of azure, terracotta, and ochre that reflect the city's maritime heritage. The contemporary architecture around the city harbor contrasts with the historic charm of the city center. The City of Arts and Sciences, designed by the renowned architect and engineer Santiago Calatrava, is a striking ensemble of futuristic structures characterized by sleek lines and complex geometries, offering visitors a unique visual experience.

Art enthusiasts will be captivated by Joaquín Sorolla's radiant paintings. A native of Valencia, Sorolla is known for his luminous depictions of Spanish landscapes and everyday life. Often infused with warm tones and Mediterranean light, his work offers a glimpse into the colorful soul of Valencia.

Another fascinating color-related attraction in Valencia is its tradition of silk cloths. Valencia was historically a major hub for silk production, and this heritage is celebrated through exhibitions where visitors can learn about silk production and dyeing processes. Visitors can immerse themselves in the vivid colors of this luxurious fabric and traditional attire worn by "Falleras."

Valencia's annual Fallas festival is bursting with color and energy. Larger-than-life sculptures adorned with bright, saturated colors and intricate details are paraded through the streets before being set ablaze in a spectacular display of light and color, symbolizing the arrival of spring and the renewal of life. From historic charm to modern marvels, Valencia offers a colorful tapestry of experiences that captivate visitors at every turn.

No visit is complete without experiencing the city's natural beauty, from the golden sands of its beaches to the azure waters of the Mediterranean Sea. The beachfront comes alive with intense colors as visitors bask in the sun or enjoy water sports against the backdrop of the deep blue sea and colorful parasols dotting the shoreline.

Culinary delights tantalize the senses with their array of colors. Valencia is renowned for its iconic dish, paella: a symphony of yellow saffron-infused rice, colorful vegetables, and succulent seafood, creating a feast for both the eyes and the palate. ■


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AIC
REGULAR MEMBERS

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ARGENTINA

GRUPO ARGENTINO DEL COLOR (GAC)

2025 NATIONAL COLOR MEETING IN MAR DEL PLATA

The 2025 National Color Meeting in Mar del Plata took place on October 31 and November 1, 2025, at the "Silvia Filler" building of the Faculty of Architecture, Urbanism and Design of the National University of Mar del Plata (FAUD/UNMDP). It was organized by the Argentine Color Group (GAC) and the FAUD/UNMDP through the Group for Studies on Design Actions (GEAP). The conference received a Declaration of Tourist and Cultural Interest from the Mar del Plata Municipal Tourism Agency (EMTURYC).

The event featured the special participation of Dr. José Luis Caivano, who presented the keynote lecture he delivered upon receiving the AIC Judd Award and the AIC Sphere Award at the AIC 2025 Congress in Taipei. The opening ceremony included speeches by GAC President, architect Susana Geat; FAUD Dean, architect Francisco Olivo; and FAUD/UNMDP Vice-Dean and Organizing Committee member, professor María Paula Giglio.

One of the most remarkable aspects of this meeting was the wide variety of complementary topics that highlighted the multidisciplinary nature of the color theme that brought us together. The event featured fifteen oral presentations and twelve poster presentations, covering a range of topics including "Color Science, Technology, and Industry," "Color Vision and Perception," "Color in the Arts and Culture," "Color in Design and Architecture," and "Color Education." Two roundtable discussions were also held, focusing on "Teaching, Research, and Disciplines" and "Didactic Tools and Didactic Transposition." Giglio's group from the host institution exhibited several didactic devices that allowed attendees to enjoy an interactive experience. This complemented their presentation, "Didactic Adaptation of the Ostwald Color System: Application with Different Materials in the Teaching of the Language of Design," co-authored with Carolina Díaz Azorín, Gabriela Ramírez, Nadia Siriczman, Yanina Herce, and Ana Chimento.

The more than sixty authors were researchers, professors, artists, and specialists in the field of color. Most participants were affiliated with public universities, including the University of Buenos Aires (UBA), the National Universities of Córdoba (UNC), Cuyo (UNCuyo), Entre Ríos (UNER), Misiones (UNaM), Mar del Plata (UNMDP), the Northeast (UNNE), and Tucumán (UNT). Some were also researchers at the National Scientific and Technical Research Council (CONICET). Other authors were affiliated with private institutions, companies, and the National Autonomous University of Mexico.

More information about the meeting, including previous editions, can be found on the website: https://colormdp.blogspot.com/.





Figure 1. Opening ceremony with the Dean of FAUD, Architect Francisco Olivo; the Vice Dean of FAUD-UNMDP and member of the Organizing Committee, Professor María Paula Giglio; and the GAC President, Architect Susana Geat (left). Some of the participants at the 2025 National Color Meeting in Mar del Plata (right).

FORMER GAC PRESIDENT JOSÉ LUIS CAIVANO WON PRESTIGIOUS INTERNATIONAL AWARDS

Dr. José Luis Caivano, nominated by the Argentine Color Group, received the highest international recognition in the field of color when he was awarded the 2025 AIC Judd Award at the 16th AIC Congress in Taipei, Taiwan, in October 2025. There, he delivered the Judd Lecture entitled "A Science of Classification: Personal Journey Through Research on Color and Visual Appearance Within a Semiotic Framework." Dr. Caivano was also nominated by the Swiss Color Association Pro Colore and won the inaugural 2025 AIC Sphere Award in recognition of his significant and ongoing contributions to the International Color Association (AIC).

In December, Dr. Caivano the recipient of two coveted international awards, earned further recognition for his exceptional contributions to color education from the Argentine Association of Textile Chemists and Colorists (AAQCT).



Figure 2: José Luis Caivano receiving the recognition from the Argentine Association of Textile Chemists and Colorists.

ARGENTINA

GRUPO ARGENTINO DEL COLOR (GAC)

GAC EXECUTIVE COMMITTEE 2026–2030

By the end of 2025, the members of the Executive Committee and the Auditors of the Argentine Color Group (GAC) had been renewed, resulting in the following composition:

Susana Gladys Geat (President)
María Inés Girelli (Vice President)
Sara Leonor Kenny (Secretary)
María Marta Mariconde (Assistant Secretary)
Laura Adela Quaintenne (Treasurer)
María Cristina Vadji (Assistant Treasurer)
Laura Irene Suez (First Board Member)
Carlos Augusto Zoppi (Second Board Member)
Varinnia Jofré (Third Board Member)
Silvia Barrios (First Alternate Board Member)
Florencia Zampieri (Second Alternate Board Member)
Marcela Cifré (Third Alternate Board Member)
José Luis Caivano (First Auditor)
María Paula Giglio (Second Auditor)
Osvaldo Krasmanski (Alternate Auditor)

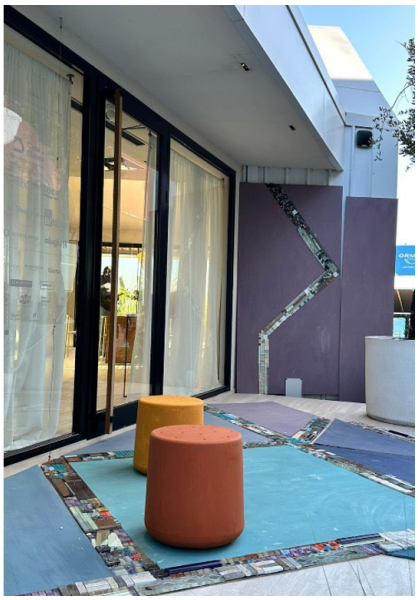
PUBLICATIONS, COLOR SEMINARS, AND WORKSHOPS BY GAC MEMBERS

With the support of the Argentine Color Group (GAC), the **Institute of Color and the Chair of Morphology III** of the Faculty of Architecture, Urbanism, and Design (FAUD) at the National University of Córdoba (UNC) and in partnership with local companies, organized a workshop for students titled "Chromatic Construction FAUD_EDIFICOR: Relationships Between Environmental Color and Urban Identity."

The workshop fostered collaboration between the university and the community through interaction and educational exchange. These interactions strengthened institutional ties, facilitated knowledge transfer, and established connections between the community and local stakeholders. The workshop leveraged

Figure 3. Participants and results from the workshop "Chromatic Construction FAUD_EDIFICOR: Relationships Between Environmental Color and Urban Identity." Five local companies (Edificor, Maretich, Paclin, Experto, and Amalfi), ten professors, and two hundred Morphology III FAUD UNC students participated in the workshop.





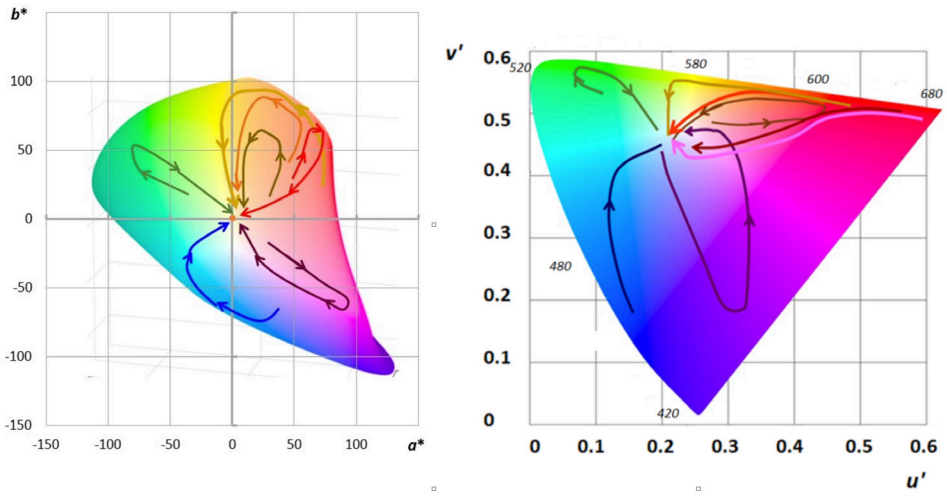


Figure 4. Projections of chromatic displacements of different colorant solutions, showing the effect of successive dilutions within the (a*, b*) and (u´, v´) planes of the CIELAB and CIELUV color spaces, respectively.

specific knowledge to contribute to developing and strengthening the image of the city of Córdoba. Participants practiced creating color palettes and designing exhibition spaces based on the dominant colors of Córdoba's four seasons.

Dr. Pilar Buera, an honorary member of the GAC, published a paper in the journal *Color Research and Application* entitled "Beyond Colorants: Understanding Dilution Effects on Color Attributes in Transparent Systems," which she co-authored with Lorena S. Pepa, Silvio D. Rodríguez, and Cristina I. dos Santos Ferreira. See the article at https://doi.org/10.1002/col.70025. The article demonstrates that, in addition to increasing lightness, colorant dilution results in different trajectories on the chromaticity diagram, causing perceived changes in saturation and hue, and with a dominant wavelength shift. These phenomena have been previously observed in opaque systems and lights but have been much less studied in transparent or semi-transparent colorant formulations, which are relevant for applications in the glass, film, plastic, food, and cosmetic industries.

Pilar Buera delivered a lecture titled "Studies on Food Color Appearance" at the Gutenberg Foundation in Buenos Aires, Argentina, on July 29, 2025, as part of the Professional Diplomacy on Color program.

José Luis Caivano taught the seminar "Color in Architectural Spaces" at the Catholic University in Tarija, Bolivia, as part of the Professional Diplomacy on Color program. He also delivered the following online invited lectures in 2025:

- "The Status of the Color Black Among Achromatic Colors," organized by the School of Humanities and Communication at the CEU San Pablo University in Madrid, Spain.
- "Transparency, Opacity, Gloss and Matte Appearance (Cesia): Visual Perception, Scales, Notation and Examples in Architecture," at the Meeting on Color and Light, School of Architecture, Lisbon University, Portugal.

GAC MEMBERS INVOLVED IN COLOR RESEARCH PROJECTS

The following research projects are being carried out by members of the Institute of Color at the University of Córdoba: "City Readings: Color, Landscape, and Heritage"; "The Urban Image from a Transdisciplinary Approach" (Head: María Marta Mariconde); "Recognition and Identification of the Sustainable Cultural Landscape"; "Urban Places of Córdoba and its Environment" (Head: María Inés Girelli); "LED Technology, Innovation, Creativity and Lighting Design in the Local Context"; "Application of the LED Fit Concept in the Design of Interior Luminaires in the Academic and Productive Field" (Head: Carlos Zoppi); "Registration and Assessment of Spaces and the Temporality of Color in Natural Parks of Córdoba Province"; and "Photography as an Instrument for its Study" (Head: Sara Kenny). GAC Website: https://grupoargentinodelcolor.blogspot.com, www.facebook.com/grupoargentinodelcolor. Contact: gac@fadu.uba.ar. ■

AUSTRALIA

COLOUR SOCIETY OF AUSTRALIA (CSA)

Colour Society of Australia

Knowledge
Inspiration
Community

The Colour Society of Australia through its regional divisions hosts presentations on colour by members and guest speakers on a broad range of topics spanning colour science and applied science, colour technology, colour in art and design, and colour education. In 2025 we had many great online and in-person meetings and presentations, the highlight being our national conference *Colour Matrix Sydney 2025* on October 31 to November 2.

Based on the most recent report by CSA Membership Secretary Julie Blackmore, our total membership on December 9, 2025, was 125, divided between the New South Wales Division (63), the Southern States Division (18) , the Western Australian Division (16), Queensland (8) and our 20 international members from the United States (8), the United Kingdom (3), New Zealand and Germany (2 each), and Canada, Hungary, Malaysia, Sweden and the Netherlands, (1 each). These numbers do not include 15 speakers awarded a six-month membership from the end of December in recognition of their contributions to *Colour Matrix*.

NEW SOUTH WALES DIVISION

Our first event for 2025 was an in-person visit to the colour-themed exhibition Pursuit of Happiness at Ngununggula Gallery, the Southern Highlands Regional Gallery in Bowral on the afternoon of Sunday **March 9**. The exhibition featured installations by four Australian artists, Rebecca Baumann, Christopher Langton, Belem Lett, and Brendan Van Hek. Kerry O'Donnell and David Briggs led a small but enthusiastic group around the exhibition and then on to a visit to the grounds and historic buildings of Retford Park, a property owned by the National Trust (NSW).

We had 98 registrations for our International Colour Day 2025 event held on the evening of **Friday, March 21.** *The XRF Revolution in Painting Analysis and Painting Conservation* was an online forum held in conjunction with the **AIC Study Group on Arts and Design (SGAD)** and introduced by SGAD Chair Professor Dr. **Maria João Durão** (University of Lisbon). Three paintings conservators, **Simon Ives** (Art Gallery of NSW), **Marieke Gerken** (Bruker Nano Analytics, Berlin) and Dr **Rika Pause** (Boijmans van Beuningen Museum Rotterdam) spoke in. All three speakers gave fascinating and magnificently illustrated presentations, making the event a huge success. The recording of the event is publicly available on our YouTube channel at https://youtu.be/rFeQeBXVJvo and details of the individual presentations can be found in the SGAD report for 2025.

We're very grateful to Nick Harkness and our "Canberra Colour Club" for initiating three very special events for April, May and June of this year. Our event on Sunday **April 13** was an online screening of the documentary *Color* by the New York based contemporary artist **Alteronce Gumby** in an abridged 45-minute version. The event was hosted wonderfully by visual artist,

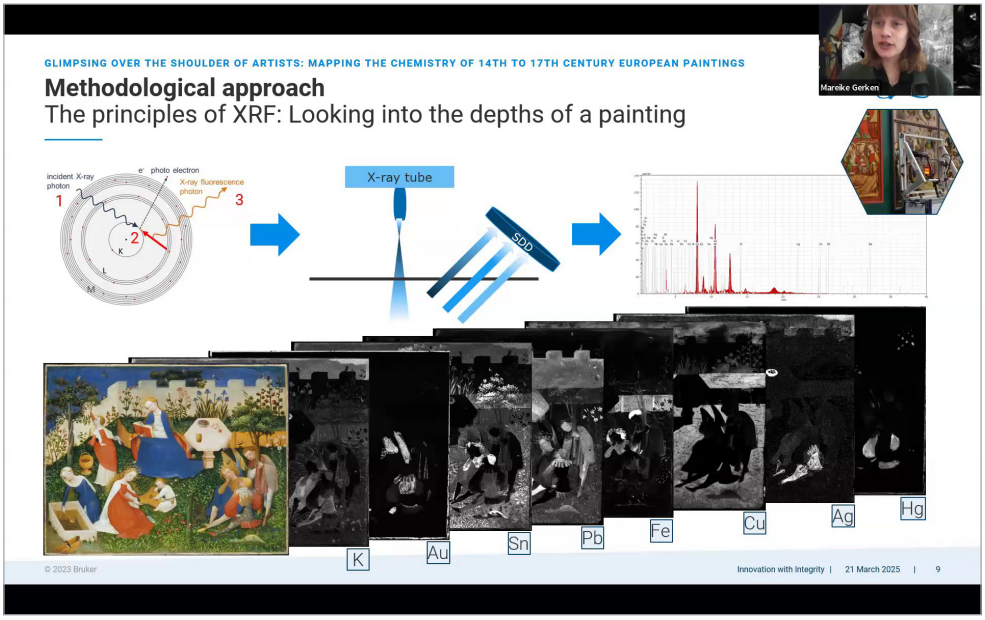


Figure 1. From the presentation by Marieke Gerken for the ICD2025 event 'The XRF Revolution in Painting Analysis and Painting Conservation'.



Figure 2. Screening of Alteronce Gumby's 'Color' with the artist, Nick Harkness and host Laura Berman.

professor, CSA member, and founding "Canberra Colour Club" member **Laura Berman,** who conversed with Alteronce as the introduction to the screening and also hosted a Q&A session with Alteronce at the end. We gratefully thank Laura Berman, Jean Pretorius, and Nick Harness for suggesting and organizing this event with Alteronce.

The next event on **May 14,** was a presentation by Berit Bergström discussing her book *Colour Choices (2022),* hosted by Nick Harkness. Berit gave an illustrated overview of each chapter of her book, grouped into three sections. The first section examined colour as a perception, our need for colour, and colour systems including the NCS. The second section covered colour combinations, colour naming, what colours signify and the human impact of colour, and the third section covered the practical and inspirational use of colour

AUSTRALIA

COLOUR SOCIETY OF AUSTRALIA (CSA)

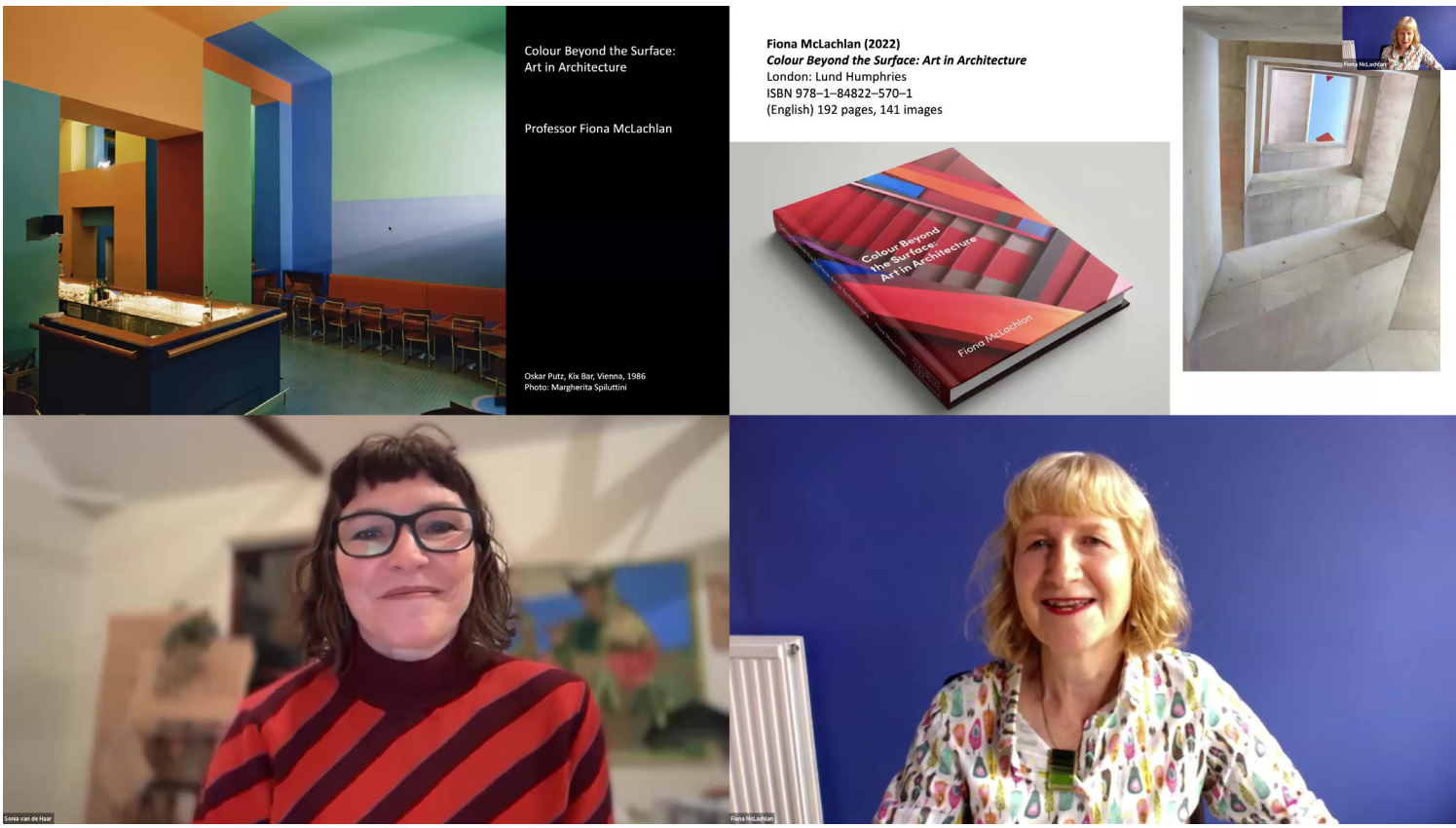


Figure 3. 'Colour Beyond the Surface - Art in Architecture' with Professor Fiona McLachlan (right), hosted by Sonia van de Haar (left).

in colour schemes. The event was fully booked with 100 registrants, no doubt helped by the news that Berit had recently received the AIC CADE (Colour in Art Design and Environment) Award.

On **June 25,** Dr **Fiona MacLachlan,** Professor of Architectural Practice at the University of Edinburgh gave a talk on her research on colour in architectural design, which is the focus of her most recent book, *Colour Beyond the Surface: Art in Architecture* (2022). The webinar was expertly hosted by CSA and "Canberra Colour Club" member **Sonia van de Haar** of *Lymesmith*. Fiona examined her subject from several angles, including collaborations between architects and artists, architects who were also artists, the differences in attitudes between architects and artists, and the varied ways in which colour is used in architecture, both applied as paint and inherent in materials. Fiona's talk was richly illustrated with "deliberately eclectic" examples from the past and the present, including some of her own collaborations. The event attracted a full house of 100 registrations.

On **July 25** we held a webinar, *The Colour Society of Australia - Looking Back and Looking Forward*. In Part One, CSA founding member Nick Harkness talked about the history of the Society at a national level and its activities, and WA Division Chair and national President



Figure 4. Panel discussion at the CSA national conference 'Colour Matrix Sydney 2025'.

Mike Dixon and NSW Division Chair and national Vice President David Briggs reviewed the incredible range of events held by their divisions and members in recent years, both to mark these achievements and to provide food for thought for coming events. David thanked Dr Jean Pretorius, Judith Briggs, Kerry O'Donnell, Annamaria di Cara, Virginia Furner, Glen Bowden, Aly Indermühle, Veronica Colvin and Nick Harkness for their important contributions to our program of webinars over this period. Then in Part Two David gave a preview of the speakers, presentations and hands-on activities lined up for the CSA national conference *Colour Matrix Sydney 2025* (see below), and in Part Three Nick, David, Mike and Ruth Marrion discussed ideas for the future of the Society including how we can continue to interact with a membership scattered over a continent the size of Australia and beyond. The recording of the webinar is permanently available on the CSA YouTube channel at https://www.youtube.com/watch?v=JrdJYtt8Uuc.

The CSA national conference *Colour Matrix Sydney 2025* was held on **October 31 to November 2** at the Royal Australian History Association's "History House" in Macquarie Street, Sydney, and online on Zoom. It had a diverse program of 25 presentations in sessions on colour science (five), colour education (six), environmental colour design (five), colour naming (two) and colour in art and art materials (seven). There were also six hands-on activities relating to colour in art, design, architecture, science, digital technology and nature. The theme *Colour Matrix* acknowledged the importance of cross disciplinary approaches to colour in this era of ever narrowing specialization. Participants were invited to consider how their own work involving colour may be of interest and of importance in other disciplines. Each morning and afternoon session concluded with a panel discussion to provide an opportunity for our speakers to respond to each other's presentations and to questions from the in-person and online audience.

AUSTRALIA

COLOUR SOCIETY OF AUSTRALIA (CSA)

Further details about the individual presentations and the speakers can be found in the CSA NSW Division Annual Report for 2025 and the Book of Abstracts, both of which are free to download at these links:

https://coloursociety.org.au/resources/Documents/NSWDivisionAnnualReport2025.pdf.
https://coloursociety.org.au/resources/Documents/ColourMatrixSydney2025Abstracts1.0.pdf.

Non-registrant access to the recordings of the presentations may be purchased at the previous concession rate for online access at https://coloursociety.org.au/event-6269327. Access to these recordings will also be included for free with CSA membership from July 1, 2026. In the meantime, we've made the following three recordings from or associated with the conference available to the public:

1. *Thomas Bardwell and Colour in 18th Century Portrait Painting* by Michelle Hiscock https://youtu.be/ODxI_QuDkfI.
2. *Personal Colours Analysis Consultations* by Ruth Marrion. This CSA WA Division webinar is the full version of Ruth's presentation at Colour Matrix. https://youtu.be/6_JLOZS5kXI.
3. The Apparent Physicality of Colour by Dr David J.C. Briggs. https://youtu.be/aEEgYVNRda4.

The 2025 Annual General Meeting of the NSW Division was held on Zoom at 5 pm, **December 17.** Dr David Briggs, and Dr Jean Pretorius were elected to continue in the positions of NSW Division Chairperson and Treasurer respectively, and Vladi Rosolova was elected to the position of Secretary, following the stepping-down of Kerry O'Donnell. Linda Ozmen, Michelle Hiscock and Dr Chelsea Lehmann joined the general committee. Our first event for 2026 will be *Neil Parkinson – The Colour Librarian* on **February 10.** Neil Parkinson is head of special collections at the Royal College of Art (RCA), London, including the internationally renowned Colour Reference Library, one of the largest collections of material on colour in the world. Neil will talk about the challenges of interpreting and organising such a vast and eccentric collection and will discuss some of the different ways its many users, from archaeologists to set designers, approach the subject of colour. He will also outline some of his favourite books on colour, and the many exquisite ways in which the spectrum has been visualised and organised on the printed page. We again thank Nick Harkness for inviting Neil to present for us.

For International Colour Day 2026 we're planning our second forum to be held in conjunction with the AIC Study Group on Arts and Design (SGAD). This year's forum on Sunday **March 22** is being co-ordinated by NSW Division Secretary Vladi Rosolova and will focus on colour in relation to lighting of artworks. Then in **mid-April,** Edward Charbonneau the Minneapolis College of Art and Design and presenter of the podcast Chromosphere will give a webinar on the topic *Regarding Racism in Colour Theory,* following his excellent presentation in-person at *Colour Matrix*.

WESTERN AUSTRALIAN DIVISION

On **March 22** we held a very successful International Colour Day celebration with a series of activities with the Grove Library, including some stands and material in the library foyer, and workshops and slide shows in our usual meeting room. There were a range of activities to explore, such as assembling ranges of swatch cards into prescribed groups or classes of colour, slide shows of Ishihara discs to allow people to test their colour acuity, and a large 1000-piece circular jigsaw of a colour wheel. CSA member, Nancy Ballesteros set up a display of her specially dyed silk, wool and linen fabrics for visitors to see and discuss.

Paul Green-Armytage gave Part 2 of his Discovery Workshop *A Fresh Look at Colour* on **May 17**. We were exploring the delicate nuances of colour perception in regard to hue families and how they relate to a grayscale. During the exercises it was clear that perception did vary from person to person.

On **July 5** at The Grove Library meeting room, Peppermint Grove, National President and CSA WA Division Chair Mike Dixon gave an illustrated talk asking *Design: a part of the problem or part of the solution?* with some Q&A and discussion about our own experiences of products we have not been happy with. Michael Dixon has been for many years at the coal face of new product development over a wide range applications, from medical products to agricultural machinery, from technical electronics to exhibition design, and much more. An illustrated synopsis of Mike's talk can be found in the December 2025 issue of the CSA Newsletter *Spectrum*.

On **August 23,** Ruth Marrion gave a presentation and workshop called *A Study on Personal Colours Analysis* in preparation for the release of her webinar for the CSA YouTube channel. Ruth based her presentation on her Masters research in 2020, with its material updated for *Colour Matrix Sydney 2025*. The final recording of this presentation is now publicly available at https://youtu.be/6_JLOZS5kXI.

In *Celebration of Colour Vision* on **October 18,** invited guest speaker Richard Minol, a landscape photographer who is also colour-impaired, told us how he manages life with this condition, and how it affected him as a child. Next was a light lunch before the AGM and induction of a new group of committee members.

On **January 25,** 2026, the Division held a visit to Western Australian Museum's *Terracotta Warriors* exhibition and the accompanying workshop *Disappearing Art of Chinese Calligraphy,* presented by WA Division committee member, Huilin Sun. The first meeting for the year will be at The Grove Library building, Peppermint Grove, on **February 21** from 10.30am. Long-term member Dr Dianne Smith will speak on the topic *Green...? Questions to ponder when blue or seeing red!* ■

BELGIUM

INTERDISCIPLINARY COLOUR
ASSOCIATION BELGIUM, ICA-BELGIUM

As a colour association, we know better than anyone that diversity is a strength, not a threat. Colours don't clash; they influence, reinforce, and enrich one another. Let that also be our attitude in 2026: Let us be curious about each other, gentle in our judgements, and willing to build bridges.

At the beginning of this new year, we would like to offer you our sincerest wishes. We live in turbulent times. Uncertainties are mounting, from geopolitical tensions to social polarisation. This is precisely why it is important that we continue to find common ground in what unites us: respect, openness, and tolerance.

In 2025, we organised some wonderful Meet & Greet events and inspiring Colour Talks.

EVENTS

Sunday Morning Colour Talks

Our online colour talks are regularly attended by participants from over 30 countries and are generally fully booked.

OUR SPEAKERS IN 2025

The Future of Colour: Fostering Sustainability in Colour Design

Ingrid Calvo Ivanovic is a colour designer, professor and researcher in the Design Department at the Universidad de Chile and the Politecnico di Milano. She spoke about her research into sustainable colour design practices and called for a shift in designers' approach to colour.

Colours of Contemporary Art: Theory and Practice

Harald Arnkil is a Finnish artist, writer and colour researcher. He is the founder and former president of Suomen Väriyhdistys, the Finnish Colour Association. He discussed how contemporary artists use colours and perceive colour theories.

Walk & Talk | Meet & Learn

International Colour Day – Untold Stories: Women Designers in Belgium 1880–1980

We celebrated International Colour Day with a visit to the Design Museum in Brussels to see the exhibition "Untold Stories: Women Designers in Belgium 1880–1980" with *Javier Gimeno-Martinez,* co-curator of the exhibition.

Colour: Seeing Beyond Pigment

We enjoyed a guided tour of the exhibition "Colour: Seeing Beyond Pigment" at Z33 House for Contemporary Art, Design and Architecture in Hasselt, Belgium. *Heleen Sintobin*, a researcher at Laboratorium (KASK & Conservatory, Ghent), who also participated in the exhibition as a designer, was our guide. The exhibition

brought together artists and designers who explore structural colour. Combining scientific research, technology, and societal issues, it opened up new aesthetic and ecological possibilities.

GROWTH & DEVELOPMENT

In 2025, our non-profit association underwent a period of transition across several key areas. From a technical perspective, we strengthened the security of our online activities by implementing enhanced protection measures against cyber threats. In terms of partnerships, we launched a joint initiative with the German Colour Association, resulting in the planning of an international workshop scheduled for 2026. We also witnessed growing enthusiasm among our volunteers, whose outstanding editorial contributions have significantly improved the quality and depth of our communications. Furthermore, we expanded our range of formats to include presentations, interviews, and video reporting, while creating additional opportunities for member showcases and communication.

These developments contributed to our recognition on Substack as Rising in Design, signalling our increasing visibility and momentum within the design field.

MEMBER NEWS

Felix A. D'Haeseleer

Besides running two yearly seminars on colour at home in 2025, I was invited to teach my hands-on colour workshop at a few art schools, including the Peter Behrens School of Arts in Düsseldorf. I also led a two-day in-service training course on the didactics for a colour foundation course for higher education students.



Figure 1. A guided tour of the exhibition Colour: Seeing Beyond Pigment, with Heleen Sintobin.



Figure 2. Felix A. D'Haeseleer, S'Aiguiser l'œil à la couleur.

BELGIUM

INTERDISCIPLINARY COLOUR ASSOCIATION BELGIUM, ICA-BELGIUM

The Séminaire de Couleur library made a few new acquisitions, among them a stunning colour book by Swiss printer Che Huber. This small-format self-publication contains 200 samples of direct colour tone printing on an old Heidelberg press and is an impressive example of non-verbal communication and artistic expression.

On a few occasions, I have given a presentation on my own book, *S'Aiguiser l'œil à la couleur*, consisting of two handmade boxed volumes designed for autodidacts and bibliophiles (see Fig. 2).You can watch the presentation clip at https://vimeo.com/1066625750, and order the book by emailing Felix.A.DHaeseleer@gmail.com.

Vinciane Lacroix

The year 2025 concluded with the exhibition "Chromagenèse" at Etterbeek Town Hall, which ran from 11 December 2025 to 5 January 2026. This artistic process offers a fresh interpretation of the colour palettes used in masterpieces from art history. In addition to the three works by Gauguin, Ensor and van Gogh that were exhibited in 2024, new Chromageneses of paintings by Turner, Macke, Becker-Modersohn, Monet, Seurat and an illumination by the Limbourg brothers were presented. Most of the Chromageneses created to date are documented on the bilingual website Chromagenesis.net (FR/EN).

2025 also marked the start of a sustained collaboration with the ICA, with a new series of articles offering a "colour perspective" on recent exhibitions. The first article focused on Mitja Tušek's exhibition, "Wait and See," at the Centrale for Contemporary Art in Brussels. These contributions continue to enrich the blogs VincianeLacroix.net (FR) and color-time.net (EN), whose activity slowed slightly in 2025.

Plans for 2026 include continuing to pursue Chromagenèse, delivering lectures on this artistic approach and keeping ICA affiliates informed about exhibitions and artists of particular colour interest.

Tina Stieger, Embassy of Colour

Colour Research: The Hidden Colours of Museum Voorlinden (2025–2026)

I see the garden as a place to slow down and observe: a landscape in constant transition, oscillating between growth and decay, stillness and renewal. Its colours shift throughout the year: from the delicate greens of spring, to the varied tones of summer, the warm saturation of autumn, and the muted palettes of winter. The Hidden Colours of Voorlinden is a research project that explores colour in the changing seasons. It was developed through close observation of the garden at Museum Voorlinden in the Netherlands, which was designed by Piet Oudolf. Throughout the year, I collected and photographed plant materials, translating the seasonal shifts into four visual compositions, each representing a distinct colour palette. The project



Figure 3. Colour Workshop: Hidden Colours by Tina Stieger.

will be published this year as a series of prints with a book and colour wheel currently in development for a wider audience.

Colour Workshops: Hidden Colours

Over the past year, I have been running the Hidden Colours workshops, exploring the subtle nuances of colour in nature and urban greenery. Participants are guided to observe the textures, shades and harmonies of plants, leaves and weathered surfaces, and then translate these insights into inspiring colour palettes. The workshops combine an introduction to the historical and cultural significance of colour with hands-on exercises designed to awaken colour intuition and foster creative thinking. Each participant leaves with their own personalised colour chart and composition, giving them a tangible outcome that continues to inspire their future design projects. These workshops are planned to continue in several new locations.

Upcoming Projects in 2026

- New colour workshops in the Netherlands and Belgium.
- Creation of a colour wheel from Voorlinden which will be available via the Embassy of Colour shop.
- Looking for new collaborations within CMF, translating colour into materials and surfaces.

For more information, visit www.tinastieger.com.

Maja Kaurin

Colour Walk as an Art Practice

Despite being a difficult year personally, 2025 brought an interesting turn in my work that I have since learned to cherish.

While recovering from two surgeries, I developed a routine of **colour walks**—daily strolls around my neighbourhood where I collected colours, shapes,

BELGIUM

INTERDISCIPLINARY COLOUR ASSOCIATION BELGIUM, ICA-BELGIUM

textures, patterns and sounds. These walks differed from my usual colour mapping process (related to environmental colour design) in that they were very personal and deeply rooted in an intuitive response to a place, with no design in mind.

These walks helped me to manage pain and related anxiety by shifting my focus to my experience of the world around me. I created narratives of colour atmospheres that told the story of a place and a moment in time, expressing my emotions through abstract collage. These collages became the **Colourscapes Series**—reflections not only of the space around me, but also of the space within me, in search of my lost rhythm. Thus, walking became my art practice. Several of the collages were on display in a group exhibition called "Collective Roots: Innerscapes of Healing" at PLEK Brussels from 21 June to 21 September 2025.

For this exhibition, I also created a **Colourscapes workshop**, which was held at the Brussels Botanical Garden and PLEK Brussels in September 2025. This workshop combined the restorative power of walking with observation and creative expression. Participants explored colour through walking and abstract collage. Visit: https://colorspotter.substack.com.

Inez Michiels

2025 marked a turning point. With the conclusion of **Colour & Design Semantics**, a course I had taught at ENSAV La Cambre in Brussels for several years, I reached retirement age. What follows is not a withdrawal from practice, but a shift in perspective. A professional life devoted to art and design research, analysis and articulation of visual meaning, and teaching enters a new phase. Freed from institutional and economic imperatives, my research and creativity can now unfold with greater autonomy. This change opens a space for gathering, refining and transmitting the knowledge I have accumulated over decades of work in design semantics.

The first result of this is **Colour & Shape Semantics. Explore, Teach, Design**, a three-part course book that distils my long-term experience in teaching and research. The first volume is scheduled for publication in 2026. Further volumes will follow. Among these is **Universal Core Images,** a study of the logic of stereotypical human visual expression. These books are not conceived as a retrospective, but as a continuation and an attempt to articulate a coherent body of work for an international readership engaged with visual meaning, form, and perception. See https://cityof8.substack.com/.



Figure 4. Presentation at a Photographers' Congress by Jeannette Hanenburg.

Jeannette Hanenburg

As an all-round colour specialist, I have worked on a variety of inspiring projects throughout the year. In addition to providing colour advice for both interior and personal applications, I designed a colour palette for an academy's website. This project is ongoing and continues to evolve.

In my Colour Design classes, I taught professionals the practical and applied fundamentals of colour design, enabling them to implement these principles directly in their professional practice.

I also gave a presentation at a photographers' congress, highlighting the impact of colour in photography. The presentation focused on storytelling, demonstrating how the fundamentals of colour design can be used to create images that clearly convey the photographer's intention and vision.

In addition, I ran a workshop for entrepreneurs on the importance of logo design, paying particular attention to aligning form and colour with the target audience. During the workshop, participants worked in small groups to design a logo for a fictional company, applying the discussed concepts. More information can be found at https://www.colourprofessionals.eu/. ■

ABOUT

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Inez Michiels, Secretary General
ica@ica-belgium.org
https://ica-belgium.org

CANADA

COLOUR RESEARCH SOCIETY OF CANADA | SOCIÉTÉ CANADIENNE DE RECHERCHE SUR LA COULEUR



Figure 1. CRSC presentation for International Colour Day: unmuted.

2025 presented us with an opportunity to honour indigenous voices in Canada, with our presentation of "*unmuted*: Indigenous Colour Stories". This panel discussion focused on Indigenous perspectives on colour, with Indigenous educators, artists and designers sharing their personal connections to colour through their cultural heritage, nature, and creative work.

We once again ran a social media campaign leading up to International Colour Day. This year's highlight was light and colour. The 2025 campaign was organized by outgoing Vice-President **Montaha Hidefi**, who stepped away from the CRSC Board in 2025, to become President of the Colour Marketing Group.

This year, we welcomed **Amal Aflak** to our Board. Amal is a Designer Account Executive at Sherwin-Williams with over 17 years of experience in residential, retail, and loft design. As well as supporting the residential interior design market through colour and paint specifications, she also provides continuing education to designers, industry partners, and interior design students at the university and college levels. Amal worked alongside Marketing and Communication



Figure 2. Work by 2025 Student award winners Carole Sprickerhoff (left) and Sarah Hancock (right).

Chair **Emily Grundy**, to develop social media and communication strategies, including outreach to corporate sponsors. In addition to our ICD social media campaign, we ran campaigns on "Colour Matters: Meet the Board" highlighting our current Board members and their motivations to contribute to the CRSC and their love for colour; a campaign for our 2025 student award winners, highlighting their work; and a holiday campaign highlighting colour use in various holiday and seasonal traditions.

STUDENT AWARDS

The CRSC annual Student Award for Canadian Colour Research is open to all post-secondary students studying in Canada (or recently graduated) who have completed a study focused on colour (in any field) within the past 18 months. This year, the CRSC Student Award was presented to two winners (a tie!). Congratulations to our 2025 Award Winners: **Carole Sprickerhoff**, an undergraduate student at Sheridan College and **Sarah Hancock**, an undergraduate student at York University.

The students presented their projects in a virtual session on October 8, 2025. Carole Sprickerhoff elaborated the genesis of her interest in tartan weaving. She spoke on her experiments on dyeing Canadian wool using indigenous dyes and weaving a set of four tartan textiles with unique colour palettes inspired by the four seasons of Canadian nature. Sarah highlighted her inspiration for developing her first dyers grimoire, a personalized spell book on colours based on indigenous knowledge on plants, textiles, and colour. Her talk delved into the intersection of land, femininity, science, and art to discover hidden or forgotten colours, elaborating on dyes developed by her based on foraged plants.

Thanks to Sherwin Williams for their generous support of the CRSC Student Awards. Thanks also to our Student Award Chair, Lora Di Fabio, for coordinating the award process, and to our jurors Vivian Lo, Judith Tinkl, and Sara Hartland-Rowe.

CANADA

COLOUR RESEARCH SOCIETY OF CANADA | SOCIÉTÉ CANADIENNE DE RECHERCHE SUR LA COULEUR

EVENTS

Cosmos and Canvas: Employing Colour Perception in Astronomy (November 2025)

Dr. **Jayanne English** (University of Manitoba) offered an engaging look at how astronomical images are crafted, showing how black and white telescope data become vivid colour imagery that aids both scientific discovery and public understanding. Drawing on her experience as both astronomer and artist, she discussed how visual literacy, colour choices, and artistic sensibilities shape the interpretation of celestial data, illustrating the productive tension between scientific accuracy and creative expression.

Members' Night: Launch of Colour Across Canada Mail Art Project (July 2025)

This Members' Night launched Colour Across Canada, a national mail art exchange in which members contribute small colour inspired creations to a travelling envelope that will culminate in a digital exhibition. Attendees also shared ideas for future CRSC initiatives, making the evening a collaborative and welcoming gathering that strengthened connections within the community of colour enthusiasts. The Mail-Art Project is spearheaded by Sara Hartland Rowe.



Figure 3. Banner for Cosmos and Canvas: Employing Colour Perception in Astronomy Kaleidoscope lecture by Jayanne English.

Unmuted: Indigenous Colour Stories (March 2025)

This International Colour Day event brought together **Coleen Garska, Jade Crabbe, Lisa Boivin,** and **Presley Mills,** moderated by **Erika Doehring Lafferty**, for a powerful conversation on the cultural, emotional, and land based meanings of colour in Indigenous creative practice. Panellists reflected on colour as part of identity, healing, and storytelling, emphasizing its deep ties to place

and community. The event closed with expressions of gratitude and a shared commitment to continuing these conversations.

Colour, Shape, and Space: Print Media as Material and Conceptual Practice (February 2025)

Kansas-City printmaker **Laura Berman** explored how colour operates within her contemporary printmaking practice, where layered forms and iterative processes trace relationships between time, play, and discovery. Drawing on earth science and material research, she discussed how printmaking becomes a space for experimentation and meaning making, offering insight into the cultural and tactile dimensions of colour.

The Molecular Basis of Colour Vision and Its Variation Among Vertebrates (January 2025)

Dr **Ryan Schott** introduced audiences to how colour perception begins at the molecular level, explaining how the eye detects and compares wavelengths of light. He highlighted the remarkable diversity of vertebrate vision, including species that see more colours or detect colour in low light. He also shared new research from his lab at York University, on visual evolution in frogs and ancient turtle lineages, offering an accessible look at how animals experience colour.

Thanks to the Events committee for coordinating our 2025 events: Sara Hartland Rowe (Chair), Judith Tinkl, Thoma Doehring, Vivian Lo and Robin Kingsburgh.

OTHER ACTIVITIES

The virtual exhibition *Color Shifts* was organized as part of the ISCC conference *Color Impact 2025: Color as Communication*. CRSC Board members Robin Kingsburgh and Judith Tinkl were part of the organizing committee along with CSRC members Jean Hoskin and Laura Berman. CRSC member Jayanne English was one of the jurors, together with Alteronce Gumby and Anne Lindberg. This show explores the role of colour in communication in the arts, design, sciences and humanities, and the way colour can be used to shift our perspectives. 320 works were submitted from a remarkably diverse range of media, with 58 invited pieces creating an eclectic show on how colour shifts and re-frames our viewpoints. Committee members Karen Triedman (Chair), Robin Kingsburgh and Jean Hoskin showcased selected works, artist and juror statements, and prizewinners in a special session at Color Impact. The digital show of invited works (designed by Sarah and Amy Wolfe) was presented at the conference, and is currently on display in a virtual flipbook, and archived on the ISCC youtube channel.

MEMBERS' NEWS

CRSC Past President **Doreen Balabanoff** organized an international conference, supported by a Partnership Grant and a Connections Grant from the Social Sciences and Humanities Research Council of Canada (SSHRC) *Transforming Birthspace*, focused on architecture and design for birthspaces and places. It took place in Toronto October 24-28, 2025, and was the culmination of five years of design research with a global team, including the gathering of diverse case studies. The events, including an exhibition at Open Space Gallery, OCADU, Toronto, celebrated the launch of a knowledge mobilization design resource for architects and designers. On the website, images of visited case studies are presented along with excerpts from interviews with founders, managers, architects, midwives, and women/partners who have experienced birth in these settings. The aim is to provide visual and textural information about the design issues that need to be addressed in developing better birth spaces and places. The colloquium presentations are available open source on the Transforming Birthspace Youtube Channel. They provide detailed expert insight

CANADA

COLOUR RESEARCH SOCIETY OF CANADA | SOCIÉTÉ CANADIENNE DE RECHERCHE SUR LA COULEUR

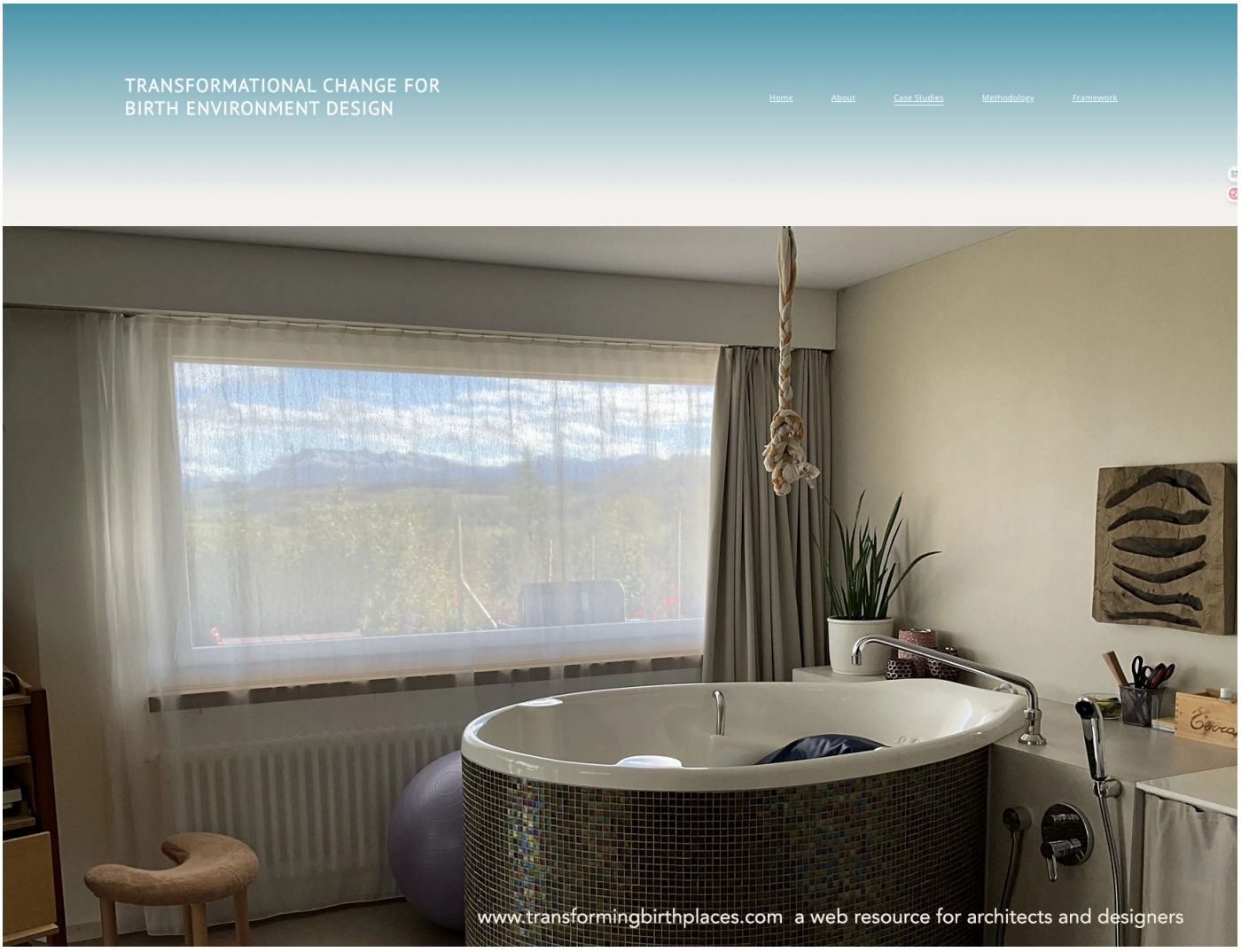


Figure 4. Terra Alta Birth Centre, Switzerland, featured on Transforming Birthspaces website.

into the elements of more humanistic and salutogenic birth spaces, involving neurohormonal responses to environment, influential to birth processes and experiences.

Former CRSC Vice-President Montaha Hidefi become President of the Color Marketing Group® for the term 2025-2026. In January, she was interviewed by The Kansas City Star on Red Friday. She presented at the *March Color Trend Forum* as part of the China International Furniture Fair (CIFF) in Guangzhou. The presentation was titled *CMG 2025+ World Color Forecast™ – Global Influences, Strategic Impact*. She also had two articles published by the Italian magazine Finiture Green: "The Secret of Colors" (May) and "Mapping the Hues of a Changing World" (December). Montaha's articles are available on her Color Landing website.

Robin Kingsburgh continued her work with the Colour Literacy Project and presented a workshop on *Multidisciplinary Explorations of Colour Concepts* at the ISCC conference *Color Impact 2025: Color as Communication*. She also presented a special session on the *Color Shifts* virtual exhibition.

Rhodie Lamour conducted specialized workshops on *Strategic Colour for Executive Presence* for the corporate sector (Finance and Engineering industries), teaching leaders how to utilize colour psychology and personal colour analysis to enhance authority, visibility, and brand alignment. She promotes the proprietary VSP™ Framework (Visibility, Style, Positioning), which demonstrates how technical colour analysis integrates with professional positioning during industry trade shows and conferences. Her book *Love & Style: A Winning Couple* explores the impact of colour harmony on interpersonal relationships and self-confidence.

Pat Lawson gave a workshop in June for fibre artists to JJ Ruggers, a member branch of the OHCG (Ontario Hooking Craft Guild) titled "Open Eyes: Boost Your Colour Confidence". This was a hands-on experiential session including working with coloured papers in the Albers tradition, demonstrating after image, simultaneous contrast and halo effect. As well as a few other fun things, colour blindness tests, hue value ordering exercises, colour space exploration. She followed the workshop with a presentation in November, exploring what defines colour harmony and strategies for creating expressive palettes using found colour.

2025 CRSC BOARD

Robin Kingsburgh (President), **Thoma Doehring** (Vice President), **Venkat Venkataramanan** (Treasurer), **Judith Tinkl** (Secretary), **Doreen Balabanoff** (Past-President) and Members at Large: **Vivian Lo, Sara Hartland-Rowe, Lora Di Fabio, Emily Grundy,** and **Amal Aflak.** ■

CHILE

ASOCIACIÓN CHILENA DEL COLOR

ASOCIACIÓN CHILENA DEL COLOR

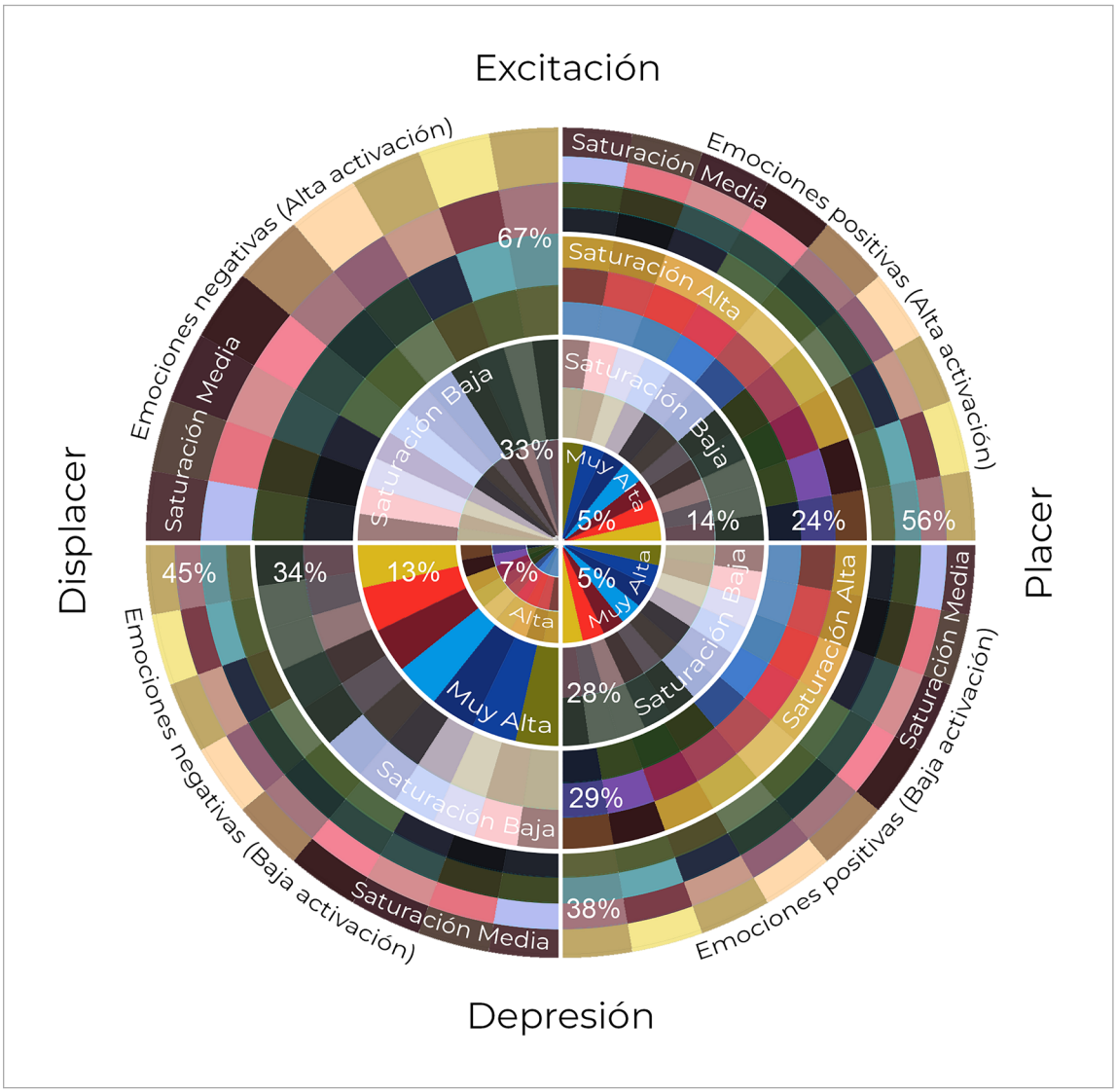


Figure 1. Chromatic-Affective Circumflex Model (Sebastián Aguilar-Duhalde, 2025).

COLORS AND SUBJECTIVE WELL-BEING: URBAN-CHROMATIC IMPACT ON ELDERLY ADULTS' EMOTIONS

From 2024 to 2025, **Sebastián Aguilar-Duhalde** of the Austral University of Chile (UACh) conducted a research project that he developed into a master's thesis and subsequent peer-reviewed article. He worked under the supervision of Elisa Cordero-Jahr, Antonio Zumelzu, Marie Geraldine Herrmann-Lunecke, and Laura Rodríguez. The study examined the emotional impact of chromatic attributes in urban public spaces on elderly individuals in Valdivia, Chile and was carried out in a public park on Rodolfo Beckdorf Street.
The study adapted Saara Pyykkö's Color Walks methodology into Color-Emotion Walks. This approach combined walking with interviews that focused on observing chromatic atmosphere and real-time emotional reactions, as well as audiovisual recording. Participants identified colors they perceived along intuitive routes and described the emotions evoked by these chromatic stimuli. A qualitative analysis was conducted using Atlas.ti, and digital color samples were extracted from photographs and analyzed using the HSB color model. Particular attention was given to saturation, considering its relevance to senior citizens according to the literature consulted.

The findings reveal color saturation levels that tend to foster positive emotional experiences, providing recommendations for designing chromatically inclusive public spaces. The study emphasizes the importance of enhancing the color experience in urban environments to promote greater subjective well-being later in life and reinforces the need to include seniors in decision-making processes related to color design in public space projects.

The results of this research were presented at the 14th and 15th Urban Design Meetings of READU (Red Académica de Diseño Urbano - Academic Network for Urban Design), held in Punta Arenas in 2024 and hosted by the University of Magallanes (UMAG) and in Puerto Montt in 2025 and hosted by the University of Los Lagos (ULAGOS), respectively. The results were also presented at the Intersectoral Seminar on Habitat, Territory, and Sustainability at the Austral University of Chile in Valdivia. The article can be downloaded here: https://revistas.unisinos.br/index.php/arquitetura/article/view/28565.

SOUND FABRICS OF THE YUNGAY NEIGHBORHOOD: LANDSCAPE, SOUND, AND MEMORY

"Sound Fabrics of the Yungay Neighborhood" is a project offering a sensitive look at urban sound as fragile and often overlooked cultural heritage. Through deep immersion in the territory, the research graphically reconstructs the area's soundscape, revealing patterns, recurrences, and acoustic identities that shape the daily lives of its inhabitants.

CHILE

ASOCIACIÓN CHILENA DEL COLOR

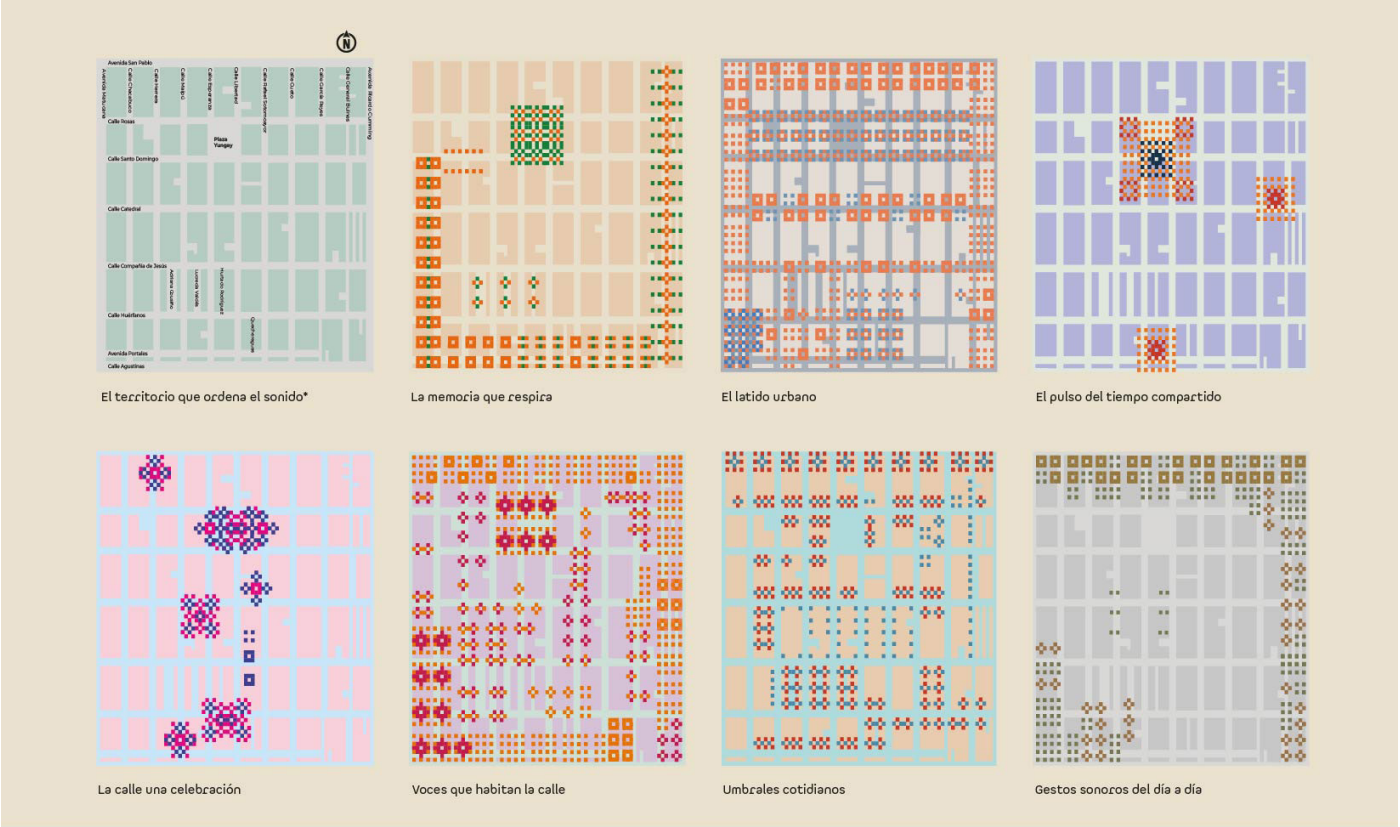


Figure 2. Sound Intensity and Frequency Translated into Color Textile Infographics (Bernardita Brancoli, 2025).

The project involves recording and classifying mechanical, natural, and technological sounds within a limited perimeter of the neighborhood. These stimuli are closely linked to social practices and reveal an environment in constant transformation, in which sound acts as a shared space and collective sensory experience.

Based on these recordings, textile sound cartographies were developed and materialized into a system of eight "reliquaries." These objects treasure the essence of the neighborhood through minimal units of glass beads. Each bead functions as a pixel, translating sound intensity and frequency into color and arrangement to construct a visual narrative from the audible. This system is organized according to the urban layout of Yungay, with its streets and blocks structuring the composition of the pieces.

The exhibition invites visitors to experience sound as more than just listening, but also as an exploration of form, memory, and visualization of urban living. Each infographic reflects daily routines, such as urban activities and natural spaces, like squares and centuries-old trees that are home to local wildlife. The pulse of time is marked by church bells. The voices that

inhabit the streets interpret public spaces as meeting points for people. Finally, the color palettes of the textile infographics were taken from iconic places associated with each represented sound, closing the link between the visual, the sound, and the territory.

This project was funded by Finis Terrae University's Research and Creation Fund and supported by the Sound Museum. The work team included researchers, sound weavers, and designers **Bernardita Brancoli** and Paulina Riquelme. Juana Sotomayor and Renelda Lepe were collaborators. José Tomás Contreras was the sound weaver, musician, field recorder, and final sound composer. Beltrán Díaz was in charge of museography. Jaime Cuenca was responsible for field recording.

"GEOCROMÍA PATAGONIA": A STAGING BETWEEN DESIGN AND ART

Designer **Ximena Izquierdo's** experimental approach to "Geocromía Patagonia" (Patagonia's Geochromy) is analogous to Charles Lyell's uniformitarianism, the foundation of modern geology.

Currently, external morphological agents, such as water, wind, ice, and gravity, act upon canvases of cellulose holding rock and soil samples from various geographical areas in Patagonia. This generates residual maps of the region's geological history. Time determines the outcome of the experiment, affecting the tonality and creating reliefs, textures, and contrasts. Initially, the designer traveled to various sites, collecting cellulose



Figure 3. View of the Exhibition in Patagonia (Ximena Izquierdo, 2025).

CHILE

ASOCIACIÓN CHILENA DEL COLOR

plants for the new geopatrimony. These sites included Puente de Piedra, Baño Nuevo, Capilla de Mármol, Piedra Azul, Mina Escondida, La Candonga, and Valle Lunar, among others, located within the Aysén Region of Chilean Patagonia.

Another piece is a map of the area made with the soils extracted from various sites chosen for this research. The map reinterprets the landscape to represent the territory.



Figure 4. Group of Women Working on Mural (Beatriz Valenzuela, 2025).

THE "GAUDÍ 100" NATURE MURAL: A MIXED-MEDIA CHROMATIC TRIBUTE IN RANCAGUA

Rancagua holds a unique place in the world of architecture as the home of the Chapel of Our Lady of the Angels, the only project designed by Antoni Gaudí outside of Spain. In commemoration of the architect's centenary in 2026, the city is developing the "Gran Mural de la Naturaleza" (Great Nature Mural) at the historic intersection of Estado and O'Carrol streets, a key urban axis located opposite the "Liceo de Niñas" (Girls' School).

This monumental artwork employs a mixed-media chromatic strategy to explore depth and texture. The atmospheric backgrounds are rendered in mural paint to provide context, while the focal points—63 native species of the Cachapoal Valley—are executed in trencadís, a fractured ceramic mosaic technique. This technical duality creates a visual dialogue between the matte, absorptive painted surfaces and the glossy, light-reflecting ceramic tiles, enhancing the optical vibration of the colors.



Figure 5. Design of a Postage Stamp Based on the 1949 Stromberg-Carlson Telephone Created by Student Elisa Lastra (Elisa Cordero-Jahr, 2025).

The Institute of Ecology and Biodiversity (IEB) validated the scientifically accurate reconstruction of local biodiversity, including the distinct red of the "Loica" bird and the metallic green of the "Pololo verde" insect. Over 1,000 students from 20 educational institutions assembled the mosaic pieces, making this project deeply participatory. The work democratizes Gaudí's technique and uses color as a tool to reinforce territorial identity and ecological awareness in the heart of the city. The project was conceived by the Corporación Cultural Gaudí de Triana, led by architect **Beatriz Valenzuela** in Rancagua, Chile.

POSTAGE STAMP, DESIGN, AND COLOR: SMALL SUGGESTIONS FOR YOUR MESSAGES.

In the "Color, Heritage, and Cultures" specialization course at the Austral University of Chile's School of Design, taught by Professor **Elisa Cordero-Jahr**, students acquire skills for the chromatic configuration of spaces and objects that shape the identity of various Latin American and global cultures.

In 2025, the design format was a postage stamp. In collaboration with the Museum of Telecommunications (MUT), the 39 students in this course examined telephones from the "Expansion of the Telephone" exhibit as case studies. Each student chose a telephone model and conducted color research on the historical context in which this artifact was created. From this analysis, they created a color chart that was ultimately applied to the design of the postage stamp. The students' work was exhibited publicly to the Valdivian community in the MUT exhibition hall in December. ■

CHINA

COLOR ASSOCIATION OF CHINA



Figure 1. Some of the speakers and attendees at the 2025 Color Science and Imaging Technology Symposium, held by the Color Association of China (CAC) alongside the COS Annual Conference from June 11 to 13, 2025, in Changchun, Jilin.

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, the CAC joined the AIC in 1986, together with the Division 1 (Vision and Color) of the China Illuminating Engineering Society (CIES). The CAC's objectives are to encourage research in color science and its applications in various fields and to exchange information and new color technology through seminars.

ACTIVITIES IN 2025

The biennial symposium on "Color Science and Imaging Technology" was held from June 11 to 13, 2025, at the Northeast Asia International Conference Center in Changchun, Jilin, along with the annual conference of the Chinese Optical Society (COS). Experts and graduate students from academic institutions and industries, including Zhejiang University, Beijing Institute of Technology, Tsinghua University, Xi'an

University of Technology, Yunnan Normal University, Shandong University of Aeronautics, Hangzhou Dianzi University, Taiyuan University of Technology, Zhejiang A&F University, Information Engineering University, Chuxiong Normal University, and Huawei Technologies among others, presented 28 technical reports at this symposium through oral and poster sessions. The sessions covered the subtopics of Color and Spectral Application, Color and Illumination Evaluation, Color and Imaging Systems, and Color and Image Processing. Representatives attending the meeting enthusiastically and attentively shared related technical trends and recent achievements in the fields of color vision, imaging processing, spectral analysis, lighting assessment, and chromatic adaptation prediction modeling. This symposium provided an academic platform for the exchange of ideas and mutual learning regarding the scientific research, professional teaching, and industrial applications of color science and imaging technology in China.

Over 200 delegates from China, Japan, Korea, Malaysia, Thailand, and other countries attended the 16th Asia Lighting Conference (ALC2025) with the theme "Light, Lighting, and More," held at Chongqing University in China from August, 21 to 22, 2025. A total of 117 papers were presented, focusing on the cutting-edge topics such as intelligent lighting technology, light health, light pollution prevention and control, and innovative lighting design, and other related topics.

On March 21, 2025, CAC celebrated International Color Day on our WeChat platform via the public account "Wonderfulness of Color." We shared relevant color knowledge, such as where colors come from, how humans perceive colors, and how cameras output color images. We also shared information about the fascinating color appearance and splendid space nebulae and more. In addition, three specially designed mini-programs were provided so readers could experience the ISP workflow, color appearance phenomenon, and coloring of deep-space celestial bodies firsthand. These programs received extensive attention.

In order to continuously popularize color-related knowledge, a total of eleven brilliant essays were published on the WeChat account "Wonderfulness of Color" in 2025. These essays include "Altering or Not: Color Correction Following Dynamic Range Adjustment," "Gamut Compression Algorithms: Crossing the Color Boundaries of Devices," "Color Prediction and Reproduction: From Theory to Practical Applications In Modern Society," "Gamut Expansion Algorithms: Unlocking Potential of Wide Gamut Displays," "Inverse Tone Mapping Algorithms: Breaking Barriers from SDR to HDR Displays," "Contrast Sensitivity Function: From Luminance Difference to Visual Perception," "Rising Star: Solutions and Standards of Static HDR Image Technology," "HDR Image Quality Assessment: Comprehensive Analysis from Objective Metrics to Subjective Perception," "Why Screens Are Hard to See in Sunlight: Technology of Sunlight-Readable Displays,"

CHINA

COLOR ASSOCIATION OF CHINA



Figure 2. The topics of eleven popularization articles on color knowledge, published on the WeChat account, "Wonderfulness of Color", by Color Association of China (CAC) in 2025.

"Metamerism and Color Reproduction: Exploration from Traditional Methods to Oz System," and "HDR Metadata: Determination of Immersion and Reality." These articles have been widely read and highly praised by the significant number of over 6,400 followers, nearly double that of last year.

Color constancy is essential in raw image processing to compensate for the inherent discrepancy between

camera sensors and the human visual system, enabling stable and perceptually consistent color reproduction under varying illumination conditions. With the widespread adoption of high dynamic range (HDR) imaging in modern camera systems, where HDR images are typically fused from multiple low dynamic range (LDR) inputs captured at different exposure settings, maintaining color constancy across exposures and illuminations is significantly more challenging. The color science and imaging technology research team at Zhejiang University has proposed a unified color constancy method that addresses both single-exposure imaging and multi-exposure HDR imaging scenarios. Based on the observation that most natural images contain regions that are close to neutral in color, the proposed framework reformulates illuminant estimation as the detection and extension of neutral areas, allowing for more reliable estimation under diverse imaging conditions. The estimated scene illuminant is then incorporated into a compact chromatic adaptation transform (CAT) model, which refines color reproduction in a physically interpretable manner while maintaining robustness across exposure variations. Owing to its compatibility with both single-exposure and multi-exposure imaging pipelines, this method is particularly suitable for integration into mobile camera image processing procedures, real-time photography systems, and other practical imaging applications where consistent color reproduction is required. ■

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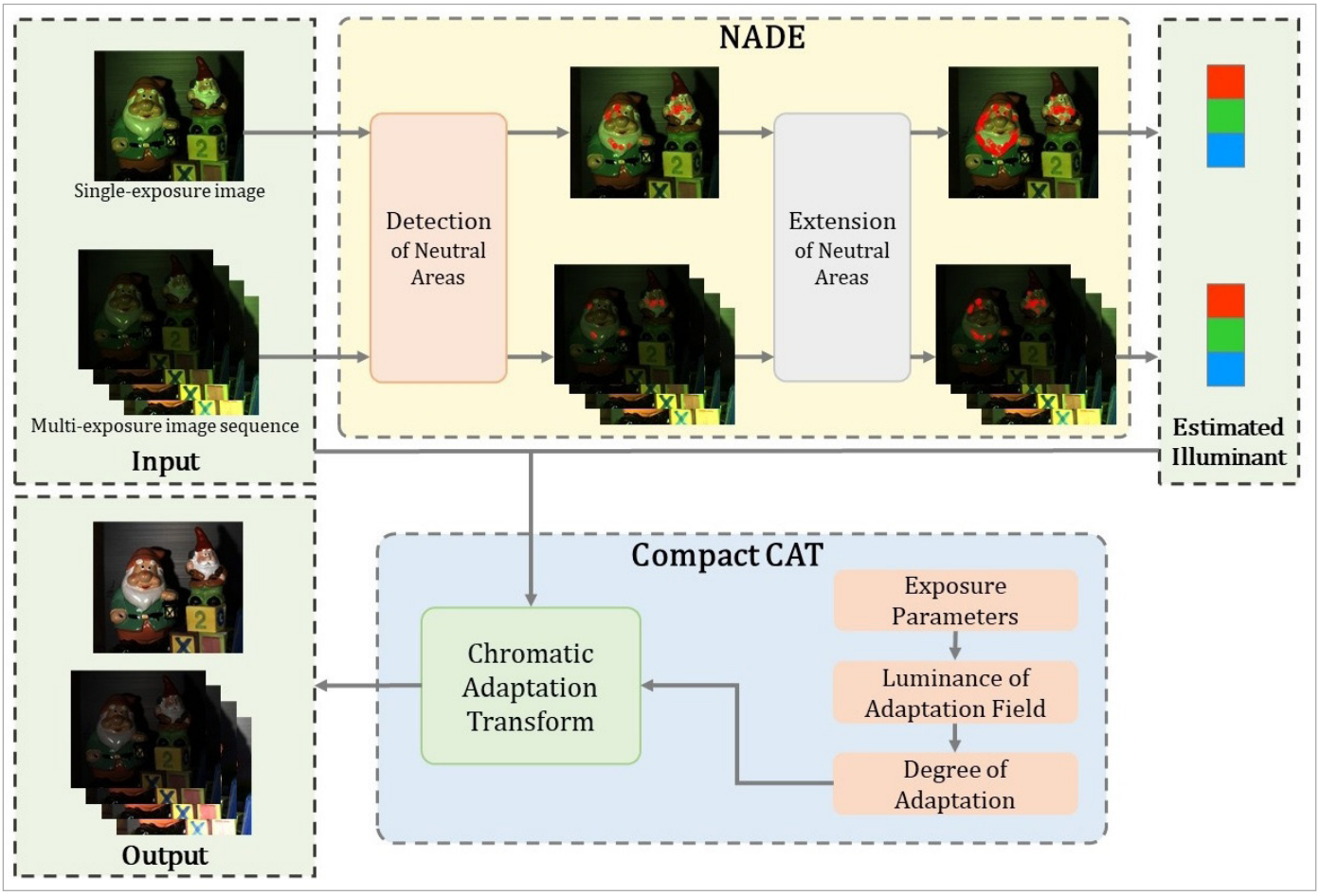


Figure 3. The proposed framework of color constancy for single-exposure images and multi-exposure image sequences.

CROATIA

HRVATSKA UDRUGA ZA BOJE

The Croatian Colour Society (CroCoS) has been operating successfully for 12 years. The society remains committed to its primary mission of bringing together and connect renowned scientists, professionals and industry representatives involved in colour application, as well as colour enthusiasts, and cooperating with educational and research institutions, chambers, trade organisations and other bodies engaged in the field of colour throughout Croatia. The society's goals include strengthening collaboration, initiating joint projects and innovative products, and supporting children and young people in discovering and developing their talents.

Founded on 27 June 2013 as a platform for cooperation and knowledge exchange between science, professional practice, art, and industry, the Croatian Colour Society has been a member of the International Colour Association (AIC) since October 2016. It also fosters links with other international organisations such as the CIE, SDC and ISO. The society's vision is grounded in interdisciplinarity and the synergy of STEAM (Science, Technology, Engineering, Arts, and Mathematics) disciplines, alongside a sustained effort to raise public awareness of the importance and omnipresence of colour. In this spirit, the society organises an exhibition programme and a scientific and professional symposium to mark International Colour Day (ICD), connecting academia, the creative sector, and industry. In 2025, the society continued to develop new projects, partnerships, and youth programmes.

Sadly, in 2025, the society lost its dear member, Prof. Art. **Renata Waldgoni** (1957–2025). A distinguished professor at the Faculty of Architecture at the University of Zagreb and one of Croatia's most prominent architects, she was also a long-standing and devoted Executive Board member. Through her active engagement and constant openness to new ideas, she left a profound and lasting mark. Her legacy lives on through her architectural and pedagogical work, her artistic practice, and the generations of students and collaborators she inspired.

The society organised this year's five-day programme, "The Experience of Colour" (15–19 April 2025), in collaboration with its long-standing partner, the Nikola Tesla Technical Museum. Other co-organisers included the University of Zagreb's Faculty of Textile Technology, the Faculty of Graphic Arts, the Faculty of Architecture, and the Academy of Fine Arts. The event brought together science, art, design, and education to highlight the interdisciplinary nature of colour. The exhibition featured solo and group presentations by renowned artists such as Koraljka Kovač, Danko Friščić, and Nada Žiljak, as well as thematic projects exploring infrared painting and the properties of colour in the IR spectrum, alongside works in typography, multimedia, and photography. A strong focus was also placed on faculty-student projects and exhibitions by school and preschool groups. Examples of sustainable and nature-based practices were also on display, including recycled jewellery and wool felting dyed with natural colourants.



Figure 1. Croatian Colour Society Exhibition "The Experience of Colour," The Nikola Tesla Technical Museum, Zagreb, 2025.

From conference stages to gallery installations, members continued to live colour through science, education, and art in 2025. What follows is an overview of the society's member activities that marked the year.

Prof. Emerita **Ana Marija Grancarić**, one of the society's founders and its long-serving president (and now honorary president), has developed a collaboration on colour-related topics with Mr Joginder Singh Nijjar, President of the Croatian-Indian Society. Following his visit to the ICD programme in Zagreb in 2023, the idea of a tripartite partnership between our society, the University of Zagreb's Faculty of Textile Technology and the Croatian-Indian Society emerged. India has an exceptionally rich colour culture spanning art, professional practice, science, and spirituality, with many events dedicated to colour. One such event is Diwali, the Festival of Lights, which was celebrated from 20 to 25 October 2025, and inspired collaborative projects.

Professors Dr **Ana Sutlović** and Dr **Martina Glogar, Jelena Đukanović,** MSc, and **Sofija Đukanović** from the Wool Institute of Montenegro in Nikšić, participated in the 5th European Wool Day Symposium, "Wool for Health 2025," held at the European Wool Exchange in Rome. They highlighted the value of secondary raw materials, such as waste wool and plant residues, and the functional properties and potential health benefits of wool dyed with natural colourants. Prof. Sutlović also led the "Prehistoric Printing" workshop at the Hallstatt Days event in collaboration with the Institute of Archaeology and delivered the "Natural Textile Dyes Extracted from Madder (Rubia tinctorum L.)" presentation at the 8th Croatian Botanical Symposium with international participation. At the same symposium, Executive Board member and Associate Prof. Dr **Lea Botteri** co-authored the paper "Banana (genus Musa L.) Pseudostem Sap as Natural Dye and UV Protection for Cotton Fabric" with Lea Haramina and Ana Sutlović.

CROATIA

HRVATSKA UDRUGA ZA BOJE

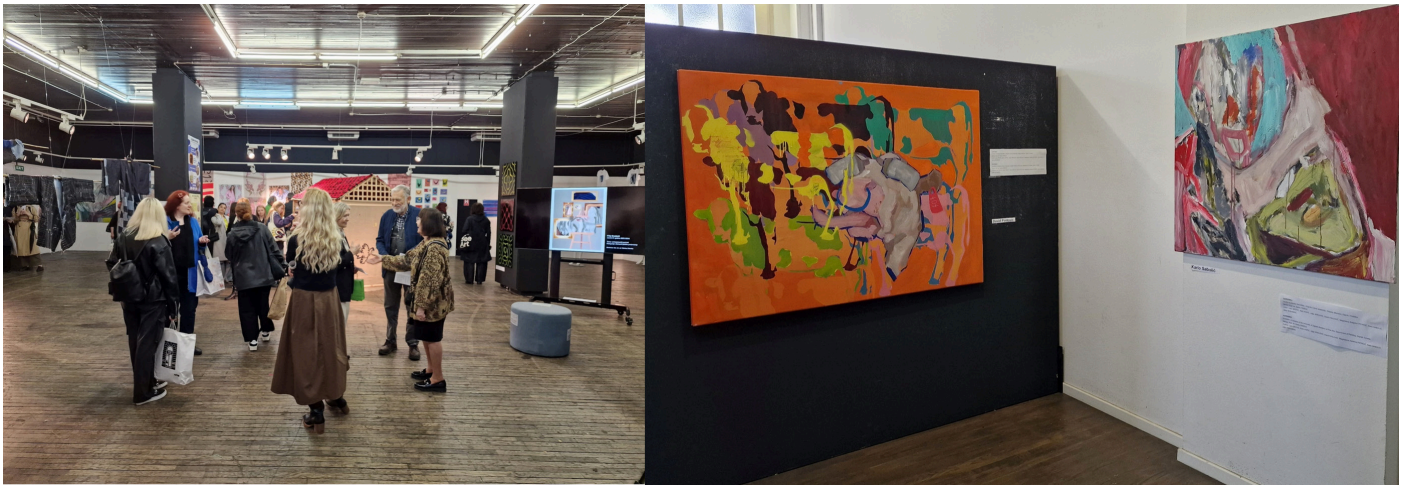


Figure 2. Croatian Colour Society Exhibition "The Experience of Colour," The Nikola Tesla Technical Museum, Zagreb, 2025.

Assist. Prof. Dr **Iva Brlek**, and **Ivana Čorak**, MSc in Textile Technology, participated in the 8th International Multidisciplinary Project "All Colours of Montenegro: Dyeing Wool with Plant Dyes," contributing to the project's thematic focus, "Traditional Textiles in Contemporary Interiors: Luminous Objects," helping to connect heritage techniques with contemporary design approaches.

Prof. Dr **Ivana Bakal,** a mentor to second-year MA Costume Design students at the University of Zagreb, contributed to seven cross-faculty collaborative projects between the Academy of Dramatic Art and the Faculty of Textile Technology. As part of this collaboration, she mentored costume design within the interdisciplinary project "Nature and Opera." This project received the 2024/2025 Rector's Award in recognition of its large-scale, team-based scientific and artistic achievements. Her independent projects include presenting the costume installation "Ivana Brlić-Mažuranić" at the "Homage to Ivana: The Visible and Invisible World of Ivana Brlić Mažuranić" exhibition at the Ogulin Homeland Museum, and co-realising the "National Heritage: The Vučedol Dove" exhibition at the Gallery of the Archaeological Museum in Zagreb, where she served as project author, curator, and exhibiting artist.

Prof. Art. **Koraljka Kovač** presented three solo exhibitions: "Inner Spaces" at the Waldinger Gallery in Osijek (opening on 29 April), "Introspection" at the Metković City Cultural Centre (July–August), and "Duration in the Image" at the ReGallery in Zabok (May). These exhibitions showcased her recent tapestries and paintings, which continue her sustained exploration of colour relationships and spatial-tactile dynamics.

Prof. Dr **Martina Glogar** has taken part in several international colour conferences. Notably, she presented a comparative study of formulas for calculating colour

differences at the 20th Colour Conference in Naples and delivered a presentation on the role of colour in supporting the energy efficiency of built environments at PLIN2025 in Osijek. During Textile Week 2025 at the Zagreb Fair, she spoke about the challenges of colour reproduction in digital printing on different textile substrates to professional and general audiences.

The society's member, Assoc. Prof. Dr **Rahela Kulčar,** carried out several notable activities that bridged research, teaching, and public outreach in the field of colour and photographic processes. She presented the scientific paper "The Influence of Watercolour Paper on Cyanotype Aesthetic and Fine Detail: A Material Perspective on Photographic Heritage," co-authored with Petra Matić and Teodora Lukavski, at the Multidisciplinary Research on Cultural Heritage (MRCH2025) conference held in Zagreb, (24–26 September). In July, she mentored a student exhibition entitled "Exploring Original and Alternative Photographic Processes" at the University of Zagreb's Faculty of Graphic Arts. The exhibition showcased a variety of darkroom-based works, ranging from black-and-white analogue photography to alternative techniques such as photograms, lumen prints, cyanotypes, the chlorophyll process, anthotypes, chemograms and chemigrams, reflecting strong creativity and experimentation. She also contributed to International Colour Day by presenting student cyanotype works produced on various substrates, such as textiles, paper, and glass, in an exhibition titled "Impressions in Blue." Additionally, under her mentorship, the institution participated in MUZZA Science Week (10–13 April) with three colour-focused educational and interactive activities: "The Magical Play of Colour," "Light and Colour," and "Every Colour Has Its Number," through which participants explored the fundamental principles of colour, light, and visual perception through play and hands-on experimentation. **Snježana Božić,** a painter from Zagreb and a member of the society, took part in several artistic and cultural activities. For ICD, she exhibited at the "Colours Within Us" exhibition organised by the Nikola Tesla Technical Museum in Zagreb, presenting a series of miniatures titled "Blue in Me." At Easter, she exhibited traditional hand-decorated eggs featuring Croatian interlace patterns and Glagolitic script, created in the Slovak tradition, at exhibitions hosted by the Matica Slovakia cultural institution in Zagreb and Đurđevac. She also participated in two international art colonies: Mura-Art in Hungary, and several art and creative workshops in Croatia. Additionally, she presented her sculpture "Holy Family" at the "Christmas Nativity Scenes" international exhibition at the Đurđevac Town Museum.

Geography teacher and expert advisor **Ružica Lončar** led the "Green Innovations" initiative at the Nikola Tesla First Technical School. The project aimed to transform students from technology consumers into creators by designing and developing "green" measuring devices. The students created instruments to measure abiotic factors affecting plants, as well as

CROATIA

HRVATSKA UDRUGA ZA BOJE



Figure 3. Melita Kraus, 'Story about Job'. Gouache on canvas, 180 x 70 cm, 2025. Bjelovar, 2025.

devices to monitor environmental noise and sulphur dioxide (SO_2). This highlights the important role that practical measurement tools can play in improving environmental sustainability and efficiency. The project also employed the symbolism of green, a colour associated with ecology, sustainability, and environmental balance.

The artist **Melita Kraus** started the year with a series of significant professional projects. In January, she published the book *My Father's Star*, which she both wrote and illustrated. Drawing on her childhood and upbringing, it addresses the Holocaust, in which members of the Kraus family perished. In March, Marija Beganović produced a documentary film about her life and work titled *My Gifted Life*. In April, she exhibited in a group show at the Nikola Tesla Technical Museum in Zagreb to celebrate ICD. In September, her works were selected for the international exhibition "The Eccentrics" at the Museum of Naïve and Marginal Art in Jagodina, Serbia. In November, one of her works was chosen for an international exhibition at the Oto Bihalji-Merin



Figure 4. Leo Subanović, Luminous installation. Group Exhibition 'Biofilia: Man and Space', ULUPUH Gallery, Zagreb, 2025.

Salon in Belgrade, Serbia. An active painter who has exhibited regularly since 1991, she is a member of the Croatian Association of Fine and Applied Artists and the Croatian Society of Fine Artists.

The society's member **Leo Subanović** was actively involved in exhibitions and hands-on educational programmes in Zagreb and abroad. He exhibited at the Croatian Association of Fine and Applied Artists Gallery in programmes including "Biophilia: Man and Space" and "ARHITEKTI 3XA." He participated in the ICD celebration at the Nikola Tesla Technical Museum and exhibited his work at the Gallery Art&CeRZe in Zagreb as a member of the Croatian Society of Fine Artists. His work has also appeared in broader juried and finalist contexts, including the "Accelerate.exe" exhibition of Golden Watermelon 9.0 finalists at the Museum of Contemporary Art in Pula, Croatia, and the 5th Young Textile Art Triennial (YTAT 2025) in Łódź, Poland. Alongside exhibiting, he contributed to public engagement workshops through the Artex Collective programme, "From pulp, z peppy," at Kamba Garage in Zagreb, combining an exhibition with a workshop on making handmade paper at Zagreb Design Week. He also participated in the DA Festival at the Oris House of Architecture in Zagreb, where he won first prize in the art section.

At the end of the year, the Croatian Colour Society held its electoral assembly. The outgoing president, Martina Glogar, warmly expressed her heartfelt gratitude for the trust and support she had received during her leadership. Ivana Bakal was elected as the new president for the next four years. She will continue the society's dedicated, high-quality work over the next term, embracing new responsibilities and taking on different roles.

Together, we have demonstrated how colour can inspire and connect people powerfully. We thank everyone who contributed to the society's programmes with their knowledge, time and energy. We are moving forward with the same enthusiasm, new ideas, new teams and an unwavering passion for colour. ■

Martina Glogar
Ivana Bakal

FINLAND

SUOMEN VÄRIYHDISTYS SVY RY



Figure 1. The SVY Board presents the award to the leader of the BioColour project, Professor Riikka Räisänen. From left to right: Maria Olkkonen, Veera Hatakka, Ville Huhtanen, Riikka Räisänen and Anna-Leena Vilhunen.

INTERNATIONAL COLOUR DAY

On 21 March, the Finnish Colour Association celebrated International Colour Day by awarding the Associations's Iiris Prize to the multidisciplinary **BioColour** project in recognition of their significant work investigating and developing sustainable colourants. BioColour has advanced groundbreaking solutions for the production, characterization and application of biocolourants. The project has set forth a new framework in which the use of colour is tied to ecological and ethical responsibility. It not only involves developing new colouring techniques based on natural dyes, but also aims to build a larger knowledge base to support the adoption of sustainable colouring techniques across industries. The project successfully combines multidisciplinary research with practical applications. Partners include the University of Helsinki, the University of Eastern Finland (Kuopio and Joensuu units), Aalto University (ARTS and Bio2 units), Häme University of Applied Sciences, the Natural Resources Institute Finland (Luke), the Technical Research Centre of Finland (VTT), North Carolina State University (USA) and the University of Campinas (Brazil). So far, the partners have made breakthroughs in understanding the sensitivity of pigments to light and mechanical use, their safety to people and the environment, their commercialization, and their applicability to different colouring processes



Figure 2. Panel discussion at the Iiris seminar organized at the House of Sciences and Letters on 26 November. From left to right (at the front): Lari Virtanen, Maria Olkkonen, Harald Arnkil, Veera Hatakka and Saara Pyykkö.

and materials. They have also developed a library of natural dyes to support research into sustainable colours and their practical applications. The Iiris award was presented to the BioColour leadership team at the final BioColour seminar on 29 April at Annala Villa.

EXCURSION

On 26 February, SVY organized a visit to the Emma Museum of Contemporary Art, where we enjoyed an exhibition on concretism and then had a nice cup of tea in the beautiful WeeGee Café.

IIRIS SEMINAR

On 26 November, the association organized the traditional Iiris seminar at the House of Sciences and Letters in downtown Helsinki. The seminar was held as an in-person event with 30 participants. The topic of the seminar was "New Colour Research from Finland: Material Quality and Context." The president of the SVY, Dr Maria Olkkonen, opened the event and gave an introduction to the current status of colour research in Finland. All of the talks at the seminar were based on recently completed PhD theses in different fields of colour study. The first speaker, Dr **Harald Arnkil,** presentated his investigations into the material quality and context-dependence of colour in art. Dr **Veera Hatakka** then gave a presentation on the context-dependence of colour term usage in everyday Finnish language. **Saara Pyykkö** discussed her research into the colour design of new neighbourhoods. Finally, Dr **Lari Virtanen** presented his experimental work on the study of colour perception and its dependence on colour context. The evening was rounded out with a lively panel discussion and a delightful seminar dinner.

INTERNATIONAL ACTIVITY

Harald Arnkil continues in his sixth year on the project team for the Colour Literacy Project (CLP), with a particular focus on developing information and resources for university-level colour teaching. The goal of the CLP is to create a web portal through which users can access up-to-date and peer-reviewed information and teaching materials on colour. Further information can be found at https://colourliteracy.org. ■

Helsinki, 9.2.2025
Maria Olkkonen, President
Suomen väriyhdistys SVY ry

FRANCE

CENTRE FRANÇAIS DE LA COULEUR

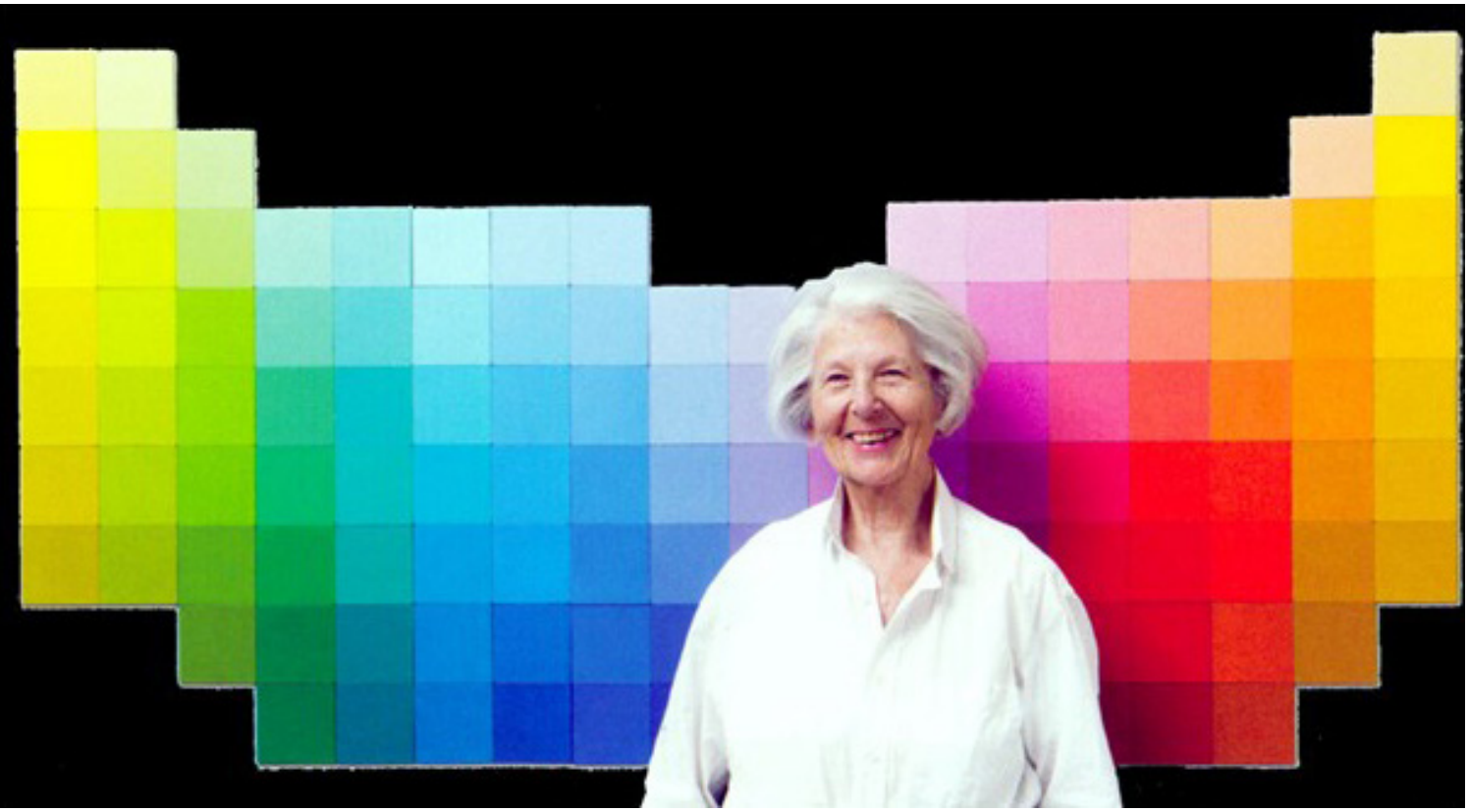


Figure 1. In memory: Jacqueline Carron in front of her Psi Colour.

CFC ACTIVITIES IN 2025

The Centre Français de la Couleur (CFC) is a French non-profit association that was founded in 1976 under the 1901 French law and is recognized as serving the public interest. For nearly fifty years, the CFC has been dedicated to promoting colour culture, understood as the body of knowledge, practices and reflections related to colour in its scientific, artistic, cultural, social and technical dimensions.

In keeping with this open and cross-disciplinary vision, the CFC brings together a diverse community of artisans, artists, designers, researchers, educators, students, institutional representatives, public authorities, companies, and agencies. More broadly, the Centre provides a platform for any individual or organization interested in colour, whether from a scientific, technical, artistic, cultural or social perspective. It serves as a space for exchange, reflection, and the transmission of knowledge.

In 2025, we lost **Jacqueline Carron,** our most dedicated multidisciplinary researcher and representative of Art Recherche et Couleur, who had been involved with the French association since its early days. She passed away in her 105th year .

The year 2025 was marked by a series of exceptional events. On 13 February, **Marie-Hélène Didier,** the curator of historical monuments at the Regional Directorate of Cultural Affairs of Île-de-France, delivered a lecture on the **restoration of Notre-Dame Cathedral in Paris.** She presented the rediscovered murals of Eugène Viollet-le-Duc following their cleaning.

An important milestone was reached in June with the complete renewal of the Board of Directors. The new leadership team is committed to fostering a renewed dynamic based on openness, sharing, respect, and transparency. The team's objectives include strengthening the CFC's visibility, diversifying the topics it addresses, and expanding its network of partners and audiences.

Several key priorities are guiding this new momentum. The CFC aims to engage more actively with organizations and professionals across the entire French territory, both in Paris and in other regions, in order to reflect the diversity of colour-related practices and perspectives. The CFC also strives to be attentive to the interests and expectations of its members while opening its activities up to new audiences. A key objective is to attract younger generations, as this will help to renew perspectives, stimulate creativity, and ensure the transmission of knowledge.

In the spirit of dissemination and exchange, the CFC launched a new series of online talks entitled **"Colour Lunch Talks" ("Les Déjeuners de la Couleur")** in the fourth quarter of 2025. Scheduled during lunchtime, these webinars are designed to be accessible to a wide audience in terms of both practicality and intellect. This flexible and convivial format encourages participation from a diverse audience in France and beyond.

Since its launch, the lecture series has been very well received, confirming the strong interest in accessible, high-quality forums dedicated to colour. The programme reflects a rich diversity of topics, as well as strikes a balance between scientific, artistic and applied perspectives. The talks are designed to have varying levels of technical depth, allowing both specialists and non-specialists to expand their knowledge.

Three talks have already been held as part of the series. The first talk, entitled "Violet vs Mauve: Discord over the Colours of the Rainbow," was presented by **Luc Dettwiller**,

FRANCE

CENTRE FRANÇAIS DE LA COULEUR



Figure 2. Talk on "Violet vs Mauve: Discord over the Colours of the Rainbow," held by Luc Dettwiller. Photo: Courtesy of Luc Detwiller.

a former professor of preparatory classes for higher education and an examiner for the Agrégation. A researcher in optics, he is also the author of numerous scientific and educational publications and edited a special issue for the French Academy of Sciences dedicated to astronomy, atmospheres, and refraction. In his presentation, he offered a rigorous yet accessible exploration of the scientific and perceptual issues related to the colours of the rainbow, highlighting the complexity of optical phenomena and colour classification.

The second talk, "Nuances Littorales," was presented by colour and material designers **Lauriane Beaunier, Adrien Testard, Ella Garrigue, Lucie Maine,** and **Léa de Monsabert**. This collaborative project by Collectif Landelab involved exploring coastal landscapes by observing chromatic variations influenced by light, the changing seasons, climate conditions, and human presence. Over a period of eighteen months, the designers conducted extensive observations and collections, resulting in creative work which culminated in the publication of a book dedicated to coastal colours. Supported by the French Ministry of Culture as part of the "Mondes Nouveaux" programme, and funded by France Relance and NextGenerationEU, the project showcases the richness of the dialogue between perception, creation, and knowledge transmission.

The third talk, "The Influence of 19th-Century Colour Theories on the Artistic Practice of Paul Signac (1863–1935)," was presented by **Aurore Malmert**, an engineer with a PhD in the physical chemistry of materials. Her research focuses on the materiality and colour of Neo-Impressionist paintings, which she studies using non-invasive analytical techniques. The presentation highlighted the decisive influence of 19th-century scientific colour theories developed by researchers such as Michel-Eugène Chevreul, Ogden Rood,



Figure 3. Talk on "Nuances Littorales," held by Collectif Landelab. The project was supported by the French Ministry of Culture as part of the "Mondes Nouveaux" programme and was funded by France Relance and NextGenerationEU. Photo: Courtesy of Lucie Maine and Léa de Monsabert.



Figure 4. Talk on "The Influence of 19th-Century Colour Theories on the Artistic Practice of Paul Signac (1863–1935)," held by Aurore Malmert. Photo: Courtesy of Aurore Malmert.

FRANCE

CENTRE FRANÇAIS DE LA COULEUR

Charles Blanc, and Charles Henry. It demonstrated how Signac, an artist and theorist, integrated this scientific knowledge into his artistic practice, making a significant contribution to the development and dissemination of Neo-Impressionism.

This lecture series will continue throughout 2026. It already has a well-established programme that reflects the diversity of approaches and disciplines contributing to our understanding of, and ability to apply, colour.

MEMBERS' ACTIVITIES

Patrick Callet delivered the "Colour of Minerals and Minerals for Colour" course from March to June. He also delivered a course on colour and materials at the Institut d'Optique in Saint-Etienne, and participated in the "Nuit des musées" event at the Museum of Mineralogy, École des Mines in Paris.

Larissa Noury's "The World of Colours: Art and Haute Couture" is a comprehensive publication of her work. It contains reproductions of a large number of her paintings, as well as numerous photographs of the painted dresses she created in collaboration with fashion designer Jean-Marie Pujol. The tableau vivant "Blue Night – The Light of Silence," created in collaboration with Pujol, was presented at the unmissable Art Capital fair, which took place at the Grand Palais in Paris from 14 to 18 February.

Goodÿ (Gilles Eugène) is a visual artist who has been engaged in long-term reflection on the subject of "Être artiste" (Being an Artist). The project includes travelling exhibitions and the sharing of ideas on LinkedIn. It questions the practice, visibility and condition of visual artists.

Annie Denhez defended her doctoral thesis, "Quelles couleurs pour quelle antiquité? La polychromie de l'art grec au défi de la photographie d'art, XIXe - XXe siècles" (Which Colours for Which Antiquity? The Polychromy of Greek Art Challenged by Art Photography in the 19th and 20th Centuries), on 13 December at Université Paris Nanterre, under the supervision of Philippe Jockey. The following is a summary of her report: "The 1820s were a pivotal period that saw the discovery of photography and the revelation of the materiality of polychromy in Greek sculpture. Studying the representation of Antiquity before the invention of photography reveals how the imperative of the autoscopic gaze became established. However, the recognition and restoration of polychromy

struggled to gain acceptance due to the long wait for the technical means to produce colour images in the 19th century. Initially achromatic, photography was used by archaeologists to publish their discoveries. It was also during this period that photographers began to impose their own aesthetic preferences and techniques. Photomechanical processes propagated black-and-white representations to the detriment of polychromy. Even though ancient Greek polychromy was recognized, it continued to suffer in the 20th century due to the means of representation, clashing with the power of the first images disseminated in black and white. The 20th century was waiting for the "right" colour photographic technique. This did not arrive until the 1960s, and it never completely supplanted the dominance of black and white in art photography."

CFC 50TH ANNIVERSARY CELEBRATION IN 2026

The year 2026 marks a significant milestone for the CFC, as it celebrates **its fiftieth anniversary.** This anniversary provides a great opportunity to highlight the CFC's legacy, recognize the contributions of its members and partners, and strengthen its visibility and influence further.

A series of events is currently being prepared to celebrate this anniversary, with the aim of bringing together colour professionals, researchers, artists, and institutions from diverse backgrounds. These initiatives are intended to foster interdisciplinary dialogue, promote knowledge sharing and reinforce the CFC's role as a leading platform for colour-related activities in France and the wider international colour community.

Through all its activities, the CFC reaffirms its commitment to promoting colour knowledge, encouraging interdisciplinary exchange, and supporting the dissemination of colour culture. It intends to pursue and expand this mission in the years to come, building on the energy of its new leadership team, the commitment of its members, and the strength of its national and international network.

The CFC warmly thanks all individuals and organizations that contribute to this collective endeavour and actively support its development. ■

Centre Français de la Couleur Co-Presidents **Sonia Ovarlez** and **Lionel Simonot**, https://centrefrancaisdelacouleur.fr.

GERMANY

- DEUTSCHER VERBAND FARBE (DVF)
- DEUTSCHE FARBWISSENSCHAFTLICHE GESELLSCHAFT (DFWG) | GERMAN SOCIETY OF COLOUR SCIENCE AND APPLICATION
- DEUTSCHES FARBENZENTRUM (DFZ) | GERMAN COLOUR ASSOCIATION

NEWS FROM DEUTSCHER VERBAND FARBE (DVF)

As of December 31, 2025, the DIN-FNF terminated its membership in the Deutscher Verband Farbe (DVF), leaving the remaining two member organizations, the **Deutsche Farbwissenschaftliche Gesellschaft (DfwG)** and **Deutsches Farbenzentrum (DFZ)**, to continue the work.

Since the DVF statutes stated that the organization's office was to be handled by the DIN-FNF office, the DVF statutes were adapted to the new circumstances. Besides addressing some internal issues, the following has been agreed upon:

The chairperson and the vice chairperson should not be from the same DVF member organization.

The current chairperson, **Frank Rochow** (DfwG), and vice chairperson, **Alexandra Gerhardy** (DFZ), were elected to a three-year term by the decision-making body, consisting of up to three representatives from each member organization.

The DVF administrative office is now always the office of the chairperson's member organization. Currently Karin Bieske, the DfwG secretary, is also the DVF secretary. All communications and inquiries should be sent to the DVF's main email address: aic@deutscher-verband-farbe.de.



Figure 1. Florian Süßl demonstrates a comparison between an HDR display and a backlit print.

DEUTSCHE FARBWISSENSCHAFTLICHE GESELLSCHAFT (DFWG) | GERMAN SOCIETY OF COLOUR SCIENCE AND APPLICATION

2025 DfwG Annual Conference in Dresden: A Review by Karin Bieske

Fifty participants from academia, research, and industry accepted our invitation to attend the annual conference on 8 and 9 October 2025, at the Colour Theory Collection at TU Dresden. Among them were ten students and young researchers, as well as interested individuals who are not (yet) members of the DfwG. Many thanks to the companies that sponsored student participation, enabling us to support two students.

The traditional pre-conference gathering took place at the Dresden 1900 Museum Restaurant near the Frauenkirche. In a relaxed atmosphere, guests took the opportunity to network and engage in professional discussions over good food and drinks.

Forty people participated in the morning workshops. The session on "Uniform Colour Gradation on Screens" was led by Florian Süßl and Klaus Richter.

They gave HDR presentations on monitors, demonstrated measurements and shared insights into experiments on uniformly spaced colour gradations on screens. Participants could even adjust the settings themselves at a test bench set-up. There was a lively exchange on experimental methodology and design. It was a fascinating topic, and a heartfelt thank you goes to the workshop leaders for their initiative and execution.

In the second half of the morning, Professor Ralf Weber, Head of the Colour Theory Collection, gave a presentation on colour systems in architecture, art, and garden design. He also highlighted exhibits from the collection which could be admired in the exhibition space.

At the end of the morning, Kirsten Vincenz, the director of the university's art collection, gave a brief overview of the university's exhibitions and art treasures. The university boasts more than 40 collections in science and technology, representing a unique collection of historical and contemporary exhibits from scientific teaching, research, and art. There is still so much to discover in Dresden and it is definitely worth a visit.

The conference programme included fifteen presentations on five main themes: Colour in Architecture and Art; Colour in Interdisciplinary Contexts; Colour in Lighting Technology; Appearance: More Than Colour; and Colour in HDR and Printing. These presentations provided a comprehensive overview of current research priorities and reported on new scientific findings. Lena Nicklaus and Dr Irina

GERMANY

- DEUTSCHER VERBAND FARBE (DVF)
- DEUTSCHE FARBWISSENSCHAFTLICHE GESELLSCHAFT (DFWG) | GERMAN SOCIETY OF COLOUR SCIENCE AND APPLICATION
- DEUTSCHES FARBENZENTRUM (DFZ) | GERMAN COLOUR ASSOCIATION



Figure 2. A glimpse into the extensive collection of historical dyes at the DfwG annual meeting in Dresden.

Santourian won the 2025 DfwG Advancement Awards in the categories of Student Projects and Dissertations, respectively. Their presentations offered insights into their work. The programme booklet, which includes the full programme and abstracts, is available online in the annual conference archive via the DfwG website.

A particular highlight was the guided tour of the historical dye collection, which contains over 12,000 samples of industrially produced dyes and pigments registered in the International Colour Index, over 500 samples of natural dyes and over 800 sample cards from leading European dye manufacturers. The collection illustrates the historical development of dye chemistry, particularly in 19th and 20th-century Germany, and its role in the emergence of the large-scale chemical industry. The Restoration and Conservation programme at the Dresden Academy of Fine Arts also offered a glimpse behind the scenes.

On Wednesday afternoon, the DfwG held its annual general meeting, during which a new board of directors was elected. Christoph Schierz, the society's long-serving vice president, was elected president for a term ending in 2029. He succeeds Andreas Kraushaar, who held the office for eight years. Kraushaar will now serve as the president's deputy. The minutes of the general meeting summarize the reports of the board and the auditors, as well as the topics discussed. They also provide information on the resolutions passed, such as the membership fees for individual and corporate members that will apply from 2026.

The conference evening was spent at the Watzke brewery taproom near the Golden Rider statue in Dresden's Neustadt district. This offered an opportunity to unwind after an eventful day and enjoy a pleasant evening.

Many thanks to all those who supported us so wonderfully, whether through helping with the organization and execution, giving presentations and workshops, providing guided tours or simply participating. Our annual conference could not have been such a success without the support of so many people. Thank you also for the very positive feedback from so many participants! After one annual conference comes the next. From 29 September to 1 October 2026, we will be guests in Darmstadt. We hope you will support us again so generously and join us: www.dfwg.de.

DEUTSCHES FARBENZENTRUM (DFZ) GERMAN COLOUR ASSOCIATION

2025 Annual Review of the German Colour Association (DFZ)

2025 was an exceptional year for the German Colour Association (Deutsches Farbenzentrum, DFZ), characterized by unique encounters, international collaborations and the preservation of colour-theoretical heritage. Under the leadership of the executive board team comprising Julia Hausmann, Timo Rieke and Lina Schmidt, the organization expanded its engagement at national and international levels.

A Global Perspective on Colour

The year began with International Colour Day on 21 March. For this occasion, the German Colour Association invited its members and other interested parties to attend a virtual lecture. Prof. Esther Hagenlocher, Head of the Department of Interior Architecture at the College of Design at the University of Oregon and Curator for Colour and Architecture at the German Colour Association, and Cornelia Faißt, an Austrian master builder and university lecturer at the University of Liechtenstein, delivered a joint presentation entitled "Colour Spaces for All" and "Learning from the Global South," respectively. The event successfully underscored the organisation's global orientation by shedding light on international perspectives on inclusive colour design and the transfer of knowledge between different cultural contexts.

GERMANY

- DEUTSCHER VERBAND FARBE (DVF)
- DEUTSCHE FARBWISSENSCHAFTLICHE GESELLSCHAFT (DFWG) | GERMAN SOCIETY OF COLOUR SCIENCE AND APPLICATION
- DEUTSCHES FARBENZENTRUM (DFZ) | GERMAN COLOUR ASSOCIATION

The following day, 22 March, saw an event of particular emotional and historical significance. The honorary chairs Prof. Dr. Marieluise Schaum and Prof. Bernd Frank, invited attendees to visit the studio of Lothar Gericke in Sophienstädt, near Berlin. The artist, colour specialist and designer, who passed away in 2024, had bequeathed a collection of publications to the association with his wife, Erika. Gericke was renowned as the author of the book *Das Phänomen der Farbe (The Phenomenon of Colour)*, co-written with Wolfgang Schöne and widely regarded as one of the most significant East German publications on colour theory. The colour planet system presented therein testifies to his innovative thinking. The studio visit offered a poignant insight into his life's work and provided an opportunity to honour his legacy.

Women in Architecture: Visibility and Exchange

In early summer, the German Colour Association participated in the nationwide Women in Architecture (WIA2025) festival for the first time, which was held in Berlin from 19 to 29 June. The festival aimed to increase the visibility of women working in architecture, interior architecture, urban and landscape planning, and civil and structural engineering. As one of 144 participants, the association collaborated with Bauhaus Earth, the University of Liechtenstein, and Earth Hub on the Female African Architects project. This project aimed to raise awareness of the role of women in African architecture and promote cultural exchange between global perspectives and local traditions, with colour and material at the centre of this connection.

Summer Camp and International Engagement

In early July, Tomislav Topic, Curator of Contemporary Art and Colour at the German Colour Association, once again opened the doors of the Artist's Farm and Studio in Schenkenberg, near Berlin for the DFZ Summer Camp. From 3 to 6 July, members and guests gathered in the idyllic surroundings to work in a relaxed atmosphere, exchange ideas, and foster a sense of community. Now firmly established as a cherished tradition within the annual programme, the Summer Camp offers a unique opportunity to forge personal connections beyond formal event formats.

On an international level, Lina Schmidt represented the German Colour Association at the 2025 AIC Congress in Taiwan, strengthening ties with the global colour research community. The German Colour Association (DZF) and the German Society of Colour Science and Application (DfwG) are both members of the umbrella organisation, the German Colour Federation (DVF), which is a regular member of the International Colour Association.



Figure 3. Work in progress at the DFZ Summer Camp 2025.



Figure 4. Exploratory measurement of nature's colour spectrum and production of plant-based dyes.

Dresden: A Meeting of Science, Art, and Colour

The annual meeting, held on 26 and 27 September at TU Dresden, marked the close of the event year. Dr. Konrad Scheurmann and Prof. Ralf Weber warmly welcomed the participants. In addition to discussing internal association matters, attendees enjoyed a special supporting programme: They had the opportunity to explore the unique Pigment and Dye Collection, as well as the Colour Theory Collection, both at TU Dresden. A visit to the Anatomical Collection at the Dresden Academy of Fine Arts also offered surprising insights into colour in scientific contexts. A development workshop preparing for the 2026 annual conference, provisionally titled "Colour and Ecology," concluded the meeting and set the scene for the year ahead.

Looking Ahead: Colour and Ecology in 2026

A diverse programme has been planned for 2026. In early June, Tomislav Topic will once again welcome students and colour enthusiasts to experiment with natural dyes and pigments at the DFZ Summer Camp. Towards the end of June, the German Colour Association, in collaboration with ICA Belgium, will host a two-day workshop exploring colour interaction and the pedagogical legacy of the renowned colour theorist Josef Albers. This will take place at the Josef Albers Museum Quadrat in his hometown of Bottrop, Germany.

The highlight of the year will be the biennial conference, "Colour and Ecology: Strategies, Perspectives and Social Processes," which will be held at the University of Regensburg from 8 to 10 October 2026. This scientific gathering aims to expand understanding of ecology beyond its conventional association with environmental protection. Drawing on the Greek concept of 'oikos', the conference will explore the relationship between colour and good living, social relationships, and the creation of sustainable environments. Further information will be available at www.deutsches-farbenzentrum.de ■

GREAT BRITAIN

THE COLOUR GROUP (GREAT BRITAIN)

Figure 1. Lewis Chessmen, the British Museum Collection. Courtesy of the Trustees of the British Museum.





Figure 2. Dr Dominique Cardon, Recipient of the Colour Group (GB)'s Turner Medal 2025.



For the Colour Group (GB) 2025 was yet another year of celebrating colour, bringing new approaches and ideas to complement established popular events such as the customary Colour Vision Meeting. The annual Palmer Lecture was delivered by Professor Hannah Smithson, University of Oxford. She spoke about the robustness of material perception in rich environments. Amongst the other speakers were David Foster (University of Manchester), Manuel Spitchan (University of Munich), Tom Baden (University of Sussex) and Andy Rider (UCL).

On 21 March members and friends of the Colour Group (GB) gathered in the British Museum, London, to celebrate International Colour Day with a 90-minute private guided tour of some of the most significant objects in the Museum's collection. For example, the Lewis Chessmen, the Parthenon sculpted frieze, the Rosetta Stone and many more.

The event raised significant interest and as a result the Colour Group (GB) ran two parallel private tours, with the participants being reunited in the Court area of the Museum to share their experiences and thoughts over a traditional afternoon tea.

In April the Colour Group celebrated the life-long achievements of **Dominique Cardon** by awarding her the Group's Turner Medal and it was presented to her by the Chairman of the Group, Vien Cheung. The award winner worked in conservation and development of natural dyes from different parts of the world. Her presentation was entitled "Colours from the past for a greener world". It attracted a large audience both in person and online. Her lecture can also be enjoyed on the Colour Group (GB)'s YouTube channel.

Following tradition, the Annual General Meeting of the Colour Group (GB) took place in the first week of

GREAT BRITAIN

THE COLOUR GROUP (GREAT BRITAIN)



Figure 3. Conclusion of the EYE International Film Conference 2025. Courtesy of Iulia Rusu.

May. However, it was a very special occasion as, after reviewing the work of the last committee and electing the new one, the assembly, together with friends of the Group, celebrated its 85th Anniversary. Founded in 1940 as an interdisciplinary society, the Colour Group (GB) has been drawing together people interested in all aspects of colour – its perception, measurement, reproduction, and artistic expression. For the occasion Andrew Hanson MBE, a former Chairman of the Group (2009–2011) and tireless and enthusiastic colour educator, presented his

top ten favourite colour demos, most of which he had learned from veteran fellow members. The meeting ended with a preview of our draft programme for 2025/26 and the farewell messages from Vien Cheung, our outgoing Chairman, and the warm welcome to Jasna Martinovic who took on the Chairmanship for the appointed period of 2025–2027.

In 2025 the Colour Group (GB)'s Colour in Film organiser, Elza Tantcheva-Burdge, collaborated with the Universities of Amsterdam and Utrecht as well as with the University of Applied Sciences and Technology (HTW) in Berlin, in the organisation of the EYE International Film Conference 2025: "*The Colour Fantastic Revisited: Across Global Histories, Theories, Aesthetics, and Archives*". Over the four days of the event there were nearly 50 presentations by film scholars from around the world and three screenings. The last day of the conference was dedicated to poster presentations.

After the summer break, following the success of an earlier event in Edinburgh, the Chairman of the Group, Jasna Martinovic (University of Edinburgh), co-organised with Fiona McLachlan (University of Glasgow) a half-day cross-disciplinary seminar. It was held at the beginning of October and was hosted by the University of Edinburgh. The event brought together artists, designers, students, researchers and educators.

At the beginning of November, the Colour Group (GB) celebrated new and emerging talent at the Awards Meeting. Presentations were given by the recipients of the 2025 WD Wright and Palmer Travel Awards, and one of the recipients of the Colour Group (GB) Student Grant Scheme. Together with the Robert W. G. Hunt Poster Awards, the Group supported and encouraged eleven up-and-coming young researchers in 2025.

The last meeting for 2025 looked into the future with an event on *Digital Colour in Art and Design*. The speakers were academics and practitioners, who explored digital colour through a blend of the physical and digital worlds, trend forecasting and AI, and the use of colourimetry for designers and brands.

The event diary for 2026 is almost full and that for 2027 is already being worked, mapping bright and colour-full years ahead. ■

Figure 4. The Colour Group (GB) Awardees for 2025. Courtesy of Dr Emily Paterson.



HUNGARY

HUNGARIAN NATIONAL COLOUR COMMITTEE

Figure 1. “Cross Section” Exhibition at the Civil Salon Gallery in Budapest.





Figure 2. János Aknay Exhibition. Ákos Nemcsics, the curator (left); János Aknay, the artist whose work is on display (centre); and László Koppány Csáji, who gave the opening speech (right).

2025 ACTIVITIES

The Hungarian National Colour Committee was founded in 1969. It has maintained its activities up to the present day, producing numerous reports and organising exhibitions and a series of scientific lectures for the general public on topics such as colour vision, environmental colour design, fine arts, colour measurement, and colour and pattern harmony.

Many events took place in Hungary in 2025, starting with the usual January LED conference. In this overview, we highlight just a few of these events.

On 25 September, the Civil Salon Gallery in Budapest opened an exhibition entitled "Cross Sections." The exhibiting artists were János Dénényi and Ákos Nemcsics. The exhibition was opened by János Cs. Tóth. In 2020 (pre-Covid!) Ákos Nemcsics, president of the Hungarian National Colour Committee, exhibited his work in an exhibition called "Szín és szinergia" ("Colour and Synergy", a play on the Hungarian word 'szín' meaning 'colour').

On 26 October, in Nemcsics Memorial House - Colour Country Gallery opened an exhibition by the painter János Aknay. He is a renowned Hungarian artist who won the Munkácsy Award. The exhibition was opened by László Koppány Csáji, the director of the Research Institute of Art Theory and Methodology at the Hungarian Academy of Arts.

The annual exhibition of the Interdisciplinary Section of the Hungarian Association of Visual and Industrial Artists opened on 3 December. Entitled "Interference," the exhibition was held at the Nyíregyháza City Gallery. Twenty artists exhibited 65 works.

The Jubilee General Assembly of the Hungarian Lighting Society was held on 9 December. In 2025, the Lighting Society (VTT) celebrated the 30th anniversary of its establishment, with roots tracing back 80 years through predecessor organisations. To mark this milestone, the VTT held a festive general assembly in Budapest, attended by members and partners. The event opened with greetings from Dr Ferenc Molnár, President of the Hungarian Electrotechnical Association, followed by VTT President Péter Schwarcz, who reflected on

HUNGARY

HUNGARIAN NATIONAL COLOUR COMMITTEE



Figure 3. Exhibition “Interference.” Works by András Mengyán.

Figure 4. In 2025, the Lighting Society (VTT) celebrated its 30th anniversary.





the past and outlined future challenges in a rapidly changing digital world. Presentations reviewed VTT's 30-year history and showcased the evolution of lighting technology, from gas flames to the global adoption of LED technology, including demonstrations of historical light sources and street luminaires. The formal assembly reviewed VTT's activities and achievements in 2025, highlighting the 15th edition of the Lighting Yearbook. The event concluded with award ceremonies and recognition of long-standing members.

On 27 December, the International Kepes Society held its annual general meeting in Törökbálint. A few words about our eponym: György Kepes (born 1906 in Selyp, Hungary, died in Cambridge, Massachusetts, USA in 2001) was a Hungarian-American painter, designer, photographer, teacher and writer who had considerable influence in many design disciplines. Shortly after graduating from the Royal Academy of Fine Arts in Budapest in 1928, he experimented with photograms, which are photographic prints made by placing objects on sensitised paper and exposing it to light. He later created prints that he termed "photo-drawings," involving the application of paint to a glass plate which he then used as a negative. From 1930 to 1936, he worked in Berlin and London, designing for motion pictures, stage productions, and commercial exhibitions. In 1937, he moved to the United States to take up the position of Head of the Light and Colour Department at the New Bauhaus (later the Institute of Design) in Chicago. In 1946, he relocated to the Massachusetts Institute of Technology (MIT) in Cambridge, where he taught visual design until 1974. In 1967, he founded the Center for Advanced Visual Studies at MIT to create a collaborative community that brought together artists, designers, architects, engineers, city planners, and scientists. He served as its director until 1972. The society works in the field of modern art, guided by the spirit of György Kepes. The president of the society, Zsolt Bordos, made an online appearance at the meeting due to his international location. Following the president's report, the conference scheduled for next year was discussed. Márton Orosz, one of the members, has made a documentary about the work of György Kepes. He announced that the film is set to be released in February 2026. ■

ITALY

GRUPPO DEL COLORE – ASSOCIAZIONE ITALIANA COLORE



INTRODUCTION

The Associazione Italiana Colore (Gruppo del Colore) fosters dialogue between researchers and practitioners working in areas such as design, architecture, cultural heritage, visual sciences, perception, and applied technologies, while maintaining a close connection with the international community of the International Colour Association (AIC).

This annual review provides an overview of the main activities carried out during the reporting year, highlighting both the institutional initiatives of the association and the scientific and cultural contributions of its members. The report is structured around four main areas: the regular activities of the association, including its flagship conference and its involvement in international AIC initiatives; the editorial activities of the *Color Culture and Science Journal* (CCSJ); the publishing program of the *Research Culture And Science Books* (RCASB) series; and a selection of research, educational, and dissemination activities developed by individual members.

Together, these sections offer a comprehensive picture of the association's role in supporting research, dissemination, and interdisciplinary exchange in the field of color and light.

REGULAR ACTIVITIES OF ASSOCIAZIONE ITALIANA COLORE

During the reporting year, the Associazione Italiana Colore continued to promote scientific, cultural, and professional activities in the field of color and light through conferences, editorial initiatives, and dissemination actions, in line with its multidisciplinary mission and its role within the international AIC community.

THE 20TH COLOR CONFERENCE IN NAPLES

A major event this year was the **XX Conferenza del Colore | 20th Color Conference** of the Associazione Italiana Colore, held in Naples and hosted by the University of Naples Parthenope. This 20th anniversary edition marked an important milestone for the association, confirming the conference as a longstanding reference point for the Italian and international communities working on colour-related research and applications.

The conference brought together researchers and professionals from different domains, including design, cultural heritage, psychology, education, and visual sciences, reflecting the interdisciplinary nature of the association. The scientific program featured several invited contributions of particular relevance. Among them, Dr. Costanza Miliani of Studio Waldemeyer, with Farahbod Nazanin and Moritz Waldemeyer, and Dr. Massimiliano Guarnieri.

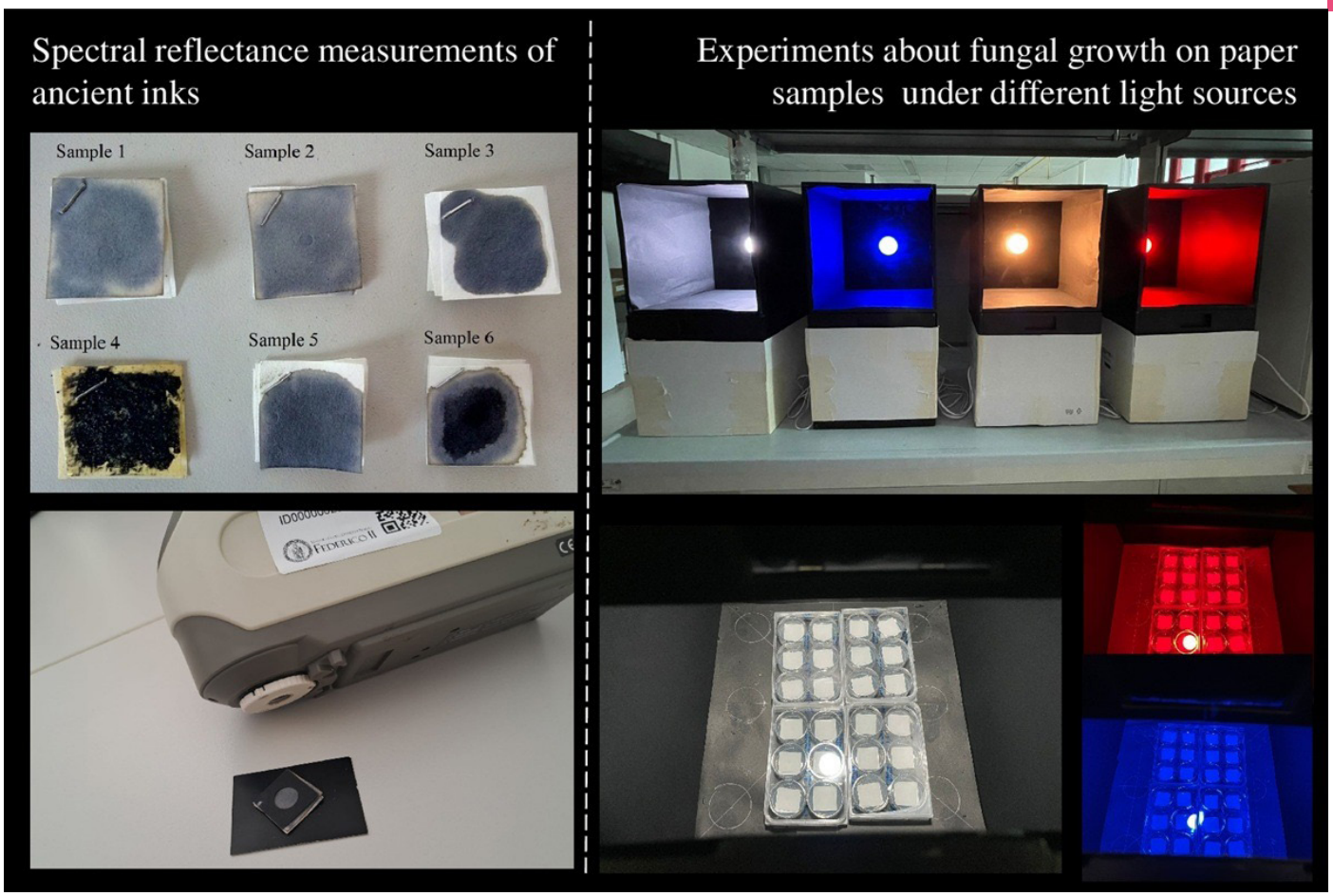


Figure 1. Activities Overview of the Lighting Research Group in the Department of Industrial Engineering at the University of Naples Federico II.

The conference also hosted the **Color Award**, which was conferred to Massimo Cantini Parrini in this edition in recognition of his outstanding contribution to the world of costume design and creative practice, highlighting the strong connection between color, visual culture, and the applied arts.

Overall, the quality and diversity of the contributions confirmed the central role of the Color Conference as a forum for scientific exchange and interdisciplinary dialogue within the color community.

PREPARATION OF THE AIC 2026 MIDTERM MEETING

In parallel with its regular activities, the Associazione Italiana Colore has been actively engaged in the organization of the **AIC 2026 Midterm Meeting on Color and Cultural Heritage**, which will take place in Florence, Italy, from September 3–4, 2026. The meeting will focus on the role of color in cultural heritage, addressing scientific, perceptual, historical, artistic, and technological perspectives, and will include three special sessions dedicated to Color Photography and Film, Lighting and Cultural Heritage, and The Colors of Historical Cities, alongside general sessions on color.

ACTIVITIES OF THE JOURNAL: COLOR CULTURE AND SCIENCE JOURNAL (CCSJ)

A central component of the association's dissemination strategy is the **Color Culture and Science Journal (CCSJ)**, a diamond open-access scientific journal established in 2014 and published by the Associazione Italiana Colore. The journal is freely accessible to both readers and authors, and it publishes peer-reviewed contributions covering the broad spectrum of color science, culture, and applications, in line with the multidisciplinary mission of the association.

CCSJ is regularly issued and continues to consolidate its role as an open platform for the international color community. The journal is indexed in major databases,

ITALY

GRUPPO DEL COLORE – ASSOCIAZIONE ITALIANA COLORE

including Scopus and DOAJ, and classified as a scientific journal by ANVUR, confirming its academic relevance in both technical and humanistic domains.

The most recent publication is a special issue entitled "Design and Fashion Design: A Chromatic History," edited by Raimonda Riccini. The issue explores the historical, cultural, and design-oriented dimensions of color in fashion and design practices.

ACTIVITIES OF THE PUBLISHING SERIES: RESEARCH CULTURE AND SCIENCE BOOKS (RCASB)

In addition to the journal, the association promotes scientific dissemination through the **Research Culture And Science Books (RCASB) series**, a diamond open-access, double-blind peer-reviewed book series launched in 2020. The series is conceived as a platform for publishing conference proceedings and monographs by members of the association and by the broader research community, ensuring free access to high-quality scientific and cultural content.

The RCASB series hosts both the proceedings of the association's conferences and original volumes addressing topics related to color, light, design, and visual culture. The following volumes were published in the series in 2025: *Frontiers of Lighting Design with CAD and BIM* by Maurizio Rossi, and *Il colore del trauma: Confronto tra percezioni cromatiche del vissuto traumatico* by Flavia Anna Barbagelata, Silvana Cagiada, Grazia De Mori, and Paola Ferrari. These publications reflect the breadth of the series, spanning from technical and design-oriented perspectives to perceptual and experiential approaches to color.

ACTIVITIES OF THE MEMBERS OF THE ASSOCIATION

The activities of the members of the Associazione Italiana Colore during the reporting year reflect the breadth and interdisciplinarity of the association, spanning cultural heritage, perception, design, education, and applied research on color and light.

A significant scholarly contribution to the field of cultural heritage and visual representation is the doctoral research of **Annie-Dominique Denhez** entitled "Which Colors for Which Antiquities? The Polychromy of Greek Art Challenged by Art Photography, 19th–20th Centuries," defended at Université Paris-Nanterre in December 2025. The thesis investigates the historical interplay between the emergence of photography and the recognition of ancient Greek polychromy, analyzing how photographic techniques and publishing practices contributed to shaping —and often limiting—the visual understanding of color in classical art. By examining both archaeological and photographic traditions, the work highlights the longstanding tension between black-and-white visual culture and the material reality of polychromy, framing this history as a sequence of missed opportunities in the representation of color in art photography.

In the field of conservation science and cultural heritage, the Lighting Research Group of the Department of Industrial Engineering at the University of Naples Federico II, represented by the association members **Laura Bellia** and **Francesca Fragliasso**, is currently engaged in studies focused on color and light in relation to ancient paper documents. Their work addresses aging-related chromatic variations in historical inks and investigates the effects of monochromatic and white light on fungal growth on paper, with the overarching goal of improving preservation and preventive conservation practices.

On the theoretical and computational side of color science, **Edoardo Provenzi** is developing a novel mathematical model of color perception grounded in quantum information theory. In this framework, colors are interpreted as states of a real quantum system with an intrinsically hyperbolic space, providing a rigorous account of chromatic opponency, hue, saturation, and brightness. This approach also opens new perspectives for image processing algorithms and predicts the existence of uncertainty relations for chromatic opponency, contributing to the theoretical foundations of color perception.

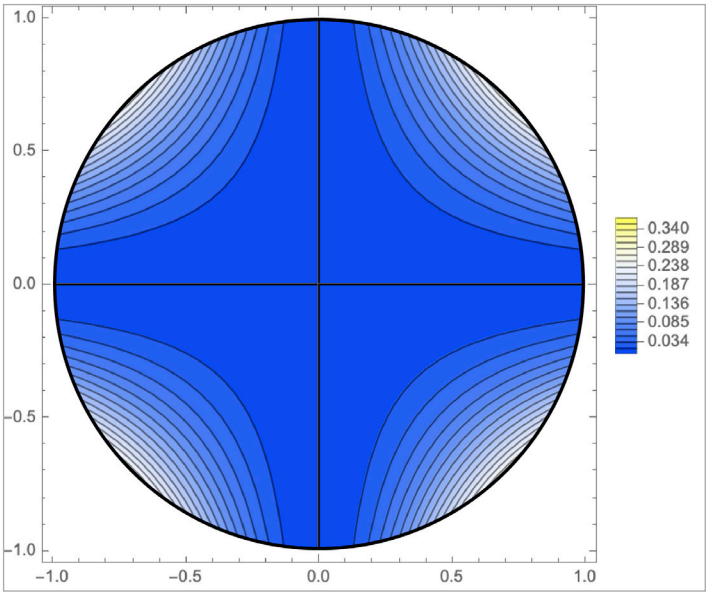


Figure 2. Image Showing the Prediction of the Existence of Uncertainty Relations for Chromatic Opponency in the Work of Edoardo Provenzi.

In the field of education and social impact, the Game4CED project, funded by the Italian Ministry of Research, hosted by the Computer Science Department at the University of Milan, and led by **Alessandro Rizzi,** concluded its two-year program. The project aimed to develop board games designed to playfully detect color vision deficiencies in Italian primary schools, while also raising awareness among teachers and providing them with downloadable educational materials to better support colorblind children in the classroom. The project successfully achieved its objectives, and all materials have been made publicly available, representing an example of effective knowledge transfer from research to educational practice. The materials can be downloaded at this link: https://game4ced.di.unimi.it/.

Design research and crossmodal studies were another prominent area of activity. In 2025, **Paulo Eduardo Tonin**'s work focused on "Color Beyond Vision in Design," exploring crossmodal interactions in built environments. This research was presented at the Color Conference in Naples and was further developed through the creation of the Olfactory Attribution Circle (OAC), a tool integrating words, colors, and scents to support

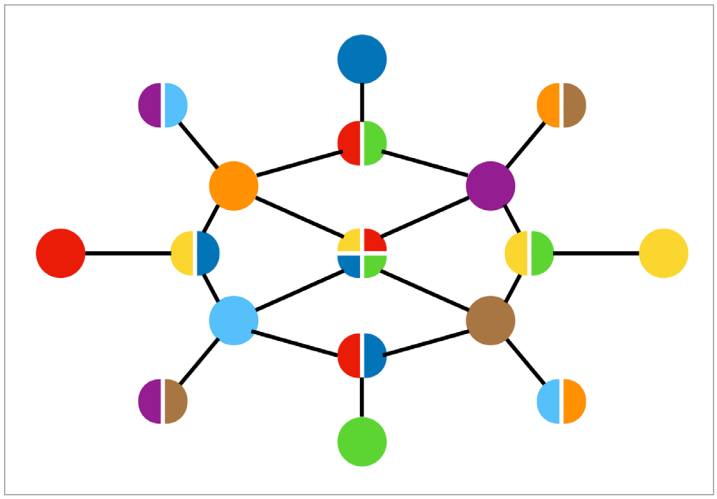


Figure 3. The ColorFit Board Game From the game4CED Project.

ITALY

GRUPPO DEL COLORE – ASSOCIAZIONE ITALIANA COLORE



Figure 4. Overview of Paulo Eduardo Tonin's Work.

design workshops involving moodboards and AI-based experimentation. The same line of research also led to a publication in CCSJ on the chromatic turn in fashion, with references to Radical Design and the work of Fiorucci's work, illustrating the connection between color, sensory experience, and contemporary design culture. More information on this project can be found in the following papers: "The Chromatic Turn in Fashion Environment: From Radical to Sensory-Experiential Design" (https://doi.org/10.23738/CCSJ.170203), "Color Beyond Vision: Exploring Synesthetic Interactions in Built Environments" (https://doi.org/10.23738/RCASB.016), and "Olfactory Attribution Circle (OAC): Designing Crossmodal Congruence Between Scent, Color, and Language" (https://doi.org/10.3390/architecture5040121).

Finally, in the realm of education and cultural dissemination, **Francesca Valan** and **Khatira Huseynaliyeva** conducted an intensive course at the Azerbaijan Academy of Fine Arts in Baku for students specializing in graphics, industrial design, weaving, and ceramics. The program combined lectures and field visits to major museums, including the Heydar Aliyev Museum, the Zumrud Historical Museum, and the Azerbaijan Carpet Museum, and hands-on activities focusing on analyzing, measuring, and mapping the colors of historical and contemporary artifacts. The course culminated in the creation of a color chart for Azerbaijan and a small exhibition, demonstrating how color research can be effectively integrated into design education and cultural heritage contexts.

Together, these activities illustrate the diversity of approaches and applications represented within the Associazione Italiana Colore, ranging from theoretical models of perception to heritage science, design research, educational tools, and international teaching initiatives. They also highlight the association's role as a platform for interdisciplinary exchange and the dissemination of colour-related knowledge across scientific, cultural, and societal domains.

CONCLUSIONS AND OUTLOOK

The activities presented in this review demonstrate the vitality and diversity of the Associazione Italiana Colore and confirm its role as a reference point for multidisciplinary research and cultural dissemination in the field of color and light. The 20th Color Conference in Naples once again demonstrated the importance of providing a stable forum for scientific exchange, while the ongoing preparation of the AIC 2026 Midterm Meeting in Florence reflects the association's active engagement within the international AIC framework.

At the same time, the regular publication of the Color Culture and Science Journal (CCSJ) and the continued development of the Research Culture And Science Books (RCASB) series consolidate the association's commitment to open, high-quality, and accessible scientific communication. The wide range of activities carried out by the members, from theoretical modeling and heritage science to design research, education, and outreach, further highlights the breadth of perspectives that characterizes the community.



Figure 5. "The Colors of Azerbaijan: Cultural Memories" Workshop by Francesca Valan.

Looking ahead, the association aims to strengthen these lines of action by fostering new collaborations, supporting interdisciplinary initiatives, and reinforcing its role as a bridge between scientific research, cultural heritage, and professional practice, in full alignment with the mission of the International Colour Association. ■

Alice Plutino - Imageese s.r.l. (IT)
Filippo Cherubini - IFAC-CNR (IT)
Andrea Siniscalco - Politecnico di Milano (IT)

JAPAN

COLOR SCIENCE ASSOCIATION OF JAPAN

日本色彩学会
THE COLOR SCIENCE ASSOCIATION OF JAPAN



Figure 1. Yamagata University: Venue of the 2025 Annual Meeting.

THE 56TH ANNUAL MEETING 2025

The 56th Annual Meeting of the Color Science Association of Japan (CSAJ), organized by Prof. YAMAUCHI Yasuki (Yamagata University), was held as a hybrid face-to-face and online event on June 7–8. More than 210 participants attended, and 73 papers were presented. The special invited lecture, "Kamo Aquarium's Jellyfish Exhibit," was presented by Mr. OKUIZUMI Kazuya (Tsuruoka City Kamo Aquarium), and a symposium on "Yonezawa's Precious Red and White: Safflower Dye and White Monkeys" took place with two invited speakers. At the luncheon seminar, Prof. Ming Ronnier Luo (Zhejiang University, China) and Prof. Andrew Stockman (University College of London, UK) talked about color reproduction. Moreover, a tutorial workshop for high school students was conducted. The CSAJ Presentation Encouragement Awards were given to four students: Mr. ASANO Masato (National Research Institute of Police Science), Ms. KAWASUMI Natsuko (EF Singapore, Singapore), Mr. SATO Keito (Chiba University) and Mr. YOMASAKI Ryosuke (Kyushu University).

2025 STUDY GROUP MEETING

A Study Group Meeting was held online from November 8–9, 2025, and was chaired by Prof. KAWASUMI Mikiko (Meijo University). More than 100 people attended, and 14 papers were presented. During the Color Design



Figure 2. Oral session at the 2025 Annual Meeting.

Research Group Special Project, "Regional Design," Mr. SATO Hideto (Creative Director and Art Director) gave a special talk and engaged in a conversation with Prof. TAKAHASHI Toshiomi (Okayama Prefectural University). The CSAJ Presentation Encouragement Award was given to Ms. AJIKI Hideyuki and Mr. TAUCHI Yushiro, both from Chiba University.

AWARDS

The 29th Japan Color Research Society Award was presented to Dr. TOMINAGA Shoji, an honorary member.

The 17th CSAJ Best Paper Award was given to Mr. OHKOBA Minoru (Utsunomiya University), Dr. ISHIKAWA Tomoharu (Utsunomiya University), Mr. KANARI Kota (Utsunomiya University), Ms. HIRA Shoko (Kagoshima University), Mr. OTSUKA Sakuichi (International College of Technology) and Dr. AYAMA Miyoshi (Utsunomiya University) for their article, "Color Representations of Normals and Congenital Red-Green Color Deficiencies Based on Differential Scaling of Color-Names and Color-Naming Experiments," published in *Color Research and Application* 49, no. 6 (2024): 577–599. The 27th CSAJ Research Encouragement Award was given to Dr. HE Yuanyuan (Chiba University) for "Relationship Between Brightness Perception and Skin Color Influenced by Experimental Method," also published in *Color Research and Application* 49, no. 4 (2024): 360–373.

The first CSAJ BABA-GORO Award was given to Dr. AYAMA Miyoshi (Utsunomiya University).

The 5th CSAJ Distinguished Service Award was given to Dr. YOSHIZAWA Yosuke (National Institute of Technology, Kisarazu College). In addition, the third Supporting Member Distinguished Service Award was given to the Shiseido Global Innovation Center, the LIXIL Corporation, the PLASiST Co. Ltd., and the Kurashiki Spinning Works Co. Ltd.

PUBLICATIONS

The *Bulletin of the Color Science Association of Japan* 4, nos. 1–4 were published electronically. In addition, *Color Science Research* 2, nos. 1–2, including six papers, was published electronically.

UPCOMING MEETING

The 57th Annual Meeting of the CSAJ will be held in a hybrid format on June 20–21, 2026, at Ritsumeikan University.

LOCAL CHAPTERS

Three local chapters in the Kanto, Tokai, and Kansai areas were active and organized several meetings throughout the year. Currently, the CSAJ has 986 members. ■

MEXICO

ASOCIACIÓN MEXICANA DE INVESTIGADORES DEL COLOR, AMEXINC



Figure 1. Book Cover of Sex, Color, and Eroticism (AMEXINC, 2025).



Figure 2. Book Contents of Sex, Color, and Eroticism (AMEXINC, 2025).



Figure 3. Monica Cuvelier García in Front of the Ephemeral Mural Created at the Autonomous University of Ciudad Juárez, Chihuahua, Mexico.

2025 ACTIVITY REPORT

By Monica Cuvelier García

Over the course of 2025, associative and individual work addressing various activities related to the study of color was carried out.

BOOK ON SEX, COLOR, AND EROTICISM

One of the most pressing activities was the publication of the book titled *Sex, Color, and Eroticism,* edited by the association and under the coordination of Dr. Georgina Ortiz. The book contains three sections, each comprising three chapters. This innovative work interweaves three fundamental dimensions of human experience: color, sexuality, and eroticism. Adopting an interdisciplinary approach, the texts in this volume explore how color functions not only as an aesthetic phenomenon but also as a symbol imbued with social, psychological, and cultural meanings.

The book positions color as a central element of visual communication, capable of generating emotions, conveying messages, and shaping moods. From the association of red with eroticism to hues that symbolize life or death, the texts reveal a chromatic spectrum that engages in dialogue with desire, identity, and beauty. Ultimately, Sex, Color, and Eroticism is a recommended book for readers interested in understanding the relationship between colors and sexuality from innovative and critical perspectives. Its multidisciplinary nature makes it a valuable resource for academic research and personal reflection. Beyond studying color aesthetics, this book stands as an invitation to recognize in every shade a path toward self-knowledge, diversity, and erotic freedom. The book is available for consultation on the association's website: https://amexinc.mx/sexo-color-y-erotismo-libro/.

MEXICO

ASOCIACIÓN MEXICANA DE INVESTIGADORES DEL COLOR, AMEXINC

COLORS OF CIUDAD JUÁREZ

Several AMEXINC members also participated in the Latin American Color Network. In 2025, Monica Cuvelier García, president of the association, presented a lecture titled "The Use of Color in the Celebration of Day of the Dead in Ciudad Juárez, Chihuahua." The presentation drew an analogy between the colors of Mexican popular traditions and the urban color palette of Ciudad Juárez. It also used colorimetric analysis to conceptualize the design of an ephemeral mural created at the Autonomous University of Ciudad Juárez and the selection and use of materials used in its production

Additionally, members Georgina Ortiz, Citlali Ortiz, and Óscar Bustamante organized a series of lectures through the Color Laboratory at the National Autonomous University of Mexico (UNAM), which Georgina Ortiz led. The laboratory is a space where diverse research projects related to chromatic phenomena are conducted from semiotic, emotional, and phenomenological perspectives. This lecture series deepened the understanding of the relationship between color and emotions, demonstrating how these associations may be shaped by cultural factors and individual experiences.

COLOR AND NEUROARCHITECTURE

Last but not least, our international member, interior designer Ruth Barranco, who holds a PhD in Art History and is a researcher in applied neuroarchitecture, develops professional work that combines practice and research to create a new way of inhabiting spaces through interior design aligned with neuroarchitecture. She expresses her artistic vision through the design of forms, space, and color. Among her academic activities related to color is her presentation of the project "Integral Intervention in the Radiotherapy Units of Aragón Through the Arts: Color as the Axis of a Unified Project" at the Second International Congress Art and Health, "Believe in Art: Neuroscience and Art" at the Universidad San Jorge in Zaragoza, Spain, on November 19–20, 2025. The project establishes a direct relationship between hospital color schemes and health recovery support. It is currently being implemented. ■

AMEXINC BOARD

President: Mónica Cuvelier García
Vice-President: Dr. Manuel Elías López Monroy
Treasurer: Citlali Ortiz Hernández
Honor and Justice Board: Dr. Liliana Angelica Monroy Mendoza
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Dr. Georgina Ortiz Hernández
Reyna C. Zapata Valdez
Dr. Liliana Angelica Monroy Mendoza
Iris Vergara Ortiz
Martha Cuevas Abad
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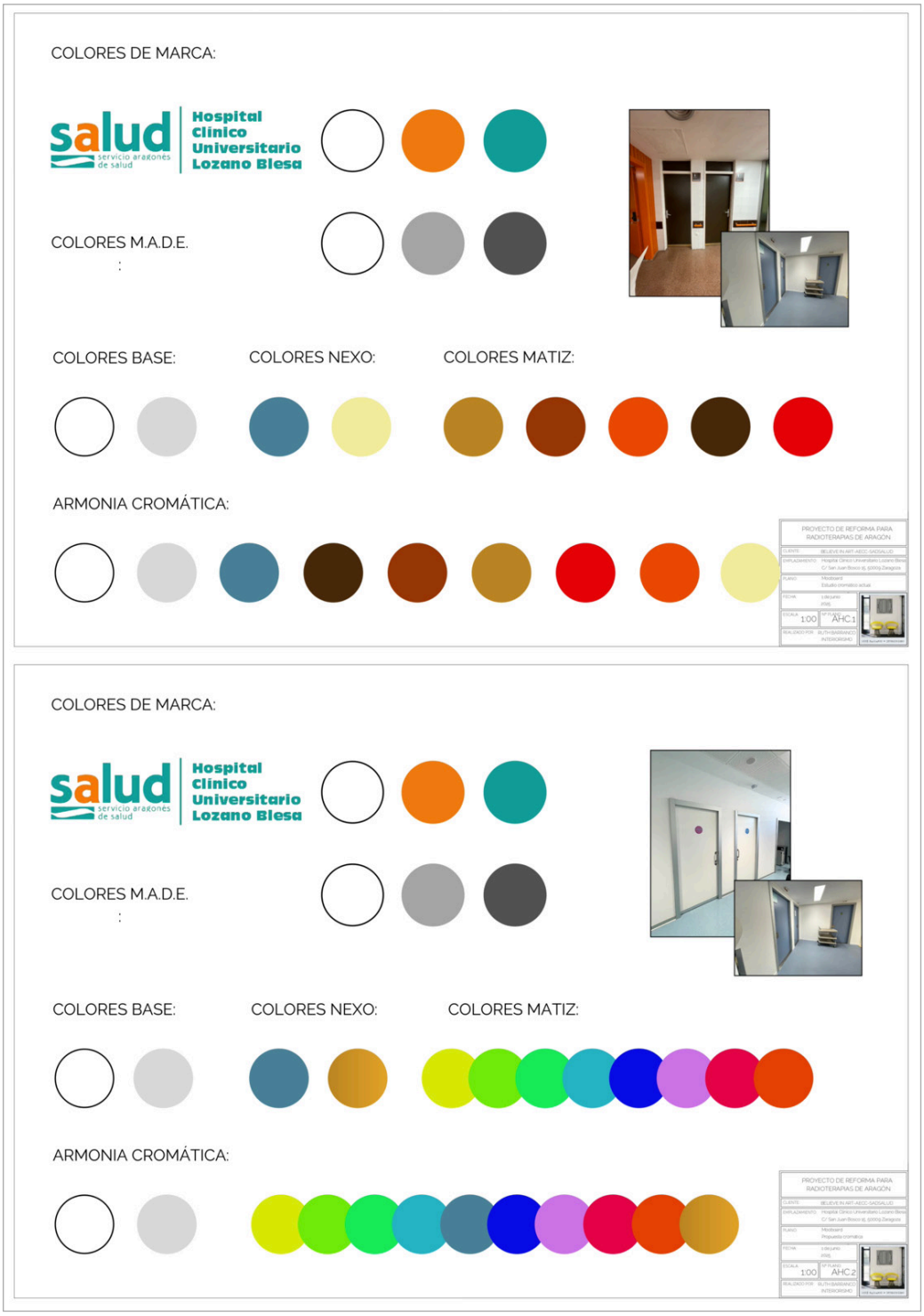


Figure 4. Color as the Axis of a Unified Project in the Radiotherapy Units, by Ruth Barranco.

NORWAY

FORUM FARGE



Figure 1. Colours from the Past: Scientific and Artistic Approaches to the Reconstruction of the Colours of the Past.

IN GENERAL

Forum Farge is an interdisciplinary, national network focusing on a broad range of colour-related disciplines. The forum was established in 2013 by professors from the following educational institutions:

- KHIB (now the University of Bergen, Faculty of Fine Art, Music and Design)
- Gjøvik University College (The Colour Laboratory, now NTNU)
- NTNU (Faculty of Architecture and Design)

The establishment of the Forum was based on a shared ambition to strengthen colour as a field of study at a high academic and professional level. Today, Forum Farge is a national member of the AIC. Members of the board regularly contribute articles and publications on colour to newspapers, magazines and academic journals.

Forum Farge aims to disseminate research-based knowledge on colour. This is achieved through an interdisciplinary approach with a focus on areas such as colour in design, architecture, technology, art, colour vision, and science. The forum seeks to ensure that this knowledge is applied in both practice and theory. Throughout the year, Forum Farge organizes two events that are open to the public. These events feature invited speakers who contribute research and expertise on colour from a wide range of disciplines.



Figure 2. Hartmut Kutzke gave a lecture on artefacts from the Oseberg Find.

BOARD MEMBERS 2025

Ingvild Constance Festervoll Melien
Heidi Pettersvold Nygaard
Matilde Wedzicha
Lene Aarvelta Hagen
Ingeborg Stana
Johnny Spangen
Jon Yngve Hardeberg
Jon Åsmund Pettersen

PARTNERSHIPS

Forum Farge collaborates with:

- Norwegian University of Science and Technology (NTNU).
- Oslo Metropolitan University.
- Snøhetta, a leading architecture firm in Norway.
- Miljømal, a paint and building conservation store.

MAIN EVENTS HELD BY FORUM FARGE IN 2025

Forum Farge held two public events in 2025. The first event took place at the office of the architecture firm Snøhetta on 20 March. Entitled "Colours in Different Professions," we invited three speakers to the event: Veronika Zaikina, an architect and associate professor of lighting design; Jorunn Sannes, a textile artist; and Bjørg Aabø, an interior architect.

Zaikina, who teaches at the University of South-Eastern Norway, gave a lecture on how light and colour in interior spaces can contribute to a better everyday life for people with autism spectrum disorders. Textile artist Jorunn Sannes spoke about how colour has helped shape her artistic practice. She has been associated with Snøhetta throughout her professional career and has contributed to the artistic decoration of the Oslo Opera House and the Library of Alexandria in Egypt, among other projects. Bjørg Aabø, an interior architect at Snøhetta, discussed colour as an important factor of well-being in the workplace, illustrating her talk with many inspiring examples from Norway and abroad.

NORWAY

FORUM FARGE



FARGESEMINAR/ÅRSMØTE
Torsdag 20.mars

«Fiskeindustri, logistikk og strenge hygienekrav - hvordan farger gjør en forskjell for trivsel og arbeidsmiljø.»

Bjørg Aabø er interiørarkitekt hos Snøhetta med lang erfaring fra et bredt spekter av prosjekter. Bjørg kom til Snøhetta i 2000. Her har variert erfaring fra kirkebygg via operahus til industrianlegg gitt et bredt faglig spenn.

I dette foredraget vil Bjørg utdype fargenes betydning for trivsel og arbeidsmiljø gjennom arbeidet med prosjektet **Holmen Industrial Area, Colorful Headquarters for Fishing Industry Business** "Warm colors ranging from red, subdued orange, yellow and green create a playful contrast to the sky, ocean and mountains of Vesterålen and distinguish themselves to the otherwise subdued metallic grey color and materiality of the facility"

FORUM FARGE

Adr. Snøhetta sine lokaler Skur 39, Akershusstranda 21, 0150 Oslo



Figure 3. Bjørg Aabø talked about colour as an important factor in workplace well-being.

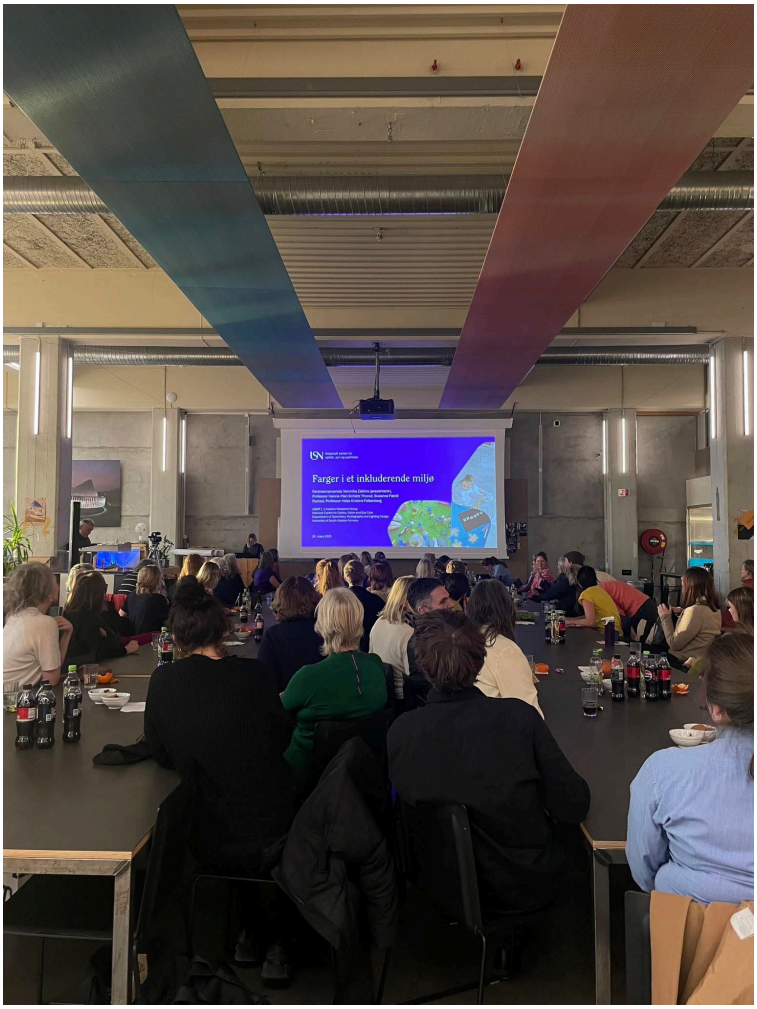


Figure 4. "Colours in Different Professions" at Snøhetta in Oslo in March 2025.

The second event took place on 20 November at Oslo Metropolitan University. The topic was "Colours from the Past: Scientific and Artistic Approaches to the Reconstruction of the Colours of the Past," and the event was organized by Forum Farge in collaboration with the Art-Practice-Research group at the Department of Art, Design and Drama at Oslo Metropolitan University.

We also invited three speakers to present at this event. Hartmut Kutzke, an associate professor in the Department of Collection Management at the University of Oslo's Cultural History Museum, spoke about the virtual reconstruction, interpretation and preservation of textile artefacts from the Oseberg Find.

Giorgio Trumpy, an associate professor at the Department of Computer Science at Colourlab NTNU Gjøvik, gave a lecture on new approaches to recovering lost colours in historic paintings, sculptures, textiles, and photographs. Textile artist Johanne Rasmussen talked about her textile works, and her reflections, joys, and frustrations when creating monumental tapestries using woollen fabric, scissors, and chemical colours.

Links to both events can be found here: https://www.forumfarge.no ■

PORTUGAL

ASSOCIAÇÃO PORTUGUESA DA COR

associação portuguesa da **cor**



Figure 1. National Color Meeting: Celebration of International Color Day (left) Photo © Associação Portuguesa da Cor. Twentieth Anniversary Color Laboratory (right) Photo © LabCor. Live With Earth Design Conference 2025 (bottom) Photo © Live With Earth Organization.

APCOR ACTIVITIES

In 2025, the Portuguese Color Association (APCor) continued to develop its work of disseminating color knowledge within the community. Below, we present our main color-related activities.

ICD25

The APCor celebrated International Color Day on March 21, as a way of promoting color literacy within the community. The second edition of the National Color Meeting, which took place on April 4 and 5, was a fantastic opportunity to bring together professionals from the most diverse fields, including design, painting, architecture, photography, construction, personal image, psychology, and education. The two-day in-person meeting gathered around 150 people, and the public could participate in lectures and workshops related to color. The event also served as a professional development opportunity for teachers, with accreditation. More information: https://www.apcor.org/dia-internacional-cor/#icd16.

LabCor's 20th Anniversary Celebration

The Color Laboratory (LabCor) of the Faculty of Architecture at the University of Lisbon (FA.Ulisboa) and the Color and Light Research Group (GI.CorLuz) at the Research Centre for Architecture, Urbanism and Design (CIAUD) organized the LabCor 20th Anniversary Celebration and the 5th LabCor | GI.CorLuz Seminar in partnership with APCor and the International Color Association Study Group on Arts and Design (SGAD). This hybrid seminar, which included in-person and video components, was held on January 28 at Espaço Rainha Sonja (CUBO) at FA.ULisboa. The event aimed to bring together those interested in color and light, providing a space to share and exchange ideas, and enrich the debate on the subject.

The seminar was composed of sessions that brought together an interdisciplinary group of researchers and specialists who study color and light in various fields, addressing the theme of the "(Im)materiality of Color." In parallel, an exhibition presented the research projects developed by GI.CorLuz members in preparation for evaluation by Fundação para a Ciência e a Tecnologia (FCT). For more information, please visit: https://gicorluz.fa.ulisboa.pt.

Live With Earth: Design Conference for Sustainable Development 2025

The "Live With Earth Design Conference for Sustainable Development" returned for its second edition in 2025, once again transforming the village of Cadriceira into a living laboratory of design, art, science, and culture. On October 25 and 26, researchers, artists, entrepreneurs, and citizens gathered to explore the potential of the region's inorganic natural pigments and other local initiatives for global transition through short presentations and hands-on workshops—a vibrant program fostering collective dynamics. One of the highlights was the professional excavation of fossilized tree trunks led by the Natural History Society as part of a series of interactive activities, artistic performances, and an Eco Market featuring local partners.

PORTUGAL

ASSOCIAÇÃO PORTUGUESA DA COR



Figure 2. Rui Vasques, Ph.D., Design Researcher in Natural Inorganic Pigments: European Green Academy Talk (top left); Earth Paint and Natural Pigments Workshop (top right); Social Innovation Awarded Project from the BPI Fundação La Caixa Solidário 2024 (bottom left); and Design Research Cycles: Natural Pigments and Eco-Arts 2025 (bottom right). Photo © Live With Earth Organization.

The conference was organized by Live With Earth, the nonprofit association that focuses on sustainability, ecological construction, and organic farming. The event was held in partnership with the Municipality of Torres Vedras, the Geoparque Oeste, APCor, and the Parish of Turcifal. Positioning itself as the foundation of Portugal's first national hub of natural pigments, Live With Earth promotes innovation, tradition, and sustainability: https://www.livewithearth.org/lwedc4sd.

APCOR MEMBER ACTIVITIES

Green Academy Seminar Series

On January 23, guest speaker Rui Vasques presented an online talk titled "The Colors of Our Earth: Building an Eco-Arts Community from the Ground." When he first started working with local mineral pigments, he was struck by how rich and vibrant their colors were in terms of hues, textures, and stories. To him,

these pigments are more than just materials. They connect the history of our planet and a specific place to possibilities for the present and a more sustainable future. Through the work of Live With Earth at the rural eco-campus north of Lisbon, Vasques continues to explore the potential of natural pigments in eco-art, design research, and community building. This process involves collaboration and learning as much as creation. It includes gathering ochres and clays with local artisans and experimenting with sustainable methods for painting, textiles, plastering, and ceramics. However, there are also challenges. How can we honor traditions while adapting them to new contexts? Can eco-arts genuinely empower local communities in meaningful and lasting ways? How can we create social and economic value through these practices? What happens when natural materials are difficult to access or when systems around us push for faster, cheaper synthetic alternatives? As a local practitioner, community organizer, and design researcher, he has experienced and questioned these concepts and ideas firsthand. This includes the new color theory he developed while researching mineral pigments. This episode of the Green Academy Seminar Series was hosted by ecologist, philosopher, and writer Philipp P. Thapa in collaboration with the Sustainable Europe Research Institute Germany (SERI.de). More information is available at https://proprogressione.com/en/news/green-academy-seminar-series-episode-4/ and https://www.facebook.com/events/477371458399518.

Natural Pigments and Eco-Arts Workshop

On a winter day when the sun was expected to be warmer, the workshop "Natural Pigments and Eco-Arts: Painting a Mural with Earth-Based Paints in Pocariça (Cantanhede)" took place. The Educ@rte Natureza Project organized the February 24 event in partnership with Live With Earth.

Rui Vasques shared his experiences and knowledge of entrepreneurship and social innovation in Portugal and abroad. His work focuses on developing sustainable solutions through local action models for a global transition. Prior to the workshop, preparatory work was done to identify and briefly research the natural pigments found in Pocariça. These pigments were then used during the workshop to collectively paint a mural with earth-based paints. The mural represented the essence of rural Portuguese identity, history, and the village's visual and architectural forms.

Vasques also shared knowledge related to his Ph.D. research in design concerning the potential use of inorganic natural pigments from the Local Protected Landscape of Serras do Socorro and Archeira (PPLSSA) in Portugal within a social innovation model and Live With Earth projects. His research primarily explores applying pigments to paints, mortars, ceramics, pottery, dyeing, visual arts, screen printing, printmaking, and cosmetics. It also advances eco-design, eco-arts, eco-construction, education, and social entrepreneurship. Furthermore, it introduces a new theory of color and light called "Serlumen: Conscious Action Beyond the Anthropocene."

Youth Employment Project: Natural Pigments, Eco-Products and Eco-Arts

"Youth Employment: Natural Pigments, Eco-Products and Eco-Arts," a sustainable social enterprise initiative in Torres Vedras, won the 2024 BPI Fundação La Caixa Solidário Award. Live With Earth carried out the project, which was coordinated by Rui Vasques. The project aims

PORTUGAL

ASSOCIAÇÃO PORTUGUESA DA COR

to create employment opportunities for young people by developing an eco-industry of natural pigments and addressing the lack of training in sustainable practices and unemployment. It promotes the social and economic inclusion of young people by equipping them with essential job skills and encouraging them to adopt sustainable lifestyles.

The project will establish a one-year training program in the village of Cadriceira, Torres Vedras, to foster skills and future job prospects. The program will focus on enhancing youth employability by developing a pioneering natural pigments eco-industry in Portugal. This initiative will promote local economic development and the valorization of sustainable practices.

2025 Design Research Cycles: Natural Pigments and Eco-Arts

One outcome of Rui Vasques' Ph.D. in design is a real-world project expressed as a social innovation model proposed through the new vision of "Serlumen." Based on scientific research, this model builds upon the social intervention work that Live With Earth has conducted since 2017 in Cadriceira, Torres Vedras, within the context of the PPLSSA and the ECO CAMPUS in Torres Vedras.

"The Social Innovation Model of Local Action for Global Change" project consists of a series of social interventions with the local Cadriceira community and visitors from around the world. It focuses on the work and potential of local natural pigments and investigates this abundant natural resource as a central phenomenon for creating value and strengthening local identity. Serlumen is a theory that stems from the perspective of viewing at colors beyond the Anthropocene and applying them to humans, the mind (static and dynamic), and society (static and dynamic). Serlumen proposes a new paradigm for defining static and dynamic colors, where static colors are created by human beings and dynamic colors are created by nature: https://www.livewithearth.org/en/terra-para-colorir.

School of Color Inauguration

Founded by Luisa Martinez and Sissi Louro Santos, the School of Color (Escola da Cor) is the first institution in Portugal dedicated entirely to color education. Based on three pillars—specialized color training; color consulting for interiors and branding, and applied research; and the creation of artistic community activities—the School of Color opened on June 18, 2025. The founders believe that color is a powerful tool that can promote well-being in various contexts. https://www.escoladacor.pt/. ■



Figure 3. The School of Color by Luisa Martinez and Sissi Louro Santos. Photo © Escola da Cor.

Academic Papers

Martinez, Luisa M., Felipe R. Ramos, Ana Cláudia Amaro, William Cantú, Satish Kumar, and Luis F. Martinez. "The Color of Things: A Multi-Method Approach for New Marketing and Business Strategies." Color Research and Application 51, no. 1, 2025: e70016. https://doi.org/10.1002/col.70016

Oral Presentations

Martinez, Luisa M, and Paulo Ferrajão. "Cor e emoções positivas: Promoção de comportamentos sustentáveis através de campanhas publicitárias." Presentation at the Second National Color Meeting, Lisbon, April 4–5, 2025.

Neves, Carlos, Luisa M. Martinez, and Felipe R. Ramos. "A experiência do daltónico no e-commerce." Presentation at the Second National Color Meeting, Lisbon, April 4–5, 2025.

Board of Directors

Rui Pessoa Vasques (President), Alexandra Morgado (Secretary), Margarida Sanchez (Treasurer), www.apcor.org, apcor@apcor.org.

SPAIN

COMITÉ DEL COLOR
SOCIEDAD ESPAÑOLA DE ÓPTICA



GENERAL HIGHLIGHTS

Our committee maintained its customary activities, participating in different events around the theme of color, including conferences, workshops, courses, seminars and outreach activities. The committee regularly collaborates on master's courses about color, such as the "Master Erasmus+ Color in Science and Industry (COSI)", organized by the University of Granada, the "Master in Advanced Optometry and Vision Science" (course: Clinical Psychophysics), organized by the University of Valencia, and the "Master Erasmus Mundus EUROPHOTONICS and Master in Photonics" (course: Color and Spectral Imaging), organized by the Universitat Politècnica de Catalunya.

The committee also supported several international conferences such as the 33rd Color Imaging Conference (CIC33) in 2025 and the 16th Congress of the International Color Association (AIC 2025). Additionally, other conferences, workshops and seminars were organized in 2025 about different aspects of color.

Remarkable is the committee's participation in International Color Day. In this context, in 2025, the committee organized an online talk entitled "Research on Color in Architectural Heritage," given by Irene de la Torre Fornés from the Valencia Polytechnic University (Spain), which can be found at the committee's Youtube channel. The talk explored the critical role of color research in the preservation of architectural heritage, arguing that chromatic elements are as fundamental to a building's identity as its structural form. De la Torre outlined scientific methodologies for analyzing and documenting original color schemes, which are essential for ensuring historical accuracy in restoration projects. She illustrated these concepts

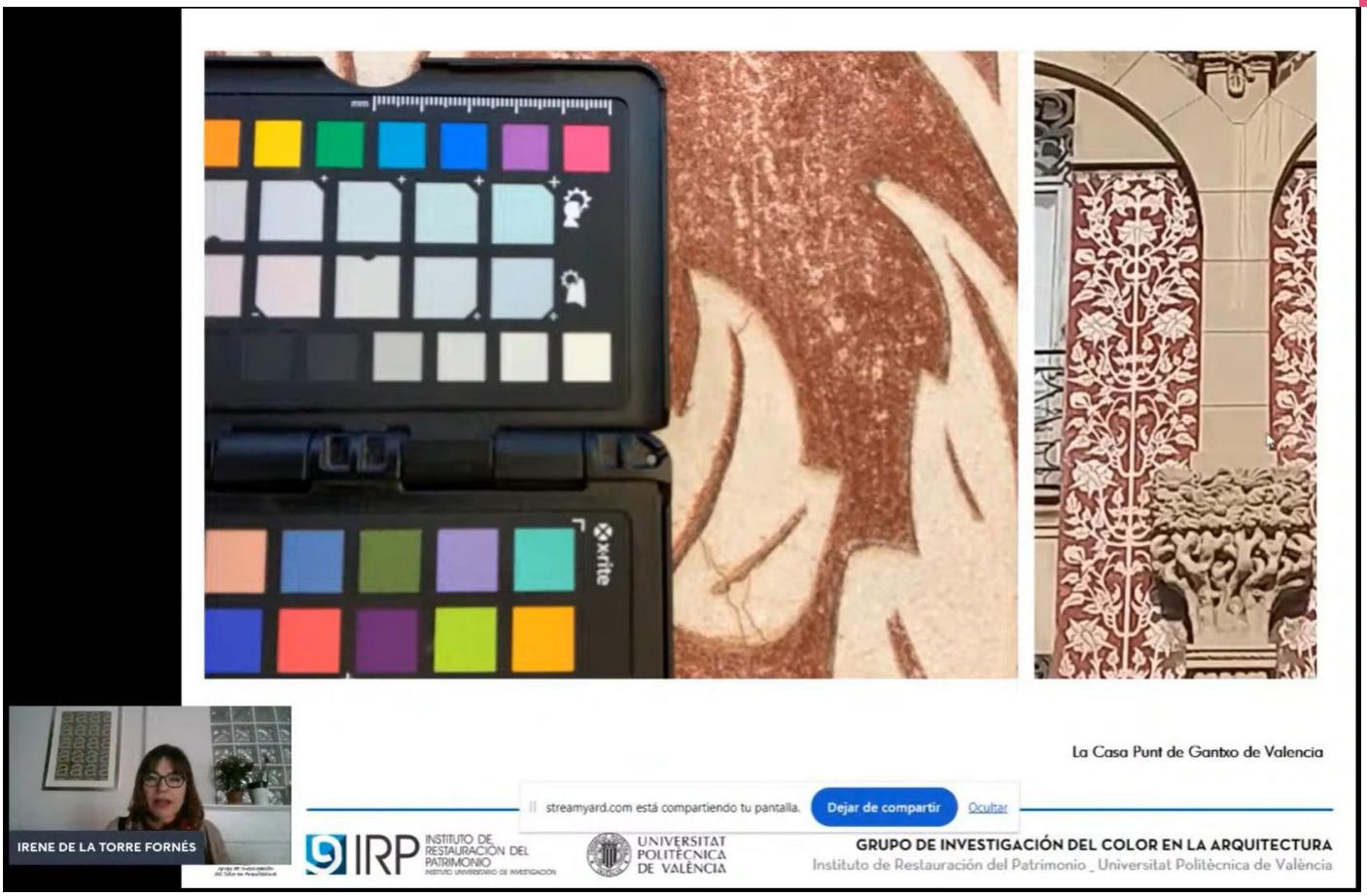


Figure 1. Talk "Research on Color in Architectural Heritage" by Irene de la Torre Fornés, Polytechnic University of Valencia (Spain).

through various case studies ranging from the restoration of European historical centers to the analysis of modern works. Furthermore, the talk highlighted the academic approach at the Universitat Politècnica de València, where future professionals are trained to utilize advanced technology to recover lost chromatic layers. Ultimately, the speaker advocated for a rigorous, evidence-based approach to handling color in architecture to maintain the integrity and authenticity of cultural heritage.

RESEARCH HIGHLIGHTS

We would like to point out some events and projects with the highest impact in color science and technology. In June, the 14th National Color Conference was held in Mérida (Spain) and organized by the Orion Research Group at the University Center of Merida, with Pedro J. Pardo-Fernandez acting as conference chair. This conference stands as the most significant scientific and technical event on color in Spain, bringing together prominent experts from various disciplines to exchange knowledge and advances in color science and technology. The latest results in color science and technology applied to industry, visual psychophysics, education, food, cultural heritage, biomedicine and hyperspectral imaging were presented and discussed. There were three plenary talks: (1) "Color Vision: From Pixels to Object" by Prof. Karl Gegenfurtner (Justus-Liebig Universität, Germany); (2) "The 'Dangerous' Future of Color Science" by Prof. Alessandro Rizzi (Università Degli Studi di Milano, Italy); and (3) "The Color of the Gods: Polychromy in Antiquity" by Prof. Trinidad Nogales (National Museum of Roman Art in Merida, Spain). In total, there were 75 attendees, 28 oral presentations and 25 poster contributions. In addition, two awards for early-career researchers were presented: one for the best oral presentation, "Color-Coded Phasor Analysis

SPAIN

COMITÉ DEL COLOR
SOCIEDAD ESPAÑOLA DE ÓPTICA



Figure 2. Group Photo of the Attendees of the 14th National Color Conference in Mérida, Spain, with the Venue in the Background.

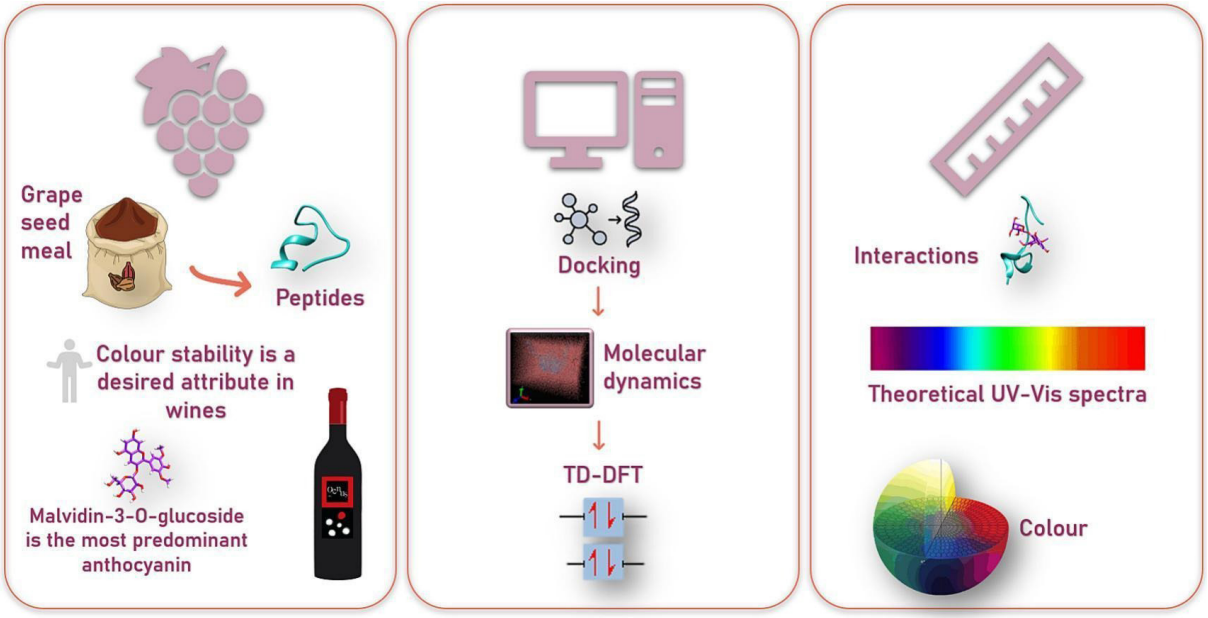
for Improved Retinal Disease Differentiation," given by Armin Eskandarinasab (Universitat Politècnica de Catalunya); and one for the best poster, "Methodology for Measuring Individual Color Matching Functions" by Rodrigo Lecanda-Rodríguez (University of Granada).

On the other hand, our colleagues from the Food Color & Quality Laboratory (University of Seville) led by Francisco J. Heredia, Past President of the Spanish Color Committee, published an article in the *Food Chemistry* (Elsevier Ltd.), a leading and highly regarded journal in the field (Q1, impact factor: 9.8). The article entitled "New approaches for screening grape seed peptides as colourimetric modulators by malvidin-3-O-glucoside stabilization" presents a novel methodology for enhancing the color stability of red wines, a critical quality attribute primarily determined by anthocyanins, such as malvidin-3-O-glucoside. Since these pigments



Figure 3. Maria S. Millán García Varela, SEDOPTICA's Past President, with Armin Eskandarinasab (left) and Ricardo Lecanda-Rodríguez (right).

Figure 4. Graphical abstract of Francisco J. Heredia's article presenting a novel methodology for enhancing the color stability of red wines.



are chemically unstable and prone to degradation, the study explores the use of copigmentation, a process in which other molecules interact with anthocyanins to stabilize them. The authors specifically investigate peptides derived from grape seeds, a sustainable byproduct of the winemaking industry, as potential copigments to improve color retention.

To identify the most effective stabilizing peptides, the researchers employed a combination of advanced computational tools, such as molecular docking, molecular dynamics, and TD-DFT calculations, alongside experimental tristimulus colorimetry (CIELAB). This integrated approach allowed them to screen various peptides and predict their molecular interactions with malvidin-3-O-glucoside. The results demonstrated that this methodology could accurately predict the formation of stable peptide-anthocyanin complexes and their positive impact on the color of wine. Consequently, this study offers the wine industry a valuable strategy for valorizing agricultural waste by producing specific grape seed peptide hydrolysates that naturally preserve and enhance the visual quality of red wine. ■

SWEDEN

SWEDISH COLOUR CENTRE FOUNDATION

STIFTELSEN
SVENSKT
FÄRG
CENTRUM

SWEDISH COLOUR CENTRE FOUNDATION

ANNUAL REPORT 2025

The Swedish Colour Centre Foundation (SSFC) organised six colour meetings during the year. Other activities included Teacher Days and the Prized Colour Competition.

MEMBER MEETINGS

On 30 January, Karl-Johan Bertilsson of NCS Colour presented a live and digital preview of Colours Beyond 2026+, showcasing the upcoming colour preferences. On 21 March, Johan Tirén and Johan Löfgren presented the "Naturens Kolorit" project at Dahl Agenturer, in connection with the Prized Colour 2025 award ceremony.

On 7 May, Susanne Vejdemo spoke about her linguistics thesis, in which she describes how, why and how quickly we replace words for colours in Swedish (digital presentation).

On 4 September, there was a lecture by Jason Danziger, the Berlin-based American architect and founder of thinkbuild architecture BDA. Since its foundation in 1999, thinkbuild architecture has completed a variety of projects in the private and public sectors, including furniture, built spaces and urban design. He talked about how colour can be used for orientation and as a clarifying tool in care environments, and invited us to learn about the Soteria 2 project at Haus Josef. This colour talk was held in English.

On 2 October, Alexandra Walsh, a watercolour chemist, visual artist and educator based in Gothenburg, gave a lecture. She explored how established colour theories can be misleading when it comes to practical colour mixing in painting. She highlighted the differences between theoretical understanding and actual colour management and discussed the pedagogical challenges that arise when theoretical knowledge is translated into practical application.

On 4 December, Emilie Palle Holm, a Danish textile designer and shooting star, who graduated with a master's degree in textile design from the Swedish School of Textiles in Borås, gave a lecture. She is the winner of Prisad Färg 2023 and an honorary laureate for 2025.

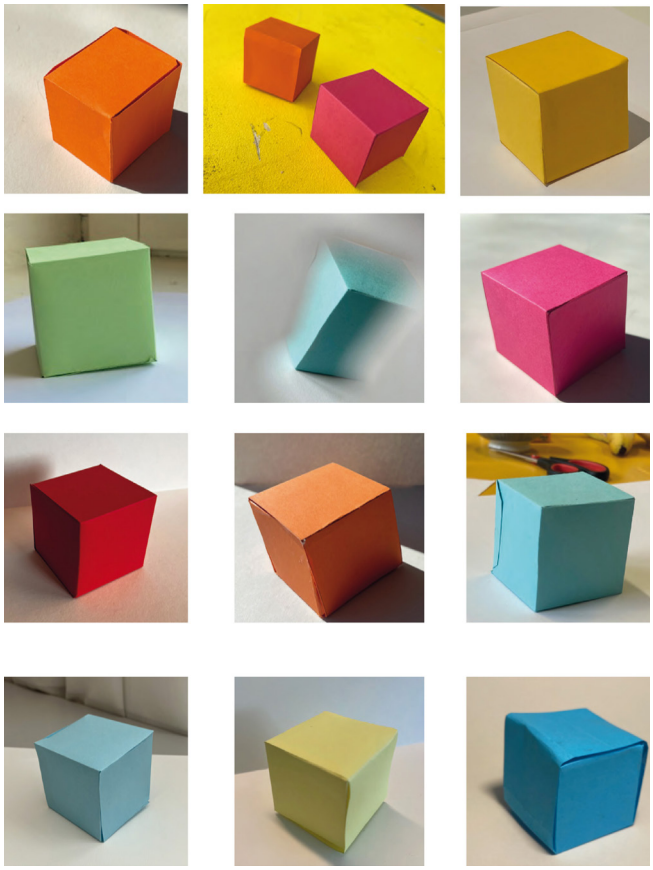


Figure 1. Teachers' Day Digital Seminar.

TEACHER DAYS

This is a long-term project designed to highlight the importance of knowledge about colour as a subject area in teaching architecture and design students. Meetings are held twice a year: physically in the autumn and digitally in the spring. Teacher Days include a workshop and seminar on colour and materials in higher education.

Digital Workshop on Light and Colour

During our spring digital meeting on 24 April, we focused on colour as a starting point for conversations about colour theory and its application. Through working hands-on online, we explored how to design tasks that establish and deepen understanding of colour and light.



Figure 2. Teachers' Day at Chalmers.

SWEDEN

SWEDISH COLOUR CENTRE FOUNDATION

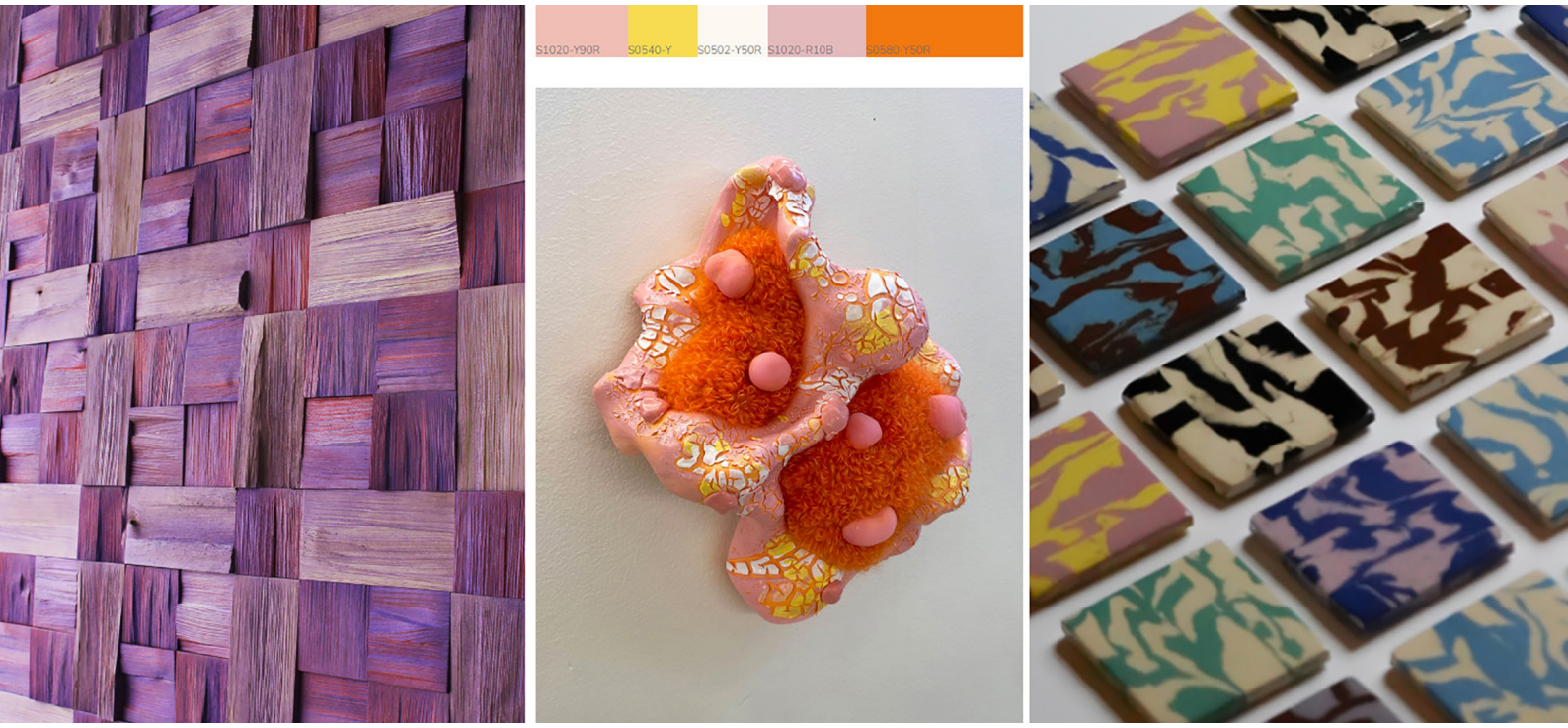


Figure 3. Prisad Färg 2025 Winners (from left to right): Fredrik Sahlström, "Lucky Strike"; Laura Astrup Larsen, "Longing for Touch"; Darja Nordberg, "K147".

Colour, Materiality, Transparency and Surfaces

Chalmers invited us to join them for a day focusing on colour education on 3 October. The theme was "Colour, Materiality, Transparency and Surfaces," with a workshop led by Alexandra Walch. With her background as a chemist with a doctorate, Alexandra created connections between scientific knowledge and the artisanal aspects of painting – a synthesis that characterizes both her artistic practice and her pedagogical work. We also gained insight into how Chalmers approaches colour education and took a tour of the campus.



Figure 4: Berit Bergström (left), Winner of the 2025 AIC CADE Award, Eva-Lena Bäckström (right), Holding the Medal.

PRISAD FÄRG – COLOUR PRIZE

"Prisad Färg" is a competition for students and recent graduates of design, architecture, visual communication and art. The prize aims to put colour in the spotlight and has been created to promote a deeper interest in and awareness of the importance of colour. The competition also highlights how we can use colour and showcases good examples of its use. The 2025 theme, "Colour is Material – Material is Colour," attracted over 20 competition entries, culminating in an award ceremony on International Colour Day, 21 March.

The year ended with the annual meeting on 4 December at Ogeborg in Stockholm, which featured a lecture by textile designer Emilie Palle Holm. At the meeting, the AIC CADE Award winner, Berit Bergström, was honoured and presented with her medal. ■

SWITZERLAND

PRO COLORE
SCHWEIZERISCHE VEREINIGUNG
FÜR DIE FARBE



Figure 1. In 2025, pro colore embarked on a colourful journey to Amsterdam. Photo © pro colore.

Looking back on 2025, it was a lively and varied year, marked by meaningful encounters, inspiring activities, and an impressive number of events.

Thanks to the rolling planning process, the association was able to act more spontaneously and embrace new ideas, and adapt its services to better meet the needs of its members. As a result, pro colore organised eight museum days, six meetings and an exclusive VIP event in 2025. A particular highlight was the trip to Amsterdam, which offered valuable opportunities for professional networking and inspiration. By 2025, the association had grown to include 133 members, comprising individuals, corporations, students, and partners.

A new partnership with the vocational training association Zeichner:in EFZ Innenarchitektur has enabled pro colore to expand its educational network. Alongside the Haus der Farbe Institute and the Swiss

Textile College (STF), these three institutions are key members of the association's network. In 2025, pro colore gained its first institutional member from Germany: the University of Wuppertal. This highlights the growing international recognition of pro colore. A key milestone was the implementation of the new software solution for managing membership, accounting and communication. In 2025, the website was further enhanced through the integration of advanced technologies. This resulted in higher performance, improved user guidance, and a more stable technical foundation to optimally support future content, partnerships, and digital formats.

All the measures taken in 2025 shared the same goal: to further establish pro colore as a quality-oriented, networked and sustainable platform for colour, education and exchange.

EVENTS IN 2025

28 March: General Assembly followed by Factory Visit at Dold AG in Wallisellen

The 34th Annual General Assembly of pro colore took place at the headquarters of partner firm Dold AG in Wallisellen. In addition to approving the actions of the board members and the budget, Marianne Haas was elected to the board. Verena M. Schindler concluded the assembly with a detailed report on international colour events and provided information about the International Colour Day. Founded in 1921, Dold AG is a leading manufacturer of environmentally friendly, high-quality colour and coating systems for professional and industrial use. During the tour, participants gained comprehensive insight into the company's new premises and industrial paint production processes. The focus was on the development, production and quality assurance of paints, as well as the conscious use of raw materials and processes. The visit helped participants to understand paint as both a design tool and a technical and artisanal product. https://www.dold.ch/.

9 May: A Guided Tour of Werkhaus Freisitz in Tägerschen

The Freisitz workshop is an inspiring place where high-quality, experimental craftsmanship, design and building culture converge. During the tour, participants discovered workspaces and workshops that promote dialogue between materials, colours and craftsmanship, as well as exhibition elements. The tour encouraged reflection on contemporary craftsmanship, regional value creation, and the importance of designing spaces. https://freisitz.tg.

6 June: A Visit to the Exceptis Showroom in Zürich

Exceptis is synonymous with the most sophisticated interior design. It showcases exclusive surfaces, materials and colour schemes, which can be experienced in finely coordinated room concepts. The visit demonstrated how colour, materiality and light are specifically employed in interior design to create

SWITZERLAND

PRO COLORE SCHWEIZERISCHE VEREINIGUNG FÜR DIE FARBE

atmosphere, quality and clarity of design, and how these elements work together to create a harmonious and visually appealing environment. https://exceptis.ch.

4 July: Hand Lettering Workshop with Laila Luisi and Pentel

The workshop explored lettering as a design element, examining its survival and resurgence as a specialized, artistic and deeply personal act. Working under Laila Luisi's guidance, participants experimented with various fonts, shapes, and colours in this 2.5-hour workshop, which offered a creative introduction to hand lettering. They learnt the fundamentals of calligraphy and lettering, as well as how to use brushes to create letters intuitively and with flair. High-quality writing and drawing materials from Pentel were used. https://pentel.ch | https://www.letteraetc.ch.

24 October: Faber-Castell Workshop

The workshop provided a detailed overview of the Faber-Castell product range, with a particular focus on pencils. Topics discussed included the materials used, quality features, and the differences between the various product lines. An expert from Faber-Castell, a pro colore partner, provided insight into the range of markers and coloured pencils, demonstrating their professional applications in fields such as architecture, interior design, art and colour design. Participants learned what is important in colour design, from quick sketches to atmospheric colour schemes. Through discussion, they recognized the continued importance of classic hand-drawing and writing tools in everyday design work. Faber-Castell is a German family-owned firm with a history spanning over 260 years. https://www.faber-castell.ch.

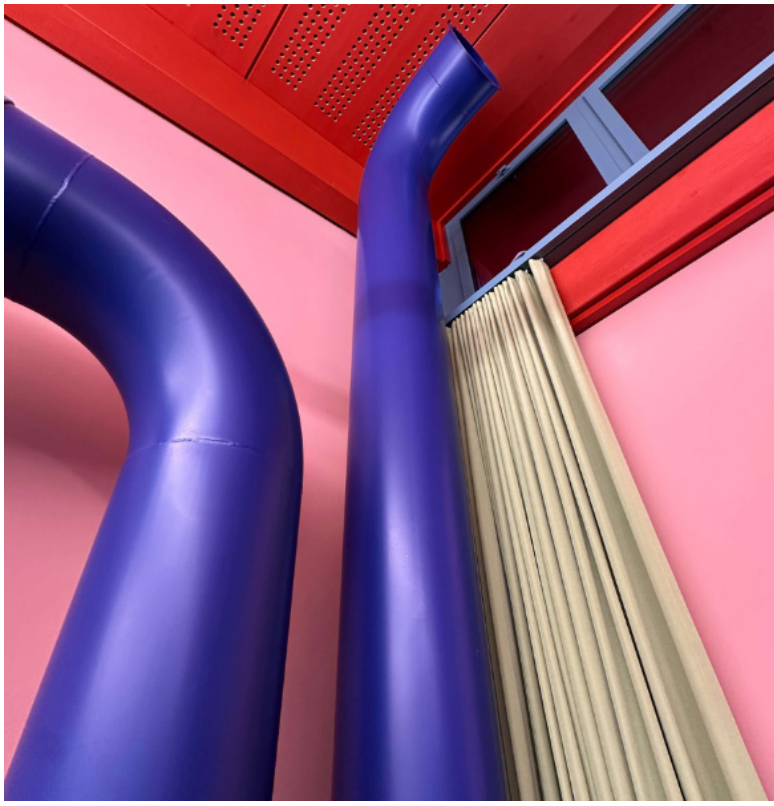


Figure 2. Chliriet school building in Oberglatt by EMI Architects and Baumberger Stegmeier Architecture. The colour scheme forms an integral part of the architectural design. Photo © pro colore.

14 November: Guided Tour of Chliriet School in Oberglatt

The Chliriet school building in Oberglatt is a prime example of contemporary school architecture. Drawing inspiration from a painting by the Swiss artist Félix Vallotton, the colour scheme forms an integral part of the architectural design. Other impressive features

include the careful selection of materials, a clear design language, and a sustainable energy concept. EMI Architects and Baumberger Stegmeier Architecture collaborated closely to design and realise the building. Peter Baumberger gave an exclusive tour of the building. The building has received several awards, including the prestigious Best Architects Award and the Prix Lignum. https://www.emi-architekten.ch/projekte/chliriet/.

PRO COLORE MUSEUM DAYS IN 2025

11 January: 'Ragamala – Pictures for All Senses', Rietberg Museum in Zürich

The extraordinary exhibition at the Museum Rietberg was dedicated to the Ragamala, a masterpiece of Indian miniature painting. In the 15th century, artists at Indian royal courts began expressing music visually through their paintings. Melodies were associated with particular emotions and depicted as human characters based on verses from poems. Participants could explore what colours represent love, pain, melancholy and longing in these wonderful, romantic, and devotional works of art.

15 February: 'The Order of Things', Zentrum Paul Klee in Bern

To celebrate its 20th anniversary, the Zentrum Paul Klee devoted a major exhibition to the Swiss-French artist, designer and architect, Le Corbusier (1887–1965). Focusing on his creative process, the exhibition showcased Le Corbusier's three-dimensional approach to design. Providing a comprehensive artistic overview of his career, it included iconic pieces as well as groups of works that have remained relatively unknown until now. The entire exhibition space was beautifully imbued with the colour palette he created.

8 March: 'Flowers for Art', Aargauer Kunsthaus in Aarau

The annual 'Flowers for Art' exhibition, introduced in collaboration with the 'Flowers to Art' association in 2014, showcases unique, site-specific floral interpretations of artworks from the museum's collection. Master florists and floral designers from floristry studios draw inspiration from the colours and forms of the artworks to create corresponding pieces of natural art made from flowers, leaves, grasses, and twigs. In 2025, highlights included Indian floristry and the art of ikebana.

12 April: 'Silk Ribbon: Capital, Art and Crisis', Museum.BL in Liestal

The exhibition 'Seidenband. Kapital, Kunst und Krise' at the Museum.BL in Liestal took participants on a journey into the captivating world of the silk ribbon industry, which characterised the Basel region in the 19th and early 20th centuries. Colourful Basel silk ribbons once adorned the fashionable hats and dresses of women around the world. The exhibition showcased the production process of silk ribbons, from silkworm to finished product.

28 June: 'Typorama', in Bischofszell

Participants could discover that Typorama is both a typographic museum and a print shop. It preserves and promotes traditional expertise in lead typesetting and letterpress printing by using hand typesetting techniques and and 19th and 20th-century printing machines. These machines are used every day, as Typorama is a living, working space.

SWITZERLAND

PRO COLORE SCHWEIZERISCHE VEREINIGUNG FÜR DIE FARBE



Figure 3. The exhibition at the Museum.BL in Liestal showcased the production process of silk ribbons, from silkworm to finished product. Photo © pro colore.

23 August: 'Colour, Rock, Paper', Kulturhaus Obere Stube in Stein am Rhein

In the interactive exhibition 'Colour Rock Paper: Mix and Match!', curated by Helga Sandl, participants could learn about the origins of natural pigments through short storytelling segments, explore traditional painting tools and discover how they worked. They could also create colourful shadow or stamp pictures and create colour combinations for façades. The exhibition demonstrated how colours guide and influence many different aspects of life, shaping history and telling stories. The painted façades in Stein am Rhein are particularly notable. They lend the town a unique colourfulness, shaping the space and surroundings. But what if the houses were different colours?

20 September: 'Kandinsky, Picasso, Mirò et al.', Kunstmuseum Luzern

Members of pro colore and guests enjoyed a private tour of the exhibition, which recreated the legendary 1935 show featuring works by Kandinsky, Picasso, Miró, and other masters of modern art. The exhibition brought selected masterpieces by these artists back to Lucerne, showcasing their enduring influence on art history. It also illustrated the close intertwining of art, socio-political events, and cultural upheaval in interwar Europe, a period characterized by the rise of fascism and the Nazi propaganda term of 'Degenerate Art' (*Entartete Kunst*).



Figure 4. Textile Museum St Gallen's permanent exhibition 'Good Fabric'. Photo © pro colore.

8 November: 'Good Stuff!', Textile Museum St Gallen

A private guided tour of the Textile Museum in St Gallen's permanent exhibition, 'Good Fabric', showcased the museum's unique collection, celebrating creativity through vibrant colours, striking shapes, captivating patterns and a variety of materials. The exhibition awakens visitors' senses and inspires designers' imaginations with its eye-catching textiles, which express a distinctive way of life. Until the 20th century, St Gallen embroidery, Zurich silks and Glarus prints were sold worldwide, with textiles being among the most important Swiss exports.

4–7 September: An Amazing Trip to "The Colours of Amsterdam"

In 2025, pro colore embarked on a colourful journey to Amsterdam, a city where architecture, art, and urban life converge in a unique way. From the outset, the travellers immersed themselves in the canal city's atmosphere and gained valuable insights into 17th-century Amsterdam during a visit to the Museumhuis Bartolotti. Another highlight was a visit to the Rijksmuseum, where a knowledgeable guide introduced the group to the fascinating world of Dutch painting and its dramatic Baroque *chiaroscuro*, as seen in masterpieces such as Rembrandt's *Night Watch*. The subsequent days of the trip were dedicated to exploring architecture, urban development, and colour design. During a guided tour of various Amsterdam neighbourhoods, the group discussed listed buildings and historical colour concepts, and innovative solutions for dealing with water, statics, and sustainable renovation. The trip concluded with a visit to the Rembrandt House, where the travellers learned more about the artist's life and work, and had the opportunity to express their creativity in an etching workshop. This provided a lively and inspiring end to the trip.

Ongoing business

The board held five meetings to conduct ongoing business. An article about pro colore was published in the print and online magazine *Haptik* this year, attracting new members. The 2025 board comprises President Ralf Studer, and the following board members: Marius Guirard (typographer and colour designer); Brigitte Pfister (architectural draughtswoman, colour designer and artist); Irene Musci (colour designer and interior designer), and Marianne Haas (artist). Tanja Jacobsohn is the managing director of the association. Verena M. Schindler represents pro colore as an AIC delegate at all relevant international colour events and acts as the communication interface between pro colore and the AIC. Pro Colore, www.procolore.ch, info@procolore.ch. ■

TAIWAN

COLOR ASSOCIATION OF TAIWAN



Figure 1. A Visit to BenQ's Color Fidelity Lab.



Figure 2. The iPAS Color Expert Meeting.

The Color Association of Taiwan (CAT) was busy preparing the AIC2025 Congress in Taipei. Except for the major event, CAT members participated in the following color-related activities.

VISIT TO BENQ'S COLOR FIDELITY LAB

BenQ Ltd. has newly established a **Color Fidelity Lab** at its Corporate Headquarters located in Taipei City. The lab showcases a variety of cross-media color management applications, including studio color matching, textile color matching, fine art reproduction color matching, video wall color matching, and cinema color grading technologies. In April 2025, Professor Hung-Hsing Chen from our association led students from the "Applications of Color in the Imaging and Lighting Industries" course on a visit to the lab.

THE IPAS COLOR EXPERT MEETING

The iPAS Certified Color Planning and Management Specialist Exam, co-organized by the Color Association of Taiwan (CAT) and funded by the government, has been running for eight years with less than 40% of participants earning certification. To date, 2,555 individuals have qualified as Color Planning Specialists

TAIWAN

COLOR ASSOCIATION OF TAIWAN



Figure 3. Student Projects from the Color Design Course at Tatung University.

and 545 as Color Engineering Specialists. For better alignment with practical applications in the field of color, the iPAS Color Professional Committee decided at the expert meeting in June 2025 to revise the Color Engineering Specialist Certification to the **Color Management Specialist** Certification, based on expert questionnaire surveys. Accordingly, the specialized examination subject will be changed from Colorimetry to Color Management. This subject covers three major topic areas: Color Measurement, Color Reproduction, and Color Management Systems.

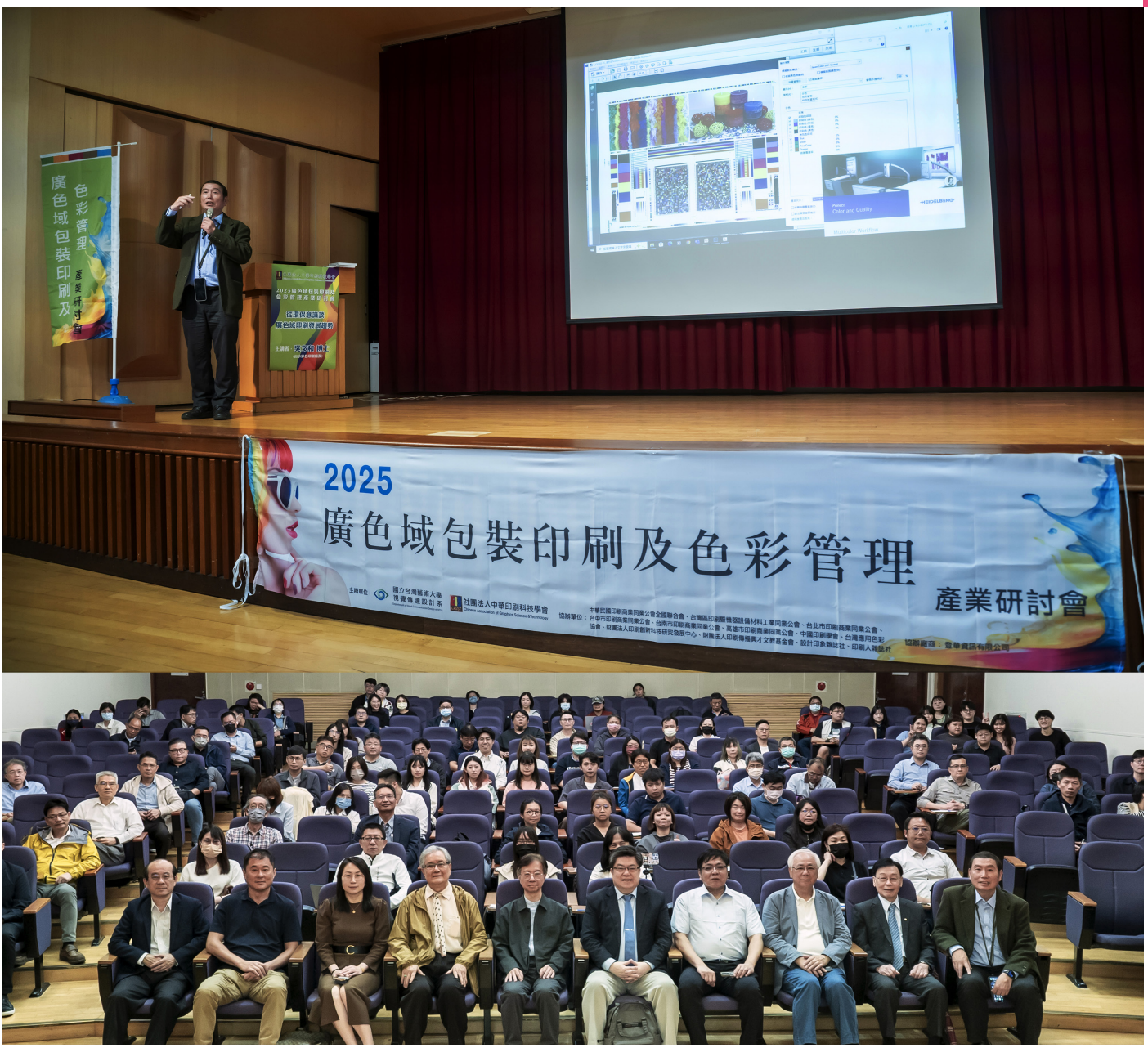


Figure 4. The 2025 Color Management for WCG Packaging and Printing Symposium.

WCG PACKAGING AND PRINTING SYMPOSIUM

The 2025 Color Management for WCG Packaging and Printing Symposium was held in April at the National Taiwan University of Arts. The event featured presentations by six invited experts who covered topics such as new wide-gamut printing standards, sustainability trends, the use of CxF file formats for color management in the packaging supply chain, sharing experiences on wide-gamut color separation, and emerging trends in cross-media color management technologies.

COLOR DESIGN INSPIRED BY POETIC IMAGERY

On January 6, 2026, the first-year students in the Department of Digital Media Design at Tatung University proudly presented their final Color Design course project, “Color Design Inspired by Poetic Imagery,” directed by Professor Wen-Yuan Lee. ■

UNITED STATES

INTER-SOCIETY COLOR COUNCIL (ISCC)

The Inter-Society Color Council is dedicated to promoting the practical application of members' work to the color problems arising in science, art, industry, and education for the benefit of the public at large. As a result, 2025 was a very busy year for all of our members. In addition to publishing our quarterly newsletters online for members, our Cutting Edge Color Lecture Series held four successful webinars that were free of charge and open to anyone interested in the topics. We have an extensive online lecture library of recordings from these live webinars that are available to ISCC members. If you are interested in becoming a member, please go to https://iscc.org/membership. We hosted three Fluorescent Fridays, which are virtual events where university students present their work and network with color professionals and fellow students on state-of-the-art color topics. Three Colorful Connection members-only events were held where members met online in an informal setting to discuss color topics across disciplines.

The ongoing Colour Literacy Project (CLP) 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. The CLP team hosted three online Forums in 2025 exploring Facts and Myths about Color. Recordings are available on YouTube at https://www.youtube.com/channel/UCS1iGEmfo85NKNM7PfkVVig.

COLOR IMPACT 2025 – "COLOR AS COMMUNICATION"

The primary focus of this report is going to be our main event of 2025, Color Impact 2025 – "Color as Communication." This was a very successful in-person event with 93 attendees including 29 students from the USA and other countries around the world. We gathered at the Rochester Institute of Technology in Rochester, New York for four full days of presentations, short courses, posters, workshops, exhibits, tours and other activities.

Pre-Conference Workshops

The conference opened with five workshops to provide a comprehensive foundation in both fundamental principles and cutting-edge developments in color science and education. First, Maggie Maggio offered *The Eye Opener Series: An Intro to the Color Literacy Project* where attendees performed exercises exploring the four Colour Literacy Cornerstones: Experiencing Colors (from unaware to engaged), Describing Colors (from hues to 3D models), Perceiving Colors (from light to context), and Working with Colors (from mixing to storytelling). Next, *Multidisciplinary Explorations of Color Concepts: A Color Literacy Project Workshop* given by Maggie Maggio and Robin Kingsburgh featured hands-on exercises that showcased how color knowledge transcends traditional academic boundaries, addressing the needs of our diverse membership spanning science, industry, and the creative arts. Dave Wyble gave a workshop entitled *A*

Beginner's Guide to Color Measurement. This workshop addressed the growing need for standardized color measurement practices across industries, reflecting RIT's four-decade legacy in color science research through the Munsell Color Science Laboratory. The communication challenges inherent in our interdisciplinary field were tackled in *What Did You Say? Exploring the Challenges of Communicating Color Science* by Kimberly Mercier. This session addressed bridging the language barriers between scientific rigor and practical application, and between technical precision and creative expression. Finally, *Interacting with Color: A Practical Guide to Josef Albers's Color Experiments*, facilitated by Fritz Horstman, featured a hands-on workshop demonstrating how Albers's systematic approach to color interaction continues to inform both scientific research and artistic practice.

Keynote Presentations

Each day began with a keynote presentation that set the tone for each day's themed sessions. This wide-ranging "Color as Communication" topic encompasses everything from how we talk about color, to the use of color as visual information in the natural world and in art and design, to the specification of color in industry. These are three distinctly different languages of color – one uses words, one uses images, and one uses numbers. Our invited keynote speakers addressed each of these three languages used in color as communication.

Our first keynote speaker was Dr. Dimitris Mylonas, an Associate Professor and Head of Data Science and Artificial Intelligence at Northeastern University London, UK. He used Words – The Verbal Language of Color in his presentation entitled *Augmenting Color Communication Within and Across Languages*. In this talk, he examined how color naming is driven more by language than perception. Through the development of robust computational tools, his research team has mapped colors to names in American and British English, Spanish, German, Russian, Greek, Turkish, Estonian, Thai and Himba1 with greater precision on the surface but also within the interior of the color solid. Their findings suggest that the development of color lexicons is influenced more by communication needs than by visual perception alone. They also explored how color naming varies across demographics, showing that younger and female participants exhibit a richer color vocabulary than older and male participants, respectively. Color naming not only links vision and speech but also strengthens connections between people by revealing how we collectively augment color communication within and across cultures and diverse viewing conditions. This work offers a new framework for understanding the complex interplay of language, perception and culture in our shared experience of color.

Dr. Cynthia Brewer, a Professor of Geography, Information Sciences and Technology at the Pennsylvania State University, gave the second keynote address emphasizing Images – The Visual Language of Color. She is best known for her work in color mapping leading to her presentation entitled *Communicating Map Patterns Using Perceptual Dimensions of Color*. She discussed color use for cartographic communication and an evolution to map design using geographic information (GIS) system tools. Her online tool, http://colorbrewer.org/, offers specifications for sequential, diverging, and qualitative schemes that match the perceptual dimensions of color with conceptual structures in geographic data. These designs help

UNITED STATES

INTER-SOCIETY COLOR COUNCIL (ISCC)

map-readers understand the patterns in mapped distributions.

Our final keynote speaker was Dr. Mark D. Fairchild, a Distinguished Professor in the Program of Color Science and Munsell Color Science Laboratory at the Rochester Institute of Technology (RIT). His presentation entitled *Seeking Improvements in Color Specification* emphasized Numbers – The Scientific Language of Color. He described the potential for advancements in colorimetry, and thus color communication, based on a different overall approach. Improved color matching functions based on cone fundamentals and visual physiology are available. In addition, methods exist to characterize and implement individual differences in color matching functions. Once metameric matches are specified with improved color matching functions, more physiologically plausible methods of accounting for chromatic adaptation, and degree of chromatic adaptation, such as the weighted geometric mean method can be applied. These chromatic responses can then be used to create improved correlates of appearance such as G0-weighted lightness and brightness metrics that automatically incorporate the Helmholtz-Kohlrausch effect. Further, descriptors of other dimensions of color appearance (e.g., hue, saturation, chroma, colorfulness) can be derived independently rather than relying on the concept of an overarching single three-dimensional color space. Lastly, specifying color differences can be accomplished unidimensionally, as they are perceived, rather than striving for a single overall delta-E metric (i.e., curing mononumerosis!) While these concepts, as outlined, might never be combined into a single new standard system of color specification, we learned how consideration of different and varied approaches can certainly lead to some significant improvements worth seeking.

Oral Presentations

Oral presentations were given on six different topics.

Language

- *Color Naming in Communication Across the Lifespan,* Akvile Sinkeviciute
- *Color by the Word,* Mohammad Fathi
- *Testing Terminology and 3D Models for a Universal Foundation in Color Education,* Maggie Maggio and Robin Kingsburgh

Education

- *Enhancing Colour Selection Skills in Design Education,* Wenxian Qian
- *Developing Color Science Curriculum for Non-Science Students,* Luke Hellwig
- *Expanding the Global Partners Network for 21st Century Color Literacy,* Luanne Stovall

Perception

- *Signal, Noise, and Color Communication for the Vision Deficient 50% ... and Everyone Else,* Bill Fischer

- *Computational Trichromacy Reconstruction: Empowering the Color-Vision Deficient to Recognize Colors Using Augmented Reality,* Yuhao Zhu

Culture

- *Color Spaces for All,* Esther Hagenlocher
- *An Introductory Study on Color Palettes of Color Me Beautiful by Carole Jackson,* Yoshie Enoki

Pigments

- *Ecologies of Invisible Colors: An Artistic Exploration of Bacterial Pigments,* Felipe Leonardo Santos Shibuya
- *Pigment Mapping in Historical Artifacts Using Multispectral Imaging and False Color Visualizations,* David Messinger
- *Yes, They Were Purple, But It Was Still Hazy,* Olivia Kuzio

Applications

- *Red and Green as Visual Signifiers in the Brazilian Pharmaceutical and Health Market,* Camila Assis
- *Decoding the Language of Lip Color: A Cross-Cultural Perspective,* Veronica Marek

Short Courses

Nine different short courses were offered.

- *Forgotten Memories Between Colors and Light,* Andrea Alejandra Badillo Sariñana
- *The Color All Around Us,* Jason Bemis
- *False Colors as Building Blocks of Information: Learning an Easy-To-Use, Open-Source Multispectral Image Processing Software (misha),* Juilee Decker, David Messinger, Roger L. Easton, Jr.
- *Optics Outreach - Performing Experiments With K-12 With the Color "Wow!" Factor,* Jennifer Kruschwitz
- *How do We Communicate Color Quality in Lighting?* Michael Murdoch, Kimberly Mercier
- *Norm-Critical Color Design: Unpacking Aesthetics, Gender, and Power in Design Objects,* Kel Jackson, Youngmi Christina Choi, Marie O'Mahony
- *Introduction to the Fischer Universal Color Design System,* William Fischer
- *Design Stories: How Color Shapes Narrative,* Ellen Divers, Linda Kafka
- *Communicating Color Using ICC Profiles,* Max Derhak

Posters

There were 22 posters, each highlighted in a lightning talk during the conference.

Art Exhibition – Color Shifts

This exhibition explored the role of color in communication in the arts, design, sciences and humanities, and the way color can be used to shift our perspectives. Submissions were invited from all creatives at all levels, in all media, and from all disciplines. Three jurors (Jayanne English, Alteronce Gumby, Anne Linberg) evaluated the entries for Best in Show and Honorable Mentions for Professional, Amateur and Student categories. For more information, please visit https://iscc.org/CI25-Color-Exhibition.

Art Exhibition Winners

Professional

- Best of Show: Jack Madden - *A Mountain Stream,* Spectral Photograph 12 x 18"
- Honorable Mention: Retura Claar - *Otago Radiance,* Experimental Film Photography 12 x 8"
- Honorable Mention: David Harmon - *Discoid #7,* Acrylic on Panel 12 x 12"

Amateur

- Best of Show: Anna Reed - *LUV,* Pigment Print on Collage 26 x 20"
- Honorable Mention: Diane Lamboley - *Without Measure,* Digital Photo on Aluminum 16 x 20"

Student

- Honorable Mention: Fatma Algaz - *A Typical Day in Damascus,* Acrylic Mixed Media 16 × 20"

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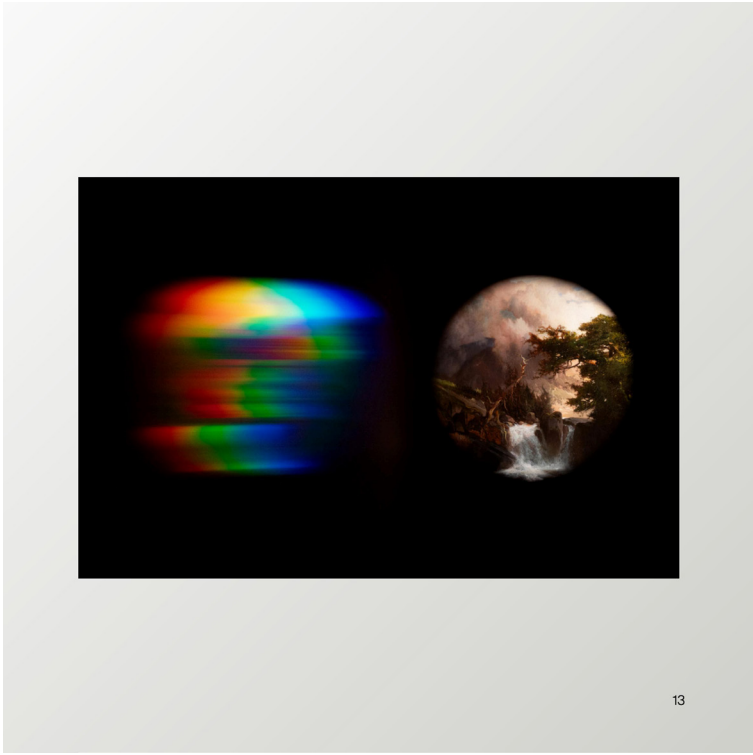
INTER-SOCIETY COLOR COUNCIL (ISCC)

AWARDS

The last quarter of 2025 featured presentation of the coveted ISCC Godlove Award to Dr. Larry E. Steenhouk. The Godlove Award honors long term contributions in the field of color. Dr. Steenhouk received this award for his lifelong achievements in the area of color measurement, especially as it relates to the automotive industry. Automotive color measurement has evolved dramatically over the past century, moving from visual assessments to sophisticated multi-angle instrumentation. With more than four decades of experience at DuPont and Axalta, Dr. Steenhouk's career highlighted technical advances in color measurement as well as their impact on paint formulation, design, and marketing.

ISCC welcomes all color enthusiasts to visit our website at https://iscc.org/. ■

Paula J. Alessi, ISCC Liaison to AIC



Professional Best of Show –
A Mountain Stream by Jack Madden.



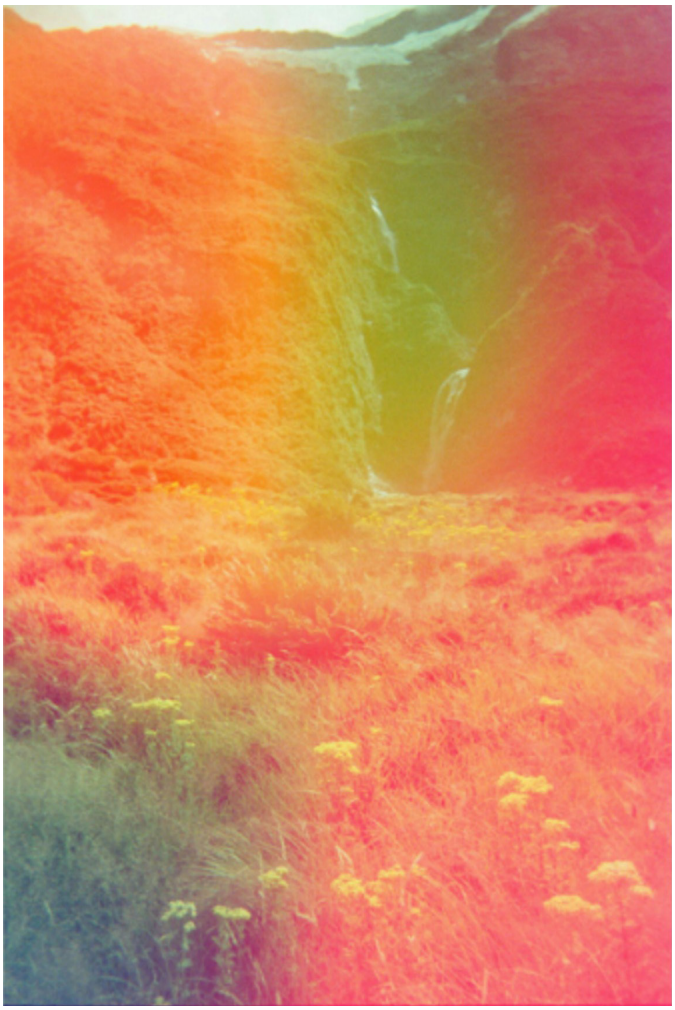
Student Honorable Mention –
A Typical Day in Damascus by Fatma Algaz.



Amateur Best of Show – LUV by Anna Reed.



Professional Honorable Mention – Discord #7 by David Harmon.



Professional Honorable Mention – Otago Radiance by Retura Claar.



Amateur Honorable Mention –
Without Measure by Diane Lamboley.


ACCESS
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AIC
STUDY GROUPS

EDITED BY
VERENA M. SCHINDLER - PRO COLORE, SWITZERLAND
INGRID CALVO IVANOVIC - UNIVERSIDAD DE CHILE, CHILE

STUDY GROUP ON
ARTS AND DESIGN

CHAIR: MARIA JOÃO DURÃO (PORTUGAL)
CO-CHAIR: DAVID BRIGGS (AUSTRALIA)
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LABCOR'S 20TH ANNIVERSARY CELEBRATION

The AIC Study Group on Arts and Design (SGAD) co-organised the 20th anniversary celebration of the Colour Laboratory (LabCor) at the Lisbon School of Architecture. Taking place on 28 January 2025, the celebration was held in partnership with the Portuguese Colour Association (APCor) and the Colour and Light Research Group of the Research Centre for Architecture, Urbanism and Design (CIAUD). Running from 9:00 am to 6:00 pm, it took place at the Espaço Rainha Sonja (CUBO), located within the Faculty of Architecture at the University of Lisbon. The event included an exhibition and a seminar.

The exhibition showcased research projects developed by members of the Colour and Light Research Group at the CIAUD and evaluated by the Fundação para a Ciência e Tecnologia (FCT), a governmental foundation that funds scientific research.

The LabCor and GI.CorLuz joint seminar titled "(Im) materialities of Colour" reflected the multidisciplinary nature of the projects developed during LabCor's 20-year existence, with two modules: EXPER•CROMA (Colour and Space Perception) and MED•CROMA (Colour Measurement and Analysis).

Seminar session moderators: Maria João Durão, João Pernão, and Fernando Moreira da Silva.

Round table participants: Carlos Ferreira, Constança Vasconcelos, Jorge Bastos, Paula Mercedes, Ana Guerreiro, Cristina C. Gomes, Nuno Alão, Victor Santos, Alexandra Quintas, Margarida Gamito, Verónica Conte, and Zélia Simões.

Opening and closing sessions: Jorge Mealha (School of Architecture President), Jorge Nunes (School of Architecture Vice-President), Maria João Durão (Chair), João Pernão (Chair), Luisa Martinez (Portuguese Colour



Figure 1. Programme of the LabCor and GI.CorLuz joint seminar titled "(Im)materialities of Colour."

Association President), Fernando Moreira da Silva (Coordinator of the CIAUD Design Research Nucleus), and Rui Barreiros Duarte (Scientific Consultant).

Organising committee: Maria João Durão, João Pernão, Margarida Gamito, Zélia Simões, and David J. C. Briggs.

The following speakers presented their work:

- **David J. C. Briggs** (Australia): *"The Apparent Materiality of Colour."*
- **José Manuel Castanheira** (Portugal): *"Pintura e Cenografia."*
- **Verena M. Schindler** (Switzerland): *"Chromatic Atmospheres."*
- **José Luis Caivano** (Argentina): *"Transparency, Opacity, Gloss and Matte Appearance (CESIA): Visual Perception, Scales, Notation and Examples in Architecture."*

STUDY GROUP ON
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Figure 2. Seminar Sessions (from left to right): opening session; round table; closing session.



Figure 3. Jose Manuel Castanheira's Presentation.

- **Anna Lisa Dominoni** (Italy): *"Colour in Space. How to Increase Well-being Through a Sensory Environment."*
- **Pérside Omena Ribeiro** (Brazil): *"De Volta à Luz: A recuperação das cores originais do interior da Igreja Barroca de Nossa Senhora da Conceição dos Militares do Recife, Pernambuco, Brasil."*
- **Doreen Balabanoff** (Canada): *"Colour and Light for Birthspaces: Shifting Priorities."*
- **Eva-Lena Bäckström** (Sweden): *"Colour, Form and Product: Form Ghosts in Design Education."*
- **Edda Mally** (Austria): *"Light, Colour, Perception, Sensation."*
- **João Carlos de Oliveira Cesar** (Brazil): *"Materialidade da Cor."*
- **Marco Neves** (Portugal): *"Back and Forth in Design and Research."*
- **Juan Serra Lluch** (Spain): *"Colour and Size Perception in Architectural Spaces."*

For more information, please visit: https://labcor.fa.ulisboa.pt/.

2025 INTERNATIONAL COLOUR DAY

In 2024, the Study Group on Arts and Design announced plans for a new series of online forums, in which two or more speakers from around the world would give presentations on a shared theme within the art and design field, followed by a discussion among the speakers and the online audience.

Our first forum in the series was held in conjunction with the Colour Society of Australia on Friday 21 March, coinciding with the International Colour Day 2025 for both groups.

At this forum, three painting conservators — **Simon Ives** of the Art Gallery of New South Wales (AGNSW) in Sydney, **Marieke Gerken** of Bruker Nano Analytics in Berlin, and **Rika Pause** of the Boijmans van Beuningen Museum in Rotterdam — spoke about remarkable new insights provided by applying XRF and other non-invasive tools in the fields of painting analysis and conservation.

The forum was introduced by SGAD Chair, Prof. Dr Maria João Durão (School of Architecture, University of Lisbon), and concluded with a discussion with the audience, chaired by SGAD Co-Chair and CSA Vice-President, Dr David J. C. Briggs. The forum attracted 98 registrants from Australia and around the world. A recording of the event is publicly available on the CSA YouTube channel at https://youtu.be/rFeQeBXVJvo.

In the first presentation, *"New Light on the AGNSW Portrait of Cosimo I de' Medici by Bronzino,"* Simon Ives discussed a study that he co-authored with Paula Dredge (formerly Head of Painting Conservation at the AGNSW and now at the University of Melbourne), Anne Gerard-Austin (Assistant Curator of International Art at the AGNSW), and Darryl Howard (Australian

STUDY GROUP ON
ARTS AND DESIGN

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Synchrotron). The study was published as the cover story in the January 2023 issue of the Burlington Magazine.

Bronzino's 1545 portrait of Cosimo I de' Medici at the AGNSW has been studied using technical imaging since the 1980s, when art historian and dealer Robert Simon (who discovered Leonardo da Vinci's *Salvator Mundi*) observed an obscured portrait image underneath Cosimo's figure in an X-radiograph. After sharing fascinating details about the painting's historical context, Simon showed how greater clarity had been achieved through the use of particle accelerators, synchrotron science, and elemental mapping. This had revealed further details of the underlying portrait and provided evidence to address the question of whether it portrays Cosimo or someone entirely different. A particular highlight of Simon's talk was his presentation of a series of beautifully detailed colourised maps of elemental distributions in the painting.

In her talk, *"Glimpsing over the Shoulder of Artists: Mapping the Chemistry of 14th to 17th Century European Paintings on the Surface and Below,"* Mareike Gerken presented the findings of her extensive research programme conducted at the Städel Museum in Frankfurt between 2019 and 2022.

In contrast to the particle accelerator used by the AGNSW team, Gerken used open beam systems that could be brought directly to the artwork in the gallery. A total of 55 paintings from the museum's collection, along with five from external collections, were analysed using spatially resolved micro-X-ray fluorescence analysis (micro-XRF), which made it possible to map the distribution of elements from the surface to the sub-surface layers. This capability not only uncovered the creative processes behind each painting, but also revealed broader shifts in European painting techniques from the 14th to the 17th centuries, including an uneven geographical shift from the using carbon black to using a variety of materials for underdrawings. As the Renaissance emerged, traditional workshop practices gradually gave way to a more individualistic approach, marking a pivotal transformation in the history of art.

In the third and final presentation *"Colourful Avantgarde: A Non-Invasive Approach to the Modern Artist's Palette,"* Rika Pause reported on a study that used a combination of handheld XRF and handheld Raman spectroscopy to identify pigments in 70 paintings created between 1918 and 1950. These included 17 paintings by members of the Dutch Expressionist group De Ploeg, which was founded in 1918 and is known for its use of bold colours.

Analysing synthetic organic pigments (SOPs) in paintings is challenging due to their very small particle size and low concentrations owing to their high tinting strength, and their usual association with complex systems of ingredients in tube paints. Non-invasive techniques such as XRF and Raman spectroscopy facilitate identification of SOPs by allowing for virtually limitless

measurements. Micro Raman spectroscopy is especially useful for supplementing XRF when it comes for organic pigments, as it detects spectra indicative of most individual pigments, whereas XRF detects elements. The study identified 21 different SOPs in De Ploeg paintings from between 1923 and 1949 and revealed interesting connections between the palettes of individual artists.

The Second SGAD Forum will celebrate International Colour Day 2026. Hosted by Vladi Rosolova, Secretary of the Colour Society of Australia NSW Division, it will focus on colour in relation to the lighting of artworks. We invite you to continue to follow the SGAD Instagram account: https://www.instagram.com/aic.sg.arts.design/ to keep up to date with art and design-related events. In addition, SGAD members wishing to submit content for posting on the SGAD Instagram account can send us one or more high-quality JPEG images (300 dpi) and a short description including hashtags in a text document.

We hope you can join us at the AIC2026 Florence conference for the SGAD online meeting. ■

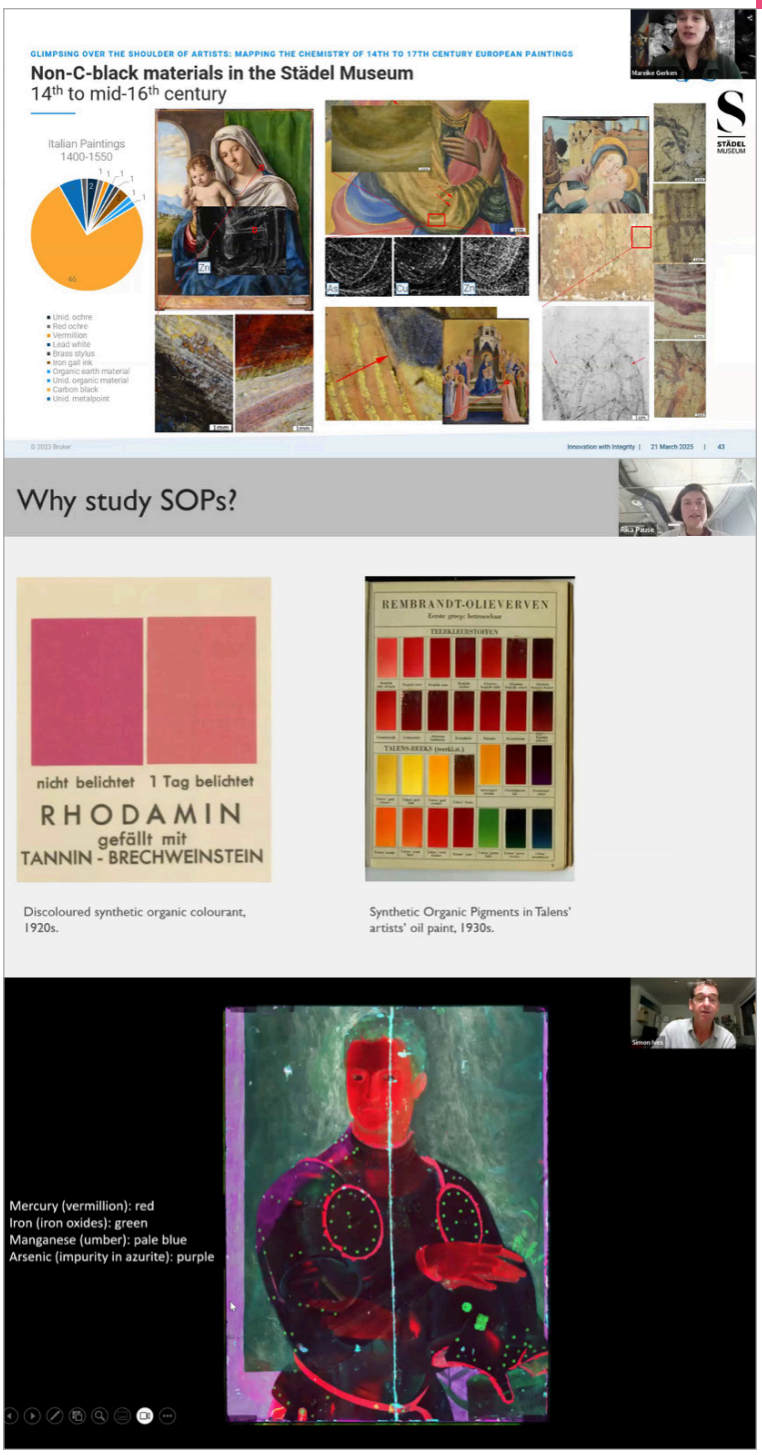


Figure 4. Presentations (from top to bottom) by Marieke Gerke, Rika Pause, and Simon Ives.

STUDY GROUP ON COLOUR EDUCATION

CO-CHAIRS:
MAGGIE MAGGIO (USA) & INGRID CALVO IVANOVIC (CHILE)

INTRODUCTION

The year 2025 marked a decisive period of renewal and expansion for the Study Group on Colour Education (SGCE). Structural transitions, strengthened partnerships, new educational initiatives, and major advancements within the AIC+ISCC Colour Literacy Project (CLP) shaped this dynamic and productive year. As the first phase of the project, CLP 1.0 (2018–2024), came to a close and the more ambitious second phase, CLP 2.0 (2025–2026), began, the SGCE further consolidated its role as a global bridge between colour research, pedagogy, and interdisciplinary practice. Through conferences, forums, partner networks, and the development of new teaching resources, the SGCE continued to support an international community that was becoming increasingly aware of the importance of colour literacy in the arts, sciences, and industry.

NEW SGCE LEADERSHIP

One of the most significant milestones of 2025 was the leadership transition within the SGCE. In April, after fifteen years of dedicated service, co-chair **Robert Hirschler** stepped down. During his time in office, he helped to shape the SGCE's identity, expand its international network, and strengthen its relationships with the International Colour Association (AIC) and the Inter-Society Color Council (ISCC). He also played a pivotal role in launching and developing the Colour Literacy Project, which has become central to the SGCE's mission.

Following Robert's departure, Maggie Maggio, who had co-chaired the SGCE with him for the previous five years, was joined by **Ingrid Calvo Ivanovic.** Her nomination was unanimously approved by the AIC Executive Committee. Ingrid brought with her a long-standing commitment to colour education: she has been an active SGCE member since 2010 and a core contributor to the CLP Steering Committee since 2019.

Under Maggie and Ingrid's guidance, the SGCE continued strengthening its strategic direction, expanding its global engagement, and fostering new collaborations throughout 2025. One of the first actions in this new period was to reactivate the SGCE's newsletter. The co-chairs expressed their deep gratitude to Robert for his exceptional contributions, reaffirming the SGCE's commitment to advancing high-quality, globally accessible colour education.

ADVANCING THE COLOUR LITERACY PROJECT: LAUNCH OF CLP 2.0

The launch of CLP 2.0 marked a fundamental evolution of the Colour Literacy Project, building on the foundation established during CLP 1.0. The first phase produced



Figure 1. "The Eye Opener Series: An Introduction to the Colour Literacy Project" workshop, conducted at Color Impact 2025.

a comprehensive set of interdisciplinary resources, including the Eye-Opener and STEAM series, teacher training programmes, a public website and the Colour Literacy Forums, while also establishing networks of partners in both primary and secondary education (K–12), as well as higher education (post-secondary education). These achievements positioned the project to realize the expanded ambitions of CLP 2.0.

In early 2025, a redesigned organisational structure was introduced. It consists of a Core Team and four Focus Teams, each with clearly defined responsibilities:

- Team 1: Teaching Resources & Website Development, led by **Robin Kingsburgh**.
- Team 2: Foundations & Under-18 Partners Network, led by **Maggie Maggio**.
- Team 3: Post-Secondary Partners Network, led by **Luanne Stovall**.
- Team 4: Research & Outreach, led by **Ingrid Calvo Ivanovic.**

The expanded framework enabled more efficient coordination across global contributors. By the end of the year, the CLP had grown to comprise 30 team members and consultants from 10 countries, spanning North and South America, Europe, Asia, and Australia. This international composition strengthened the project's capacity to refine its curriculum, develop new activities and assessments, expand translation efforts, and support school- and university-level adoption.

DISSEMINATION ACTIVITIES

Throughout 2025, SGCE members presented the Colour Literacy Project across a wide range of academic, professional, and industry events. These engagements raised international awareness of CLP 2.0 and fostered dialogue with educators, designers, and researchers across disciplines.

CIVAE 2025: 7th Interdisciplinary and Virtual Conference on Arts in Education (12–13 March)

CLP team members, including Maggie Maggio, Ingrid Calvo Ivanovic, Robin Kingsburgh, Robert Hirschler, and Luanne Stovall, offered an overview of the project's development and outlined upcoming goals for CLP 2.0. Their presentation was accompanied by a peer-reviewed conference paper, contributing to the academic foundation of the project.

NAMTA Show, Seattle, WA (4–5 April)

Maggie Maggio introduced the CLP to art materials manufacturers, studio art educators and industry

STUDY GROUP ON COLOUR EDUCATION

CO-CHAIRS:
MAGGIE MAGGIO (USA) & INGRID CALVO IVANOVIC (CHILE)

specialists at the National Art Materials Trade Association Show. This event helped to increase the project's visibility among organizations that influence the tools and materials used in art and design education.

FATE Conference, Washington, D.C. (10–12 April)

At the Foundations in Art: Theory and Education Conference, Luanne Stovall presented CLP developments relevant to foundational art and design programmes, sparking conversations on how colour literacy could support first-year curricula in higher education.

ISCC Color Impact 25, RIT, Rochester, NY (16–18 June)

A workshop titled *The Eye Opener Series: An Introduction to the Colour Literacy Project* was run by Maggie Maggio and Robin Kingsburgh.

Colour Matrix 2025, Sydney (31 October – 2 November)

During the Colour Education session at the national conference of the Colour Society of Australia, CLP contributors Stephen Westland, Maggie Maggio, Edward Charbonneau, and Paul Green-Armytage discussed the current challenges and opportunities of teaching colour literacy.

These dissemination activities reinforced the SGCE's leadership in global colour education, generating new collaborations and extending dialogue across academic and professional communities.

COLOUR LITERACY FORUMS

The Colour Literacy Forum Series remained central to SGCE activity and CLP dissemination. In 2025, the forums focused on *"Facts and Myths about Colour,"* addressing common misconceptions that persist across the fields of art, design, science, and educational practice. Each forum welcomed speakers from different disciplines and attracted a diverse international audience.

Forum 11: Colour Misconceptions and Their Impact in the Classroom (1 March)

Presenters Robert Hirschler and **Andreas Schwarz** explored persistent misunderstandings that undermine effective colour teaching, such as oversimplified additive and subtractive models and misleading terminology.

Forum 12: Beyond Hue: Reframing Colour for a Multidimensional World (17 May)

Ellen Divers and **Esther Hagenlocher** examined the limitations of hue-based frameworks and highlighted the importance of multidimensional approaches that integrate culture, perception, cognition, and materiality.

Forum 13: Comparative Colour Mixing (10 October)

With contributions by **Paul Green-Armytage** and **Marjan Kooroshnia,** this forum questioned widely held assumptions about colour mixing, advocating for a comparative, context-based approach aligned with real-world observation.



Figure 2. The four successful Colour Literacy Project (CLP) forums in the "Facts and Myths about Colour" series in 2025.

Forum 14: Colour Matters: How Colour Shapes Experience Beyond Theory (12 December)

Speakers **Domicele Jonauskaite, Verena M. Schindler, Juan Serra** and **Ignacio Cabodevilla** discussed the impact of colour on communication, behaviour, and environmental design, emphasizing its role in shaping psychological and sensory experiences.

Recordings of these sessions can be found on the CLP website. Looking ahead, a new series of four forums with the shared theme of *"Working with Colour"* will be organized in 2026, further integrating practical, research-based, and experiential perspectives.

PARTNER NETWORKS AND EDUCATIONAL OUTREACH

Post-Secondary Partners Network

The Post-Secondary Partners Network expanded significantly in 2025. At its inaugural roundtable on May 31, university educators from multiple continents came together to discuss the integration of CLP pedagogical frameworks into existing programmes. Two partners shared their instructional approaches, prompting an open dialogue on the challenges and needs of colour education at advanced levels.

By July, the network had grown to comprise 42 institutions and educators, forming a foundation for collaborative resource development. Additional orientations and roundtables were scheduled for late 2025 and early 2026, establishing a rhythm of sustained engagement.

K–12 Partners Network and School Collaborations

Team 2 continued to develop collaborations with primary and secondary schools. The beta testing of new CLP exercises was expanded, and work progressed on the Universal Foundation Teacher Guide, designed to support educators who are new to colour literacy concepts.

One of the most active hubs was Portland, USA, where colour literacy was progressively integrated into art and general education classrooms. Local teachers tested CLP lesson clusters and provided valuable feedback on refining the new ABC Pathway. Community initiatives such as the Colour Explorer Club in Rochester also contributed to expanding engagement.

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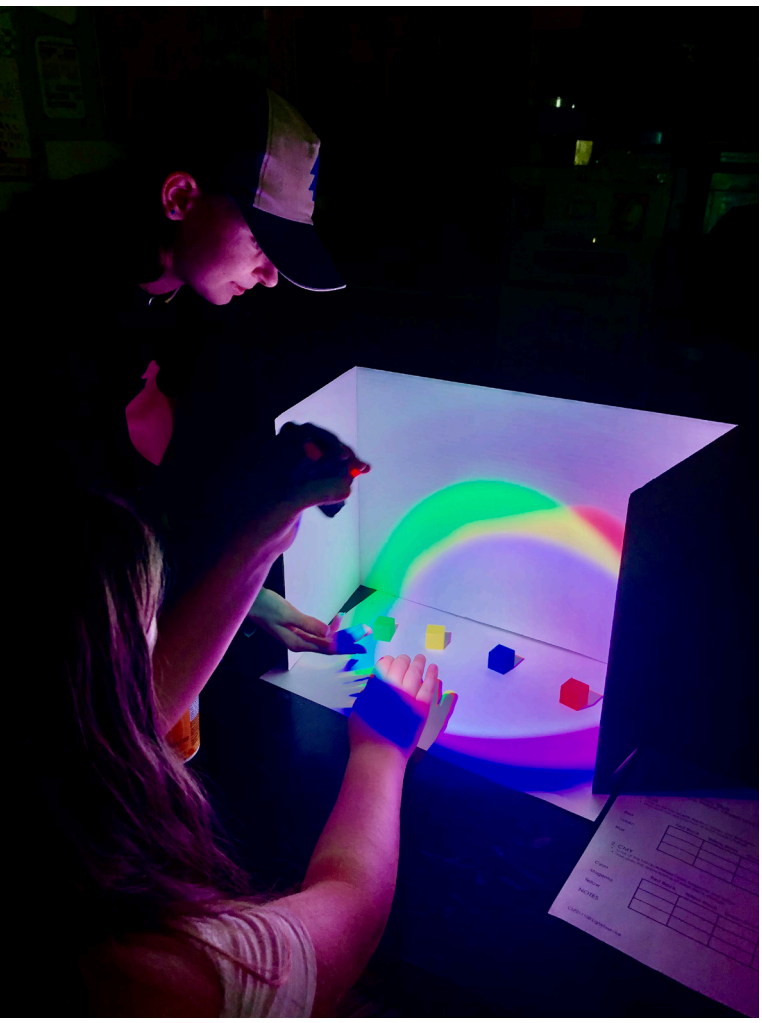


Figure 3. Colour Literacy Project (CLP) School Collaborations: Middle school students at Sunnyside Environmental School exploring the "Colours of Objects Under Coloured Light Beams" exercise.

Partners Network Orientation #2 (22 November)

This online event brought together participants from kindergarten to postgraduate level. They explored the CLP's meta-disciplinary framework, which is rooted in its four cornerstones: Describing, Perceiving, Experiencing, and Working with Colours. Educators shared feedback on adapting open-source materials for use in different cultural and curricular contexts. By engaging with its partner networks, the CLP was able to strengthen its support for educators and expand its understanding of the practical needs, challenges, and opportunities in colour teaching across diverse educational settings.

NEW EDUCATIONAL RESOURCES AND FUTURE DIRECTIONS

ABC Pathway: New 2026 Beta Test

Towards the end of 2025, the CLP introduced the ABC Pathway: a series of scaffolded exercises designed to help teachers and learners build foundational colour literacy skills. Levels A and B have been completed and are ready for a broader beta test in 2026. Each level consists of four thematic clusters that integrate hands-on activities with enquiry into colour perception, light, materiality, and environmental context. Level C, aimed at more advanced learners, is still in development.

This approach emphasizes experiential, enquiry-based learning, moving beyond formulaic colour models to

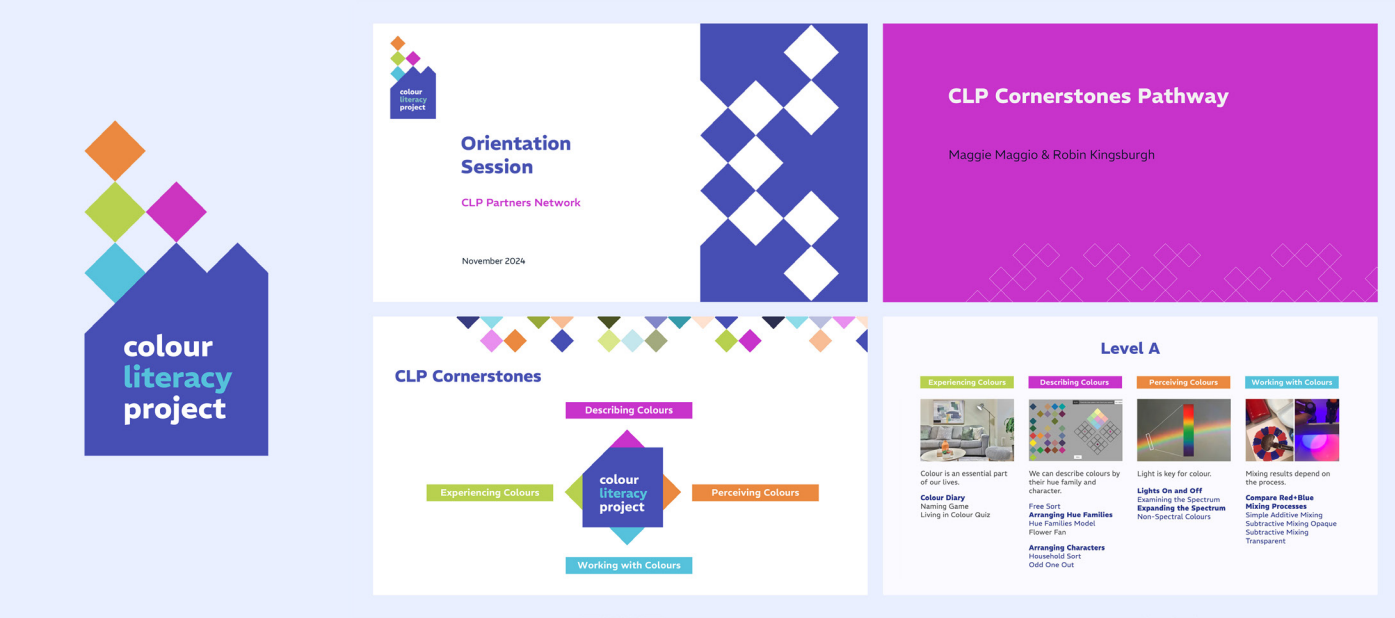


Figure 4. The new Colour Literacy Project visual identity, developed in 2025.

empower students to develop a more holistic and contextual understanding of colour.

New Visual Identity, Website Enhancements and Reorganisation

The CLP now has a renewed visual identity, designed and developed by Ingrid Calvo Ivanovic in collaboration with the CLP Core Team members. In late 2025, the Colour Literacy website entered a new phase of development. The structure was reorganized, with expanded sections for core concepts, recommended books, lesson clusters, and pedagogical pathways. Team 2 is continuing to upload materials and refine the site's structure to create a more intuitive and accessible platform for educators, researchers, and students.

Looking Forward and Building Networks

As 2025 drew to a close, so did the cycle of the CLP's quarterly meetings. The group agreed to transition to twice-yearly Think Tank sessions, beginning in 2026. These sessions will provide a space for strategic discussions, collaborative problem-solving and in-depth reflection on the future of colour literacy. Proposed themes include global outreach strategies, new public engagement platforms, structured debates, webinar series, and long-term partnerships with colour-focused organizations.

In 2026, the SCGE looks forward to collaborating with the other AIC study groups to promote colour education worldwide. We will continue to collaborate with the Cumulus Association, the Consortium for the History of Science, Technology and Medicine, and the Colour Studies Working Group, led by co-conveners Sarah Lowengard, Elizabeth Savage and Giulia Simonini.

CONCLUSION

With the launch of CLP 2.0, renewed leadership, expanded collaborations and new educational resources, 2025 was a significant year of progress for the Study Group on Colour Education (SGCE). Through conferences, forums, partner networks, outreach initiatives and an expanding collection of pedagogical tools, the SGCE has played a pivotal role in raising global awareness of the importance of colour literacy. As the international community moves towards the 2026 CLP milestones, the SGCE remains committed to empowering educators, researchers, designers and communities with the knowledge and tools needed to understand and work meaningfully with colour in an increasingly visual and interconnected world. ■

STUDY GROUP ON
COLOUR VISION AND PSYCHOPHYSICS

CHAIR: SHOJI SUNAGA (JAPAN)
SECRETARY: CHANPRAPHA PHUANGSUWAN (THAILAND)

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

- Currently, the SG has 102 members from 16 countries.
- We organized the session (Color Vision) at AIC 2025 Taipei.
- SG members reported some interesting research related to the SG.

RECENT TOPIC

Prof. Ichiro Kuriki (Saitama University, Japan) et al. presented "Fitting SSVEP hue selectivity profile with individual data of color perception" at the AIC 2025 16th Congress Taipei.

Fitting SSVEP hue selectivity profile with individual data of color perception

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Abstract

Individual variability in the hue selectivity of EEG (SSVEP) amplitude was analyzed using individual profiles of color perception (N = 11); flicker saliency, brightness, and chromatic saturation. Multiple regression analysis assessed the contribution of these three perceptual factors and the cone-opponent model. The results indicate that differences in SSVEP amplitude profiles related to hue selectivity are influenced by the relative contribution of perceptual components, with brightness accounting for the largest weight among perceptual properties.

Keywords: Color vision, EEG, perception, saturation, brightness

Introduction

We perceive colors almost effortlessly, but it is not well known how color signal is processed in the brain. In particular, the neural basis for the sensation of colors that we subjectively and pictorially experience, so called color appearance, is not clearly understood. Many studies have pointed out that the cone-opponent signal from retina is not the neural basis of color appearance; hues that exclusively activate each of the cone-opponent channels (i.e., L-M and S-(L+M)) are not unique hues [1, 2].

Previously, we measured EEG (electro-encephalography) responses to isoluminant colors using a steady-state visually evoked potential (SSVEP) technique, while the color of flickering visual stimulus swept along a hue circle in three levels of chromatic contrast [3]. The SSVEP is a spectral component of EEG that appears at a temporal frequency that correspond to the visual stimulus. We found asymmetric changes in the SSVEP amplitude with stimulus hue [3], which revealed the presence of hue selective mechanisms in the intermediate directions of the cone-opponent axes by fitting numerical models. Also, there were reliable and non-negligible individual differences in hue-selectivity profile [4]. On the other hand, several aspects of color appearance are known to exhibit individual differences. In the present study, we investigated relationships between individual differences in color perception and the hue-selectivity profile of SSVEP amplitudes.

Methodology

A new set of SSVEP data were collected from 11 participants, based on the same experimental procedure as before [3], including the three chromatic contrast levels (full, half and quarter). The method of experiment was approved by the ethics committee of Saitama University (R3-E-11). Healthy graduate and undergraduate students participated the experiment, and they gave written consent before experiments. The visual stimulus was presented on a CRT display GDM-2000CT (SONY, Tokyo, Japan) and the EEG recording was conducted by using a 32ch active electrode system BrainAmp actiCHamp+ (Brain Products, Germany). Electrodes around the occipital pole (Oz, O1, and O2) were used in the main analysis. A parietal electrode (Cz) was used as the reference. Eye movements and blinks were also monitored by two electrodes attached around the right eye.

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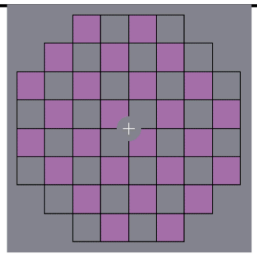
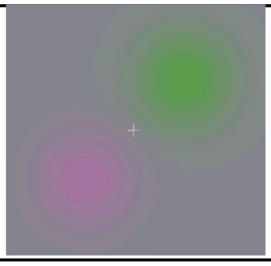
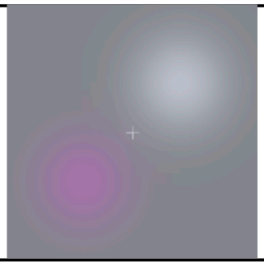
Conditions	A. Flicker saliency	B. Chromatic saturation	C. Brightness
Stimuli			
Spatio-temporal profiles	Check pattern (same as EEG) reversed at 5 Hz	Gaussian blob ($\sigma = 1°$) steady presentation	Gaussian blob ($\sigma = 1°$) steady presentation
Participant's tasks	Adjust saturation of standard stimulus to match saliency.	Adjust saturation of standard stimulus to match chromatic contrast.	Adjust luminance of achromatic patch to match brightness.

Table 1. Differences in stimulus conditions and criteria among perceptual experiments.

The visual stimulus was a flickering checkerboard (diameter: 6 deg; element size: 0.71 deg) and the pattern reversed at 5 Hz between a hue and the background gray (30 cd/m2, equal-energy white) [3]. The hue of visual stimulus was defined in a cone-opponent space [3,4]. The chromaticity of stimulus was defined along a hue circle with the maximum available radius around the background gray, while the scale of L/M and S-axes are equated roughly by chromatic detection threshold [3,5]. The hue of color stimulus changed progressively along a hue circle by taking 24 s/cycle, and the data of SSVEP amplitude for each participant was obtained during the hue sweep (each 24+1 s /run). Starting hue of each cycle and the direction of hue change (CW or CCW) was randomized across trials in the EEG experiment, and 24 repetitions for both CW and CCW were presented.

A high pass filter and the rejection of trials with eye-movements and/or blinks were applied to all data. Data of participants with low behavioral performance of Go-NoGo task and with EEG data at low SNR were discarded. FFT was applied with a moving Gaussian window (sigma = 0.5 s) to derive the time course of SSVEP responses. The SSVEP amplitude profiles between CW and CCW yielded significantly higher correlations within each participant than that across participants, and the data for CW and CCW were averaged.

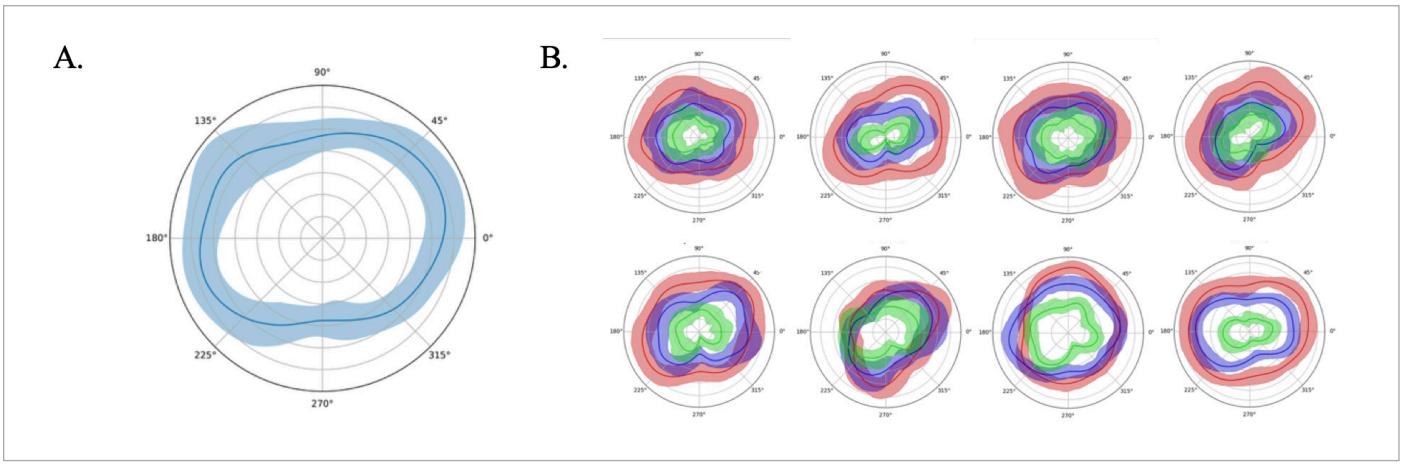


Figure 1. SSVEP amplitude profiles. A. Grand mean SSVEP amplitude (N = 11) of the full contrast condition [3], averaged after normalizing to each participant's mean. The horizontal and vertical axes represent cone-opponent axes L-M and S, respectively. Distance from the origin represent normalized amplitude. Shaded area shows 95% CI. B. Individual differences in SSVEP amplitude in eight example participants. Red, blue, and green lines indicate full, half and quarter contrast conditions, respectively [3].

All EEG participants performed psychophysical measurements for flicker saliency, brightness, and chromatic saturation. The stimulus colors used in the psychophysical measurements were sampled at 24 points with an equal step (15º) along the hue circle under the full saturation condition of EEG. The spatio-temporal arrangements of the stimuli were slightly different across tasks (Table 1).

In the flicker-saliency matching, the participants were asked to match apparent saliency of the check pattern that reversed at 5 Hz between a test hue and a pre-defined standard hue (Table 1A). The luminance of achromatic stimulus was adjusted to match apparent brightness (Table 1C) with a test hue or to match apparent chromatic contrast (Table 1B) of test hue with a standard hue at 30 cd/m2. Data from over 10 repetitions were averaged.

The SSVEP profile in each participant was first converted to 24 points on the hue circle by averaging within each 15 deg bin. Then perceptual data (saliency, brightness, and saturation) were converted into Z-scores before applied for linear fitting. A set of cone-opponent models (+L-M, -L+M, +S, and -S channels) was also used. The optimality of the models was evaluated by Akaike's Information Criterion [6].

Results and Discussion

The results of SSVEP recording are shown in Figure 1. The hue selectivity curves show similar profiles as in Kaneko et al. (2020) [3] with asymmetric selectivity across cone-opponent axes with higher responses to magenta-lime direction. The individual data (Fig. 1B) show remarkable differences, as it was observed in the previous study [4]. The results of full condition [3] were used in the fitting analysis.

The results of perceptual data are shown in Figure 2. The results for saliency have sharp dip in 90º and 270º, which corresponds to the direction of S-cone axis. Since the saliency stimulus was flickered at 5 Hz, the responses to L- and M-cones were dominant. This tendency was commonly found across all participants. The saturation results show a small dip at 115º (Fig.2B) and brightness results show a dip around 300º (Fig.2C). as the distribution of thin lines represent, the brightness profile showed slightly larger individual differences than other perceptual profiles.

STUDY GROUP ON
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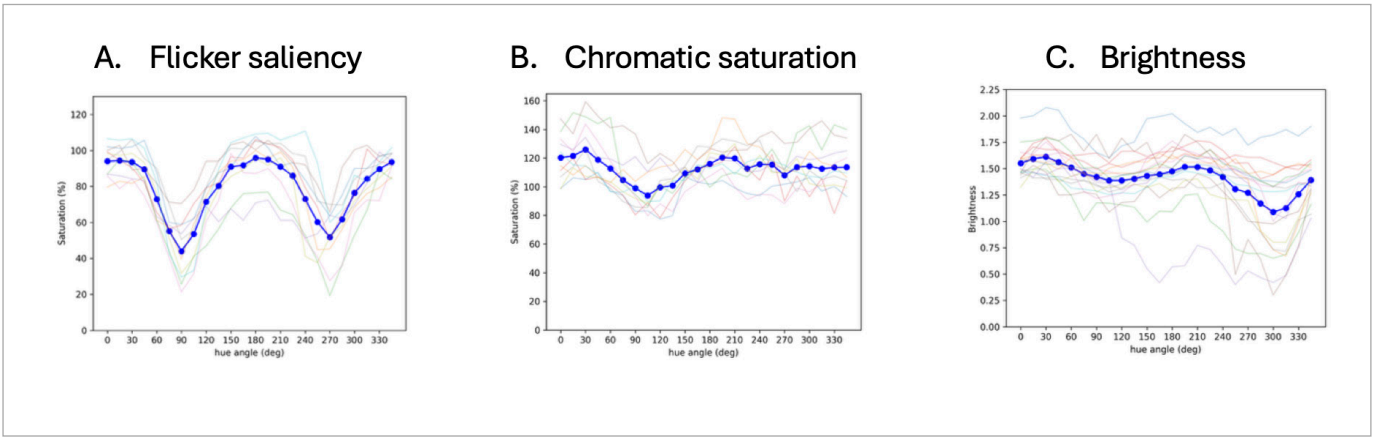


Figure 2. Results of perceptual experiments. The horizontal and vertical axes indicate hue angle and relative intensity, respectively. A-C. Thick lines with symbol indicate mean, and thin lines indicate individual data.

The result of fitting average SSVEP curve with a linear combination of average perceptual data alone showed a good degree of fit; R2 = 0.78. The fitting with perceptual data was also conducted in each participant and the goodness of fit was drastically different across participants; R2 values ranged between 0.07 to 0.89 (horizontal axis in Fig. 3B). After adding the cone-opponent mechanisms as factors, the R2 value improved to 0.97 for the average data (Fig. 3A). Fitting in individual data also showed significant improvements; the R2 value ranged between 0.21 to 0.89 (vertical axis in Fig. 3B). The participants with best R2 values did not improve much, indicating that this participants SSVEP profile was mostly accounted for by the linear combination of perceptual data alone.

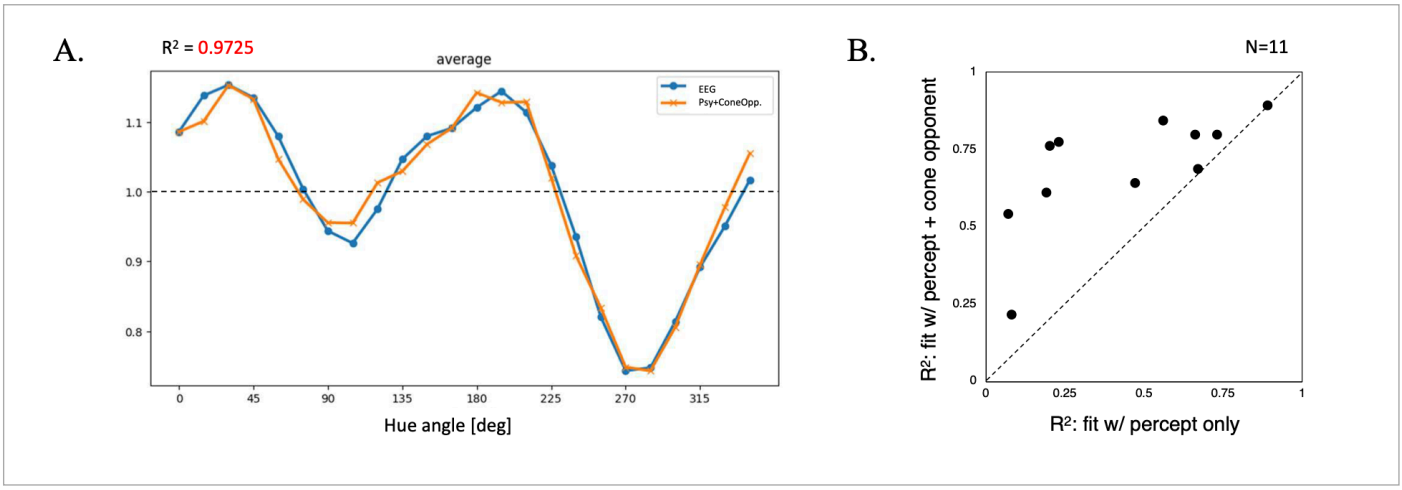


Figure 3. Curve fits improved by combining perception data and cone-opponent models. A. Grand mean SSVEP amplitude (Fig.1A; N=11) fit with perceptual (Fig.2) and cone-opponent models. Horizontal and vertical axis represent hue angle and relative intensity, respectively. Blue symbols represent SSVEP amplitude profile. B. Improvement of R2 values in each participant (N=11). The vertical and horizontal axes represent R2s with and without cone-opponent models, respectively.

The multiple regression analysis was applied to avoid collinearities among models. After the variance inflation factor (VIF) evaluation, the flicker-saliency profile (Fig.2A) had high correlation with cosine-based cone-opponent channels (+L-M and -L+M) in most participant. We tested the models by changing the combinations of two other perceptual models and cone-opponent models. Finally, the most compact model with reasonable R2 value comprised brightness and saturation (Figs.2B & 2C) with two cone-opponent models. The weight for brightness model was the highest, on average. However, individual differences in the contribution of these factors should be studied carefully in future after adding a greater number of participants. ■

Acknowledgements

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STUDY GROUP ON ENVIRONMENTAL COLOUR DESIGN

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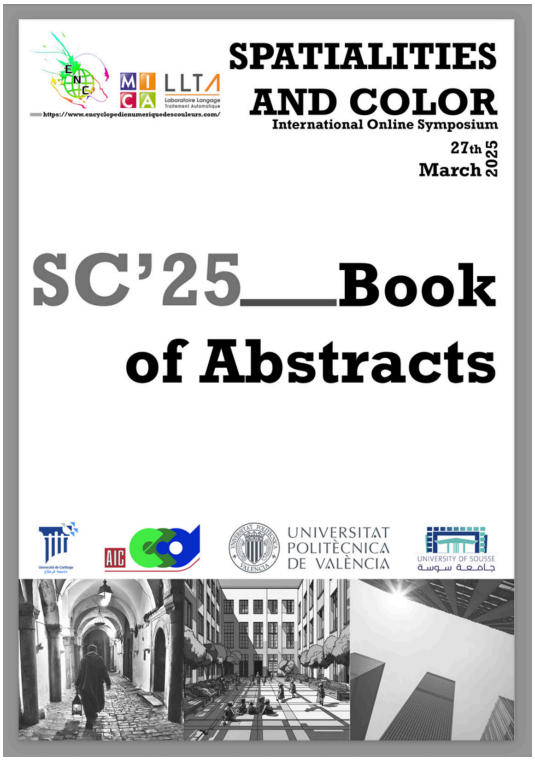


Figure 1. Cover of the SC'25 Book of Abstracts: First International Symposium on Spatialities and Colour, edited by Faten Hussein and Verena M. Schindler. Encyclopédie numérique des couleurs, 2025.

INTERNATIONAL SYMPOSIUM ON SPATIALITIES AND COLOUR

The SG ECD organized an international online symposium as part of the "Spatialities and Colour" section of the *Encyclopédie Numérique des Couleurs* (Online Colour Encyclopedia), edited by Ramzi Turki and Cécile Croce. The *SC'25 Book of Abstracts* was published by Faten Hussein of the National School of Architecture and Urbanism at the University of Carthage in Tunis, Tunisia, and Verena M. Schindler, SG ECD Chair. Included is an introduction to the theme, alongside twelve abstracts by Juan Serra et al. (Spain), Stig Evans and Jonathan Gilhooly (United Kingdom), Margarida Gamito (Portugal), Anna Rezende (Brazil), Imène Slama et al. (Tunisia), Hadjer Belkacemi et al. (Algeria), Mariam Limam (Canada), Beatrice Sarti et al. (Italy), Andreas Rauh (Germany), Zélia Simões (Portugal), Emmanuelle Perraudeau (France) and Stine Louring (Denmark).

Drawing on Peter Sloterdijk's *Spheres* trilogy, which analyzes human existence through the concept of spatialized ontology comprising microspheres (bubbles), macrospheres (globes) and plural spheres (foams), the symposium organized its programme around three main topics. *Materialities* (material spaces) covered architectural, urban, territorial, landscaped and geographical spaces, in line with Sloterdijk's focus on human-constructed physical environments for habitation. The second topic, *Immaterialities* (quasi-spaces), referred to digital, poetic, artistic, psychological and semiotic spheres, representing the symbolic and mental dimensions of shared human experience. The third topic, *Ambient Spaces* (phenomena), focused on atmospheres including sensory, luminous, sonic, olfactory, aerodynamic and thermal phenomena, representing "foam-like" experiential environments.



Figure 2. Emmanuelle Perraudeau, "Ecstatic Colour: Ann Veronica Janssens' Stained-Glass Windows," presented at the SC'25 symposium. View of the French village of Grignan from the chapel Saint-Vincent Chapel, 15 November 2024, 07:20 (left). Inside view of the chapel's south-east window, 15 November 2024, 07:36 (right). Photo: Emmanuelle Perraudeau.

This division reflects a holarchical vision of spatiality and colour, exploring how these three dimensions intersect to shape human experience, particularly in relation to environmental and spatial design. The Book of Abstracts is available at: https://www.aicecd.org/media/sc25_boa-4mb.pdf.

SPECIAL ISSUE ON COLOUR IN ARCHITECTURE, DESIGN, AND URBANISM

AREA – Agenda of Reflection on Architecture, Design and Urbanism is an open-access, trilingual, indexed scientific journal based at the Faculty of Architecture, Design and Urban Planning, one of the most prominent academic units at the University of Buenos Aires in Argentina. This special issue, titled Colour in Architecture, Design, and Urbanism and edited by José Luis Caivano, Verena M. Schindler and Juan Serra Lluch, focuses on theoretical, empirical and interdisciplinary reflections on colour, its application and its influence on fashion and the built environment with regard to the creation and transformation of space, local identity, meaning and emotion.

In her article on her colour inclusion project in Brutalist housing from the 1960s in Edinburgh, Scotland, Fiona McLachlan addresses the methodological and interdisciplinary complexity of using colour as a collaborative and technical tool in architecture. Maria Fernanda Pilotto Brandi and João Carlos de Oliveira César analyze Frank Lloyd Wright's most iconic works in terms of his colour palette, which is intrinsically linked to his choices of material and characteristic of his organic architecture that integrates buildings into the natural environment. Camila Pinheiro Consani, João Carlos de Oliveira César and Paulo Sergio Scarazzato examine the role of colour in Steven Holl's design of the Chapel of St. Ignatius, a paradigmatic example of a phenomenological approach. Mariela Érica Aguirre studies the original and current colour palettes on the façades of two neighbourhoods of single-family homes representative of the city of San Juan in Argentina. Finally, Luca Losardo considers colour from the perspective of cultural semiotics in relation to clothing design, fashion and marketing. To read the articles, visit https://area.fadu.uba.ar/area-3102/.

SG ECD MEETING AT THE AIC CONGRESS IN TAIPEI

On 21 October 2025, José Luis Caivano (former SG ECD Chair, 1998–2025) presented projects and publications realized by the group and led a discussion on the future of environmental colour design. The following issues were discussed: Colour in evidence-based design (EBD) and evidence-informed design; Colour in human-centred design (HCD); Colour and sustainability, and this means in environmental colour design today; Biophilic colour

STUDY GROUP ON ENVIRONMENTAL COLOUR DESIGN

CHAIRS: VERENA M. SCHINDLER (SWITZERLAND)
JUAN SERRA LLUCH (SPAIN)
WWW.AICECD.ORG



Figure 3. Diamant II is a sculpture by the New York-based artist Sanford Wurmfeld that was unveiled in Hanover, Germany, on 13 March 2025. Photo: Verena M. Schindler.

design: exploring emerging nature-based design for health and well-being in the built environment since the beginning of the decade; AI-powered colour design: integrating cutting-edge technologies, such as artificial intelligence (AI), is key. We explored the relevant questions it addresses, the current AI tools used in the design process, computational tools for managing screen colours, the advantages and disadvantages of using AI in design projects and whether AI is replacing human creativity. See the *Proceedings of the 16th Congress of the International Colour Association (AIC): Colour for Future,* International Colour Association, 2025: 28.

SPECIAL COLLECTION ON ENVIRONMENTAL COLOUR DESIGN RESEARCH

The field of environmental colour design is changing rapidly due to digitalization, emerging technologies, innovations in lighting and materials, increasing urban density, evolving tastes and trends, and the pursuit of well-being. This Special Collection of *Color Research and Application* discusses the multifaceted role of colour in environmental design research, its predictable effects and how the field will respond to future developments. Submissions can be made at any time. New paper published in 2025: Maria Fernanda Pilotto Brandi, "Colors, Position, and Harmonies in Frank Lloyd Wright's Taliesin Palette," *Color Research and Application* (2025): 1–14, https://doi.org/10.1002/col.70006. Website: https://onlinelibrary.wiley.com/page/journal/15206378/homepage/environmental-color.

MEMBERS' NEWS

LabCor at the Faculty of Architecture of the University of Lisbon

For its 20th anniversary celebration in 2025, SG ECD members were invited to give a talk: Doreen Balabanoff, David J. C. Briggs, José Luis Caivano, João Carlos de Oliveira César, Edda Mally, Verena M. Schindler, and Juan Serra Lluch.

Colour Literacy Forum 2025

The following invited SG ECD members gave talks: Ellen Divers, Paul Green-Armytage, Esther Hagenlocher, Robert Hirschler, Domicele Jonauskaite, Verena M. Schindler, and Juan Serra Lluch. https://colourliteracy.org/colour-literacy-forum.

Colour Matrix Sydney 2025 Conference

SG ECD members who gave talks included: David J. C. Briggs, Paul Green-Armytage, Pia López-Izquierdo, Natalie O'Connor, Alessandro Premier, Julian Rennie, Sonia van de Haar, Verena M. Schindler.

Latin American Colour Network

Various members of the SG ECD actively participate in the Red Latinoamericana del Color (RedLatCo) WhatsApp group. This interdisciplinary collective comprises over 100 experts, scholars and aficionados with a profound interest in colour. Members come from Argentina, Bolivia, Brazil, Chile, Colombia, Mexico, Paraguay, Peru and Uruguay. The group's objectives are to contribute to colour theory and practice, foster intercultural dialogue and the exchange of knowledge, advocate for the inclusive representation of researchers and creators, promote members' work, develop international collaborations and establish a support network. Publication: *Colores de Latinoamérica: Primeras Perspectivas desde la Red Latinoamericana del Color* (The Colours of Latin America: First Perspectives from the Red Latinoamericana del Color), 2025, available at: https://issuu.com/anarezendeg/docs/colores_de_latinoam_rica_primeras_perspectivas_de. Talks are posted on YouTube: https://www.youtube.com/@RedLatinoamericanadelColor.

Dresden Colour Forum

In 2025, SG ECD member Ralf Weber organized the 15th conference, entitled "What Painters Know! Colour Knowledge in Painting: Colour Theories and Systems in the History of Painting and Their Relevance Today," held at the Sammlung Farbenlehre (Colour Theory Collection) at the Technical University of Dresden. SG ECD member Chiaki Yamane-Saihoji gave a talk on the colour theory of Ludwig Hirschfeld-Mack, https://www.farbenforum-dresden.org.

2025 NAF/NAAR Symposium on Light and Colour in Architecture

This international symposium, organized by Nordisk Arkitekturforskning/The Nordic Association of Architectural Research (NAF/NAAR) in collaboration with the Faculty of Architecture and Design at the Norwegian University of Science and Technology (NTNU), featured keynote speeches by two SG ECD members: Kine Angelo (Associate Professor at NTNU), and Ralf Weber (Head of the Colour Teaching and Research Collection at TU Dresden).

Alex Booker, also an SG ECD member, curated the exhibition "115 Years of Light and Colour at NTNU," providing an overview of the Faculty of Architecture's light and colour education and research between 1910 and 2025. The exhibition showcased student projects focusing on colour theory, colour harmony, and urban colour schemes. NAAR: https://arkitekturforskning.net/na/pages/view/Association. Symposium: https://www.ntnu.edu/light-and-colour-2025/home.

2025 Special Colours 4

SG ECD member Chiaki Yamane-Saihoji (Keio University, Tokyo) gave a talk on "The Colour-Tone-Light Projects of Ludwig Hirschfeld-Mack" at a conference organized by Wissensforum Farbe–Licht e.V. at the Dresden Academy of Fine Arts.

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SG ECD MEMBERS WIN PRESTIGIOUS AWARDS

- The *Sphere Award* is one of the highest honours awarded by the International Colour Association. It recognizes individuals, teams or groups for valuable and sustained contributions to the organization's goals. **José Luis Caivano**, an honorary member of the SG ECD, was nominated by the Swiss Colour Association Pro Colore, becoming the first recipient of the newly introduced AIC Sphere Award. See article: Verena M. Schindler, "The International Colour Association honours José Luis Caivano with its inaugural Sphere Award," *Color Research and Application* 51, no. 2 (2026), https://doi.org/10.1002/col.70062.

- The *Judd Award* recognizes outstanding work in the field of colour science. At the AIC Congress in Taipei in 2025, José Luis Caivano was also honoured with this prestigious award. See his article: José Luis Caivano, "A Science of Classification: Personal Journey Through Research on Colour and Visual Appearance, Within a Semiotic Framework," *Proceedings of the 16th Congress of the International Colour Association (AIC): Colour for Future,* International Colour Association, 2025: 11–18.

- The *CADE Award* recognizes excellence in design, art, architecture and the humanities. The 2025 winner of this coveted prize was the honorary member of the SG ECD, **Berit Bergström**. See: Berit Bergström, "From Scientific Research to Practical Colour Application," *Proceedings of the 16th Congress of the International Colour Association (AIC): Colour for Future, International Colour Association, 2025: 22.*

- *The 2025 Robert W. G. Hunt International Poster Award,* presented by The Colour Group (GB), recognizes outstanding poster presentations by early career researchers at conferences. SG ECD members **Leonardo Pestana Collalto Toni** and **João Carlos de Oliveira César** won this distinguished award at the AIC 2025 Congress in Taipei for their work, "The Use of Colour in the Expiatory Temple of the Sagrada Família by Antoni Gaudí: Nature, Life and Symbolism." https://www.colour.org.uk/robert-w-g-hunt-international-poster-award/.

NEW BOOKS BY MEMBERS

- Harald Arnkil. "Exploring Colour in Contemporary Art: Epistemic Boundaries and Artistic Practices." PhD diss., School of Arts, Design and Architecture, Aalto University, 2025. https://urn.fi/URN:ISBN:978-952-64-2525-2.

- Axel Buether. *Das große Buch der Farbpsychologie. Knaur,* 2025.

- Alexandra Loske. *The Royal Pavilion Brighton: A Regency Palace of Colour and Sensation.* Yale University Press, 2025.

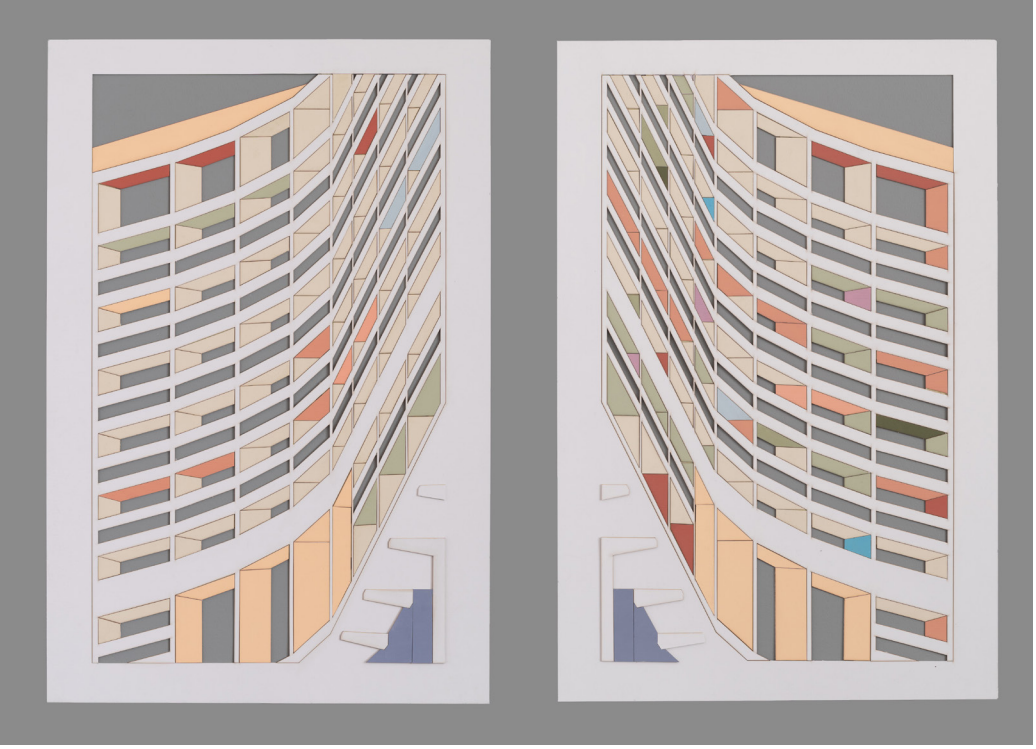


Figure 4. Fiona McLachlan, Abstract painting of 'Warp and Weft' colour strategy for Cables Wynd House, Leith. Laser cut, hand painted card collage, 2023. Photo: Woolver.

SPECIAL ISSUE ON COLOURS OF ARCHITECTURE

Two SG ECD members had an article published in the special issue of Architectural Magazine 2025:7 of the Journal of Architecture and Building Science (JABS) of the Architectural Institute of Japan (AIJ): "Evolution and Future of Colour Design for Architecture," by Sari Yamamoto; and "Geography of Colour: Sources and Developments," by Jean-Philippe Lenclos. See: https://www.aij.or.jp/books/categoryId/709/productId/705319/.

WHO ARE WE?

The SD ECD is an international, informal, multidisciplinary study group. Members are professionals interested in the role of colour in natural, built and sociocultural environments. Research also encompasses investigating the impact of colour on human behaviour, cognition and emotion.

The SG ECD's goals include: disseminating knowledge among its members; facilitating the exchange of experience gained in integrating colour into the planning, design and realisation of built and natural environments; propagating knowledge and evaluative experience through congresses, seminars, workshops, publications and exhibitions; and stimulating research and teaching.

The SG ECD was established in 1982. The SG ECD welcomes anyone who is interested in colour. Visit our website at www.aicecd.org or contact us at the email address: ecd.studygroup@yahoo.com.

In 2025 we lost one of our members, Jacqueline Carron (1920–2025), from France.

SG ECD HONORARY MEMBER

Berit BERGSTRÖM (SE): In recognition of her seminal work as a colour educator in Sweden and internationally, bridging colour theory and practical application.

NEW SG ECD MEMBERS JOINING IN 2025 INCLUDE:

Adrien LUCCA (BE)
Arsaika WIDASATI (UK)
Camila PINHEIRO CONSANI (BR)
Chiaki YAMANE-SAIHOJI (JP)
Emmanuelle PERRAUDEAU (FR)
Juan Francisco SÁNCHEZ IZURIETA (JP)
Leonardo Pestana COLLALTO TON (BR)
Marcella WENGER-DI GABRIELE (CH)
Mari UUSKÜLA (EE)
Meiqing XIN (JP)
Motonori DOI (JP)
Tsukasa MURAYA (JP)
Yoomi KIM (KR) ■

STUDY GROUP ON THE LANGUAGE OF COLOUR

CHAIR: A. PROF. DR. MARI UUSKÜLA (EE)
AIC-COLOR.ORG/SG-LC

The purpose of the AIC Study Group on the Language of Colour (SGLC) is to share information and discuss studies relating to the psycholinguistics, computational linguistics, semantics and semiotics of colour names, as well as their relationship to the perception of colour and the underpinning cognitive and neural mechanisms. Currently, the SGLC has over 230 registered members from 63 countries.

Dr Mari Uusküla, Associate Professor of Linguistics and Translation Theory at Tallinn University in Estonia, has been the SGLC chair since April 2025. She holds MA and PhD degrees in Linguistics from the University of Tartu in Estonia and has also studied at Eötvös Loránd University in Budapest, Hungary, and the University of Florence in Italy. Her research focuses on lexical semantics, semantic typology, colour naming and categorisation, and psycholinguistics, with a particular interest in how languages structure and conceptualise colour.

She has published widely on colour naming and categorisation in various European languages as well as on colour-emotion associations, drawing on cross-linguistic data, fieldwork and historical sources. Her editorial work includes co-editing *Colour Language and Colour Categorisation* (2016) and editing the forthcoming *Progress in Colour Studies,* due to be published in April 2026.

She participates in several research projects, including those focusing on language and landscape, machine translation, and AI literacy. A full list of her publications on the language of colour can be found at: https://scholar.google.com/citations?user=iLFzRxAAAAAJ&hl=en&oi=ao.

Beyond academia, Dr Uusküla is an active public science communicator. She regularly delivers public lectures at libraries, museums, and other cultural institutions, and frequently appears on Estonian radio and television and also in print media to discuss language, colour, and perception. In 2021, she received the nationally recognised Science Communicator Award.

Committed to maintaining the continuity of the field, she is striving to carry forward the legacy of Profs Dimitris Mylonas and Galina Paramei by bringing together scholars interested in colour language in its broadest and most interdisciplinary sense.



Figure 1. SGLC members Jodi Sandford, Mari Uusküla and Marco Bagli attended the book presentation in Jodi Sandford's honour at the University for Foreigners of Perugia on 28 January 2026.

In 2025, SGLC members made key contributions to our field. Selected publications by SGLC members include:

- Bimler, David L. "English Color-Term Modifiers Examined with Color-Survey Data: Brightness, Lightness, Paleness, and More." JOSA A 42, no. 5 (2025): B346–B352. https://doi.org/10.1364/JOSAA.545104.
- Jonauskaite, Domicele, Déborah Epicoco, Maliha Bouayed Meziane, Britt Burton, Violeta Corona, Eduardo Fonseca-Pedrero, Consuelo González-Dávila, Jelena Havelka, Eric Laurent, Bigna Lenggenhager, Tobias Loetscher, Stephanie Lopez Castiñeira, Leila Manni, Philip Mefoh, Daniel Oberfeld, Merle Oguz, Rabia Yağmur Özduran, Corinna Perchtold-Stefan, Patricia Quant, Michael Quiblier, Maja Roch, Sude Sarayköylü, Giulia F. M. Spagnulo, Maël Theubet, Cecilia Toscanelli, Mari Uusküla, Christine Mohr. "Free Association Database for a 62-Word Dataset Including Emotion and Colour Terms in English, Estonian, French, German, Italian, Lithuanian, and Spanish: Data from 14 Countries." Journal of Open Psychology Data 13, no. 4 (2025): 1–17. https://doi.org/10.5334/jopd.140.
- Wakui, Elley, Dimitris Mylonas, Serge Caparos, and Jules Davidoff. "Categorical Color Perception Shown in a Cross-Lingual Comparison of Visual Search." Color Research and Application 50, no.4 (2025): 301–313. https://doi.org/10.1002/col.22964.

The SGLC is honoured to announce the publication of *Colour and Other Constructions: Writings for Jodi L. Sandford* (edited by Marco Bagli, 2025), a peer-reviewed edited volume, dedicated to Jodi Sandford's scholarly and artistic contributions to cognitive linguistics, colour studies, and the language of perception. Bringing together contributions from established scholars and younger researchers, the book engages with themes central to Sandford's research, including colour, the senses, metaphor, embodiment, and linguistic construction. Spanning the fields of linguistics, literary analysis, and interdisciplinary colour research, this volume reflects Sandford's integrative approach and her commitment to fostering dialogue between different disciplines. It also stands as a testament to the intellectual community formed around her work and its continuing influence. The book was presented at the University for Foreigners of Perugia on 28 January 2026, with contributions from Marco Bagli, Annalisa Baicchi, Mari Uusküla, and Jodi L. Sandford, among others.

STUDY GROUP ON THE LANGUAGE OF COLOUR

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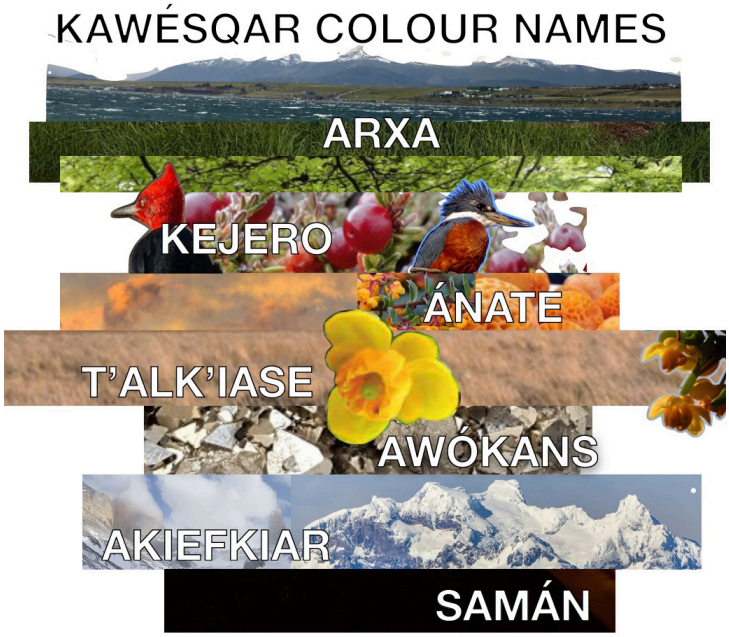


Figure 2. A talk by Verena M. Schindler on her research into the seven colour terms used by the Kawésqar people in Chile's southernmost region.

In 2025, our members gave the following important talks:

Prof. **Dimitris Mylonas** delivered the opening keynote, entitled "Augmenting Colour Communication Within and Across Languages," at the ISCC Color Impact 2025 conference at the Rochester Institute of Technology (RIT), Rochester, USA.

Verena M. Schindler presented her research into the colour terms used by the Kawésqar people, an indigenous group from southern Chile, at the Colour Society of Australia's Colour Matrix Syndey conference. A survey of twelve Kawésqar people, met at an exhibition on their culture in Zurich, revealed that they strongly associate colour names with their natural environment. Interestingly, their language lacks terms for colours such as grey, brown, violet, and pink. A second survey of mostly Swiss museum visitors revealed different associations with the seven Kawésqar colour terms.

Our members held significant art exhibitions in Europe and beyond:

Jodi Sandford continued her long-term artistic research into colour, language, and the environment through performances, installations, and videos presented in Italy and the United States. Key projects included *Vocabolario: Construction Grammar Geode* and the ongoing *Coloured Shirts* series. These projects explore the relationship between colour, linguistic categorisation, embodied identity, and place.

James Kenney: Solo exhibition of sculpture and painting entitled *Stranded* at The Language Mobilization Factory, Los Angeles, CA, June 2025.

The Study Group looks forward to continuing its activities fostering interdisciplinary research on colour and language. Note that our ongoing Colour Naming in Context Research project is available at colornaming.net. Contact email: mari.uuskula@tlu.ee. ■



Figure 3. Sandford&Gosti, Colored Shirts in Venezia, 2015.



Figure 4. Ongoing Colour Naming in Context Research Project at colornaming.net.



INTERNATIONAL COLOUR DAY 2025

INTERNATIONAL COLOUR DAY, ICD2025



INTRODUCTION

by Eva-Lena Bäckström

Let's celebrate colour!

Established by the International Colour Association (AIC) in 2009, International Colour Day (ICD) on 21 March is an annual event comprising a variety of global activities. The day brings together colour professionals and the general public to share knowledge, creativity and research on colour.

Celebrations take many forms, including lectures, study visits, art exhibitions, book launches and award ceremonies. Alongside these more formal events, local activities are organised to highlight the importance of colour in everyday life. These events provide opportunities for people to share experiences, discover new perspectives, and develop a deeper understanding of the aesthetic and psychological effects of colour. At the same time, the celebration conveys the scientific depth of colour, which can be viewed from interdisciplinary perspectives.

The annual activities also aim to encourage active participation. Workshops and interactive sessions give participants the opportunity to experiment with colour, explore the impact of light, and try out different creative techniques. In this way, International Colour Day becomes a day of not only observation, sensory exploration and perceptual experience, but also of practical learning and creation. By bringing colour enthusiasts from around the world together, the day raises awareness of the role of colour in nature, culture, art, science, technology and the human experience.

Designed by Hosanna Yau in Hong Kong, the logo consists of two concentric circles, each divided into two identical halves, to represent the equinox. One half is coloured with the full spectrum of the rainbow, while the other is black. Together, these halves form an eye, symbolising sight. When facing each other, they represent the ever-changing nature of colour and the dynamic processes of transformation and interdependence found in all cultures, embodying the duality of day and night, light and darkness, brightness and shadow, and the passage of time.

Everyone is invited to celebrate the beauty and wonder of colour on International Colour Day! Enjoy exploring the subsequent contributions from countries and groups around the world!



Figure 1. Each image shows the opening page of a book chapter written by an Argentinian researcher: María del Pilar Buera.

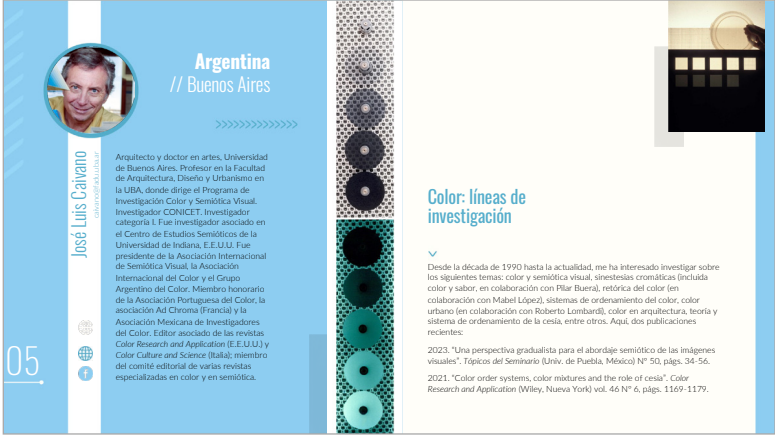


Figure 2: José Luis Caivano.



Figure 3: María Inés Girelli.



Figure 4: Mabel Amanda López.

ARGENTINA

by Grupo Argentino del Color (GAC)

To celebrate the International Colour Day 2025, Argentina contributed to the book *Colores de Latinoamérica (The Colours of Latin America)*, published by the Red Latinoamericana del Color in 2025, and presented at a Zoom meeting on 21 March 2025. After José Luis Caivano gave an introduction to the AIC and International Colour Day, Anna Rezende (Brazil) and Elisa Cordero (Chile) presented the book. The book is available to download as a PDF: https://drive.google.com/file/d/16L8ikJ_91iasRro9d6E88aa8Iu5vhc7V/. A video of the meeting is available on the Red Latinoamericana del Color (Latin American Colour Network) YouTube channel: https://www.youtube.com/watch?v=yaDiaVstYzs. The following Argentinian researchers and educators contributed chapters to the book.

María del Pilar Buera holds a master's degree in food science and technology and a PhD in chemical sciences. She is a professor emeritus at the University of Buenos Aires and holds a higher rank at the National Council for Scientific and Technical Research (CONICET) in Argentina. Her research focuses on colour and appearance in food technology.

José Luis Caivano, who holds a degree in architecture and a PhD in the arts, is a principal researcher at CONICET and a professor at the University of Buenos Aires. In this book, he summarises his research on colour order systems, colour mixtures and combinations, and the role of cesia. He also presents a gradualist perspective on a semiotic approach to visual images.

María Inés Girelli is an architect and a member of the Colour Institute at the Faculty of Architecture, Urbanism and Design (FAUD) at the National University of Córdoba (UNC). Her work focuses on colour education and the use of colour in architectural projects and urbanism. She also discusses her community engagement and dissemination work on the subject.

INTERNATIONAL COLOUR DAY, ICD2025



Figure 6: Ricardo Nill and Susana Geat.



Figure 7: Florencia Zampieri.

Mabel Amanda López holds a degree in linguistics and literature and a PhD in design, both from the University of Buenos Aires. Her main fields of study are colour, visual communication and visual semiotics. Together with G. Ortiz, C. Ortiz (Mexico) and E. Cordero (Chile), she conducted research into the representation of violence by children and colour associations with fear.

María Marta Mariconde is an architect and lecturer in urban morphology at the Colour Institute of the Faculty of Architecture, Urban Planning and Design (FAUD) at the National University of Córdoba (UNC). Her research into urban colour focuses on scenic views, heritage value and environmental significance. She primarily studies the colour of streets with historic architecture, where colour serves to enhance local distinctiveness and identity.

Susana Geat is an architect and the president of the Argentine Colour Group (GAC). She is also a lecturer at the Universidad Nacional del Nordeste (UNNE). **Ricardo F. Nill** is an architect and visual artist who also taught at the same university. Together, they have conducted research into colour identity in informal settlements, such as the San Pedro Pescador neighbourhood in Colonia Benítez, Chaco.

Florencia Zampieri is an architect who graduated from the University of Buenos Aires. She specialises in neuroarchitecture, cognitive science and environmental psychology. Her research focuses on colour and the concept of inhabiting the invisible. She explores how the colour blue can influence the design of spaces intended to promote well-being. She has also studied the concept of 'Blue Mind'.

Founded in 1996, the **Institute of Colour** operates within the Morphology and Instrumentation Research Unit of the Research Secretariat at the Faculty of Architecture, Urban Planning and Design (FAUD) of the National University of Córdoba (UNC). The Institute offers courses and workshops on urban colour and morphology.



ICA Belgium's celebration of International Colour Day.

BELGIUM

by Interdisciplinary Colour Association Belgium

Celebrating International Colour Day 2025 with ICA-Belgium: Walk & Talk / Meet & Learn in Brussels

This year's International Colour Day celebration in Brussels, organised by ICA-Belgium, offered a rich and engaging cultural experience through the "Walk & Talk / Meet & Learn" event, centred around a guided visit to the Design Museum Brussels. The highlight was the "Untold Stories – Women Designers in Belgium 1880–1980" exhibition, presented alongside insightful commentary from co-curator Javier Gimeno-Martinez. Gathering participants interested in colour, design, history, and gender studies, the event created a space for reflection, dialogue and discovery.

The exhibition itself marked a significant milestone, as it was the first time that the work of over fifty women designers and makers active in Belgium between 1880 and 1980 had been brought together in one place. Drawing on museum collections and private archives, the show featured a diverse range of objects spanning the applied arts, graphic design, product design, and interior design. Many of these pieces had never been displayed to the public before, emphasising the exhibition's role in uncovering hidden histories. Among the featured works were pieces by Maria Sèthe and Hélène Denis-Bohy. Sèthe's contributions to Belgian Art Nouveau are often overlooked, while Denis-Bohy is known for her striking modern typography created for feminist pamphlets printed at La Cambre. Visitors also encountered remarkable Belle Époque ceramics crafted by women trained at Belgium's first professional school for women, as well as anonymous raffia lacework produced in Congolese missionary schools. This diversity not only highlighted the breadth of women's creative output, but also the varied contexts in which they worked.

A central theme of the exhibition was visibility. It explored how women designers sought recognition by signing their work, participating in exhibitions and actively shaping their professional identities. At the same time, it addressed the persistent issue of invisibility. Many women's contributions have been marginalised or misattributed throughout history due to societal norms, class structures or their roles within collaborative environments. As a result, their

INTERNATIONAL COLOUR DAY, ICD2025



ICA Belgium's celebration of International Colour Day. Untold-Stories, Women Designers in Belgium 1880-1980. Design Museum, Brussels.

work often went unrecognised, creating gaps in design history that this exhibition aimed to address.

The exhibition also examined the professionalisation of women in design. It traced their journeys through educational institutions as both students and educators, and highlighted their involvement in networks and organisations that supported their careers. These pathways reveal the determination and resilience required for women to establish themselves in traditionally male-dominated fields.

Another important aspect explored was domesticity. The exhibition showed how women, often working within the home, created meaningful visual and material cultures. These works demonstrated ingenuity and resourcefulness, offering insight into how personal spaces became sites of creative expression.

Javier Gimeno-Martinez's contribution to the event provided valuable depth and scholarly context. His expertise in design history, coupled with his focus on identity and cultural narratives, enriched participants' understanding of the exhibition's themes. The "Walk & Talk" format encouraged interaction and discussion, ensuring an educational and engaging experience. Overall, the event successfully combined celebration, learning and critical reflection, shedding light on the significant yet often underappreciated contributions of women designers in Belgium.



Figure 1. Anamaria Amaral Rezende Galeotti's contribution to The Colours of Latin America.



Figure 2. Exploring colour in architecture and immersive digital technology (left), and Guide to Chromatic Interventions in Public Spaces with AR and VR Models (right).

BRAZIL

Brazil marked International Colour Day 2025 by contributing to *The Colours of Latin America*, a book published by the Red Latinoamericana del Color and presented on 21 March.

Anamaria Amaral Rezende Galeotti is the Brazilian representative featured in this publication. She is an architect who completed her undergraduate, Master's and PhD degrees at the University of São Paulo (FAU-USP), Brazil, and was a CAPES-Fulbright scholar at the University of Michigan's Stamps School of Art and Design. In 2023, she published *Guide to Chromatic Interventions in Public Spaces with AR and VR Models,* based on her postdoctoral research at FAU-USP. She won the Best in Show Award for her piece Random Colours. Her research explores the intersection of colour and environmental design. Since 1994, she has taught at universities and run workshops on using colour to express feelings and stories in architecture, design and the arts. She hopes that her passion for integrating colour, urban design, and technology will inspire future generations of designers and architects. Her current interests lie at the intersection of colour, environmental design, immersive environments, and audiovisual design. She is interested in evaluating colour as an expression of a place's identity, and in the way that vibrant polychromy captures the observer's attention. She aims to stimulate new conversations about spaces and their requirements. In other words, she wants to explore the potential of chromatic projects as artistic interventions in urban environments and their ability to encourage contemplation and change.

INTERNATIONAL COLOUR DAY, ICD2025



Figure 1. The CRSC celebrated International Colour Day 2025 with a panel discussion titled "Unmuted: Indigenous Colour Stories."

CANADA

by Colour Research Society of Canada

In honour of International Colour Day 2025, the Colour Research Society of Canada (CRSC) presented "*unmuted*: Indigenous Colour Stories". This panel discussion focused on Indigenous perspectives on colour, with Indigenous educators, artists and designers sharing their personal connections to colour through their cultural heritage, nature, and creative work. Panellists explored how colour relates to identity, healing, and storytelling, emphasizing the importance of how being grounded in one's culture is strongly connected to the land – with all its rhythmic colour variations.

Indigenous Perspectives on Colour in Design

This highly engaging panel was skillfully moderated by Erika, who introduced the theme and invited panellists to share their Indigenous heritages, personal connections to colour, and experiences of colour in their communities. Presley described her successful design of a coffee cup inspired by a nearby river; Jade spoke of how collecting objects like dried wheat play a role on her practice. Lisa, an Indigenous educator, shared her journey and work with colour, emphasizing the importance of image-based storytelling and the use of colour in her academic and research endeavors. Her stories use images and colour to help young readers navigate big topics, like grief, in thoughtful and accessible ways. Throughout the conversation, all panelists spoke about how their relationship with the land informs their use of colour in both art and life.

Colour as Identity and Healing

Panellists spoke on how colour inspires them and supports their wellbeing. They emphasized the significance of how being grounded and connected to the land influences one's identity and story. Colour is a form of expression – tied to who we are, where

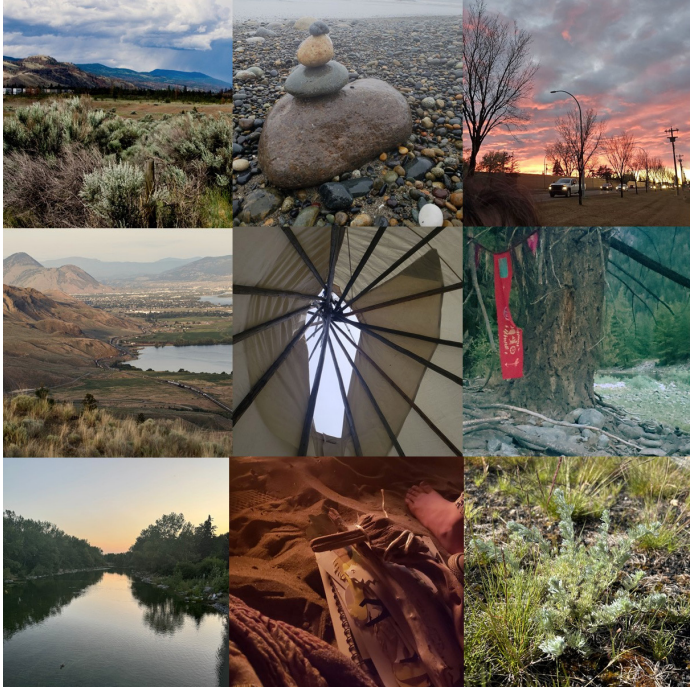


Figure 2. Indigenous colour stories are deeply rooted in identity, healing, storytelling and the land with all its colour variations and rhythms.



Figure 3. The CRSC ran an ICD Social Media Campaign, spearheaded by our Vice President, Montaha Hidefi.



Figure 4. Announcement of the Annual General Meeting.

we come from, and how we heal. Ceremony and tradition play important roles in shaping panellists' creative choices; there is a strong need to challenge mainstream design standards that often overlook Indigenous perspectives.

The event was a powerful reminder that colour is more than just visual – it is emotional, cultural, and spiritual. And for these storytellers, it is a vital part of sharing who they are with the world.

***unmuted* Panellists:** Coleen Garska (Gwich'in and Irish), Jade Crabbe (Tr'ondëk Hwëch'in Han First Nation, from Dawson City Yukon), Lisa Boivin (Deninu Kųę First Nation in Denendeh) & Presley Mills (Métis Nation of Alberta)

Moderator: Erika Doehring-Lafferty (Gwichya Gwich'in, Dene, and German ancestry)

ICD Social Media Campaign

In addition to the panel, the CRSC ran an ICD Social Media Campaign, spearheaded by our Vice President, Montaha Hidefi. We posted inspiring and colourful images daily throughout March, leading up to our celebration of ICD with our *unmuted* panel and annual AGM.

INTERNATIONAL COLOUR DAY, ICD2025

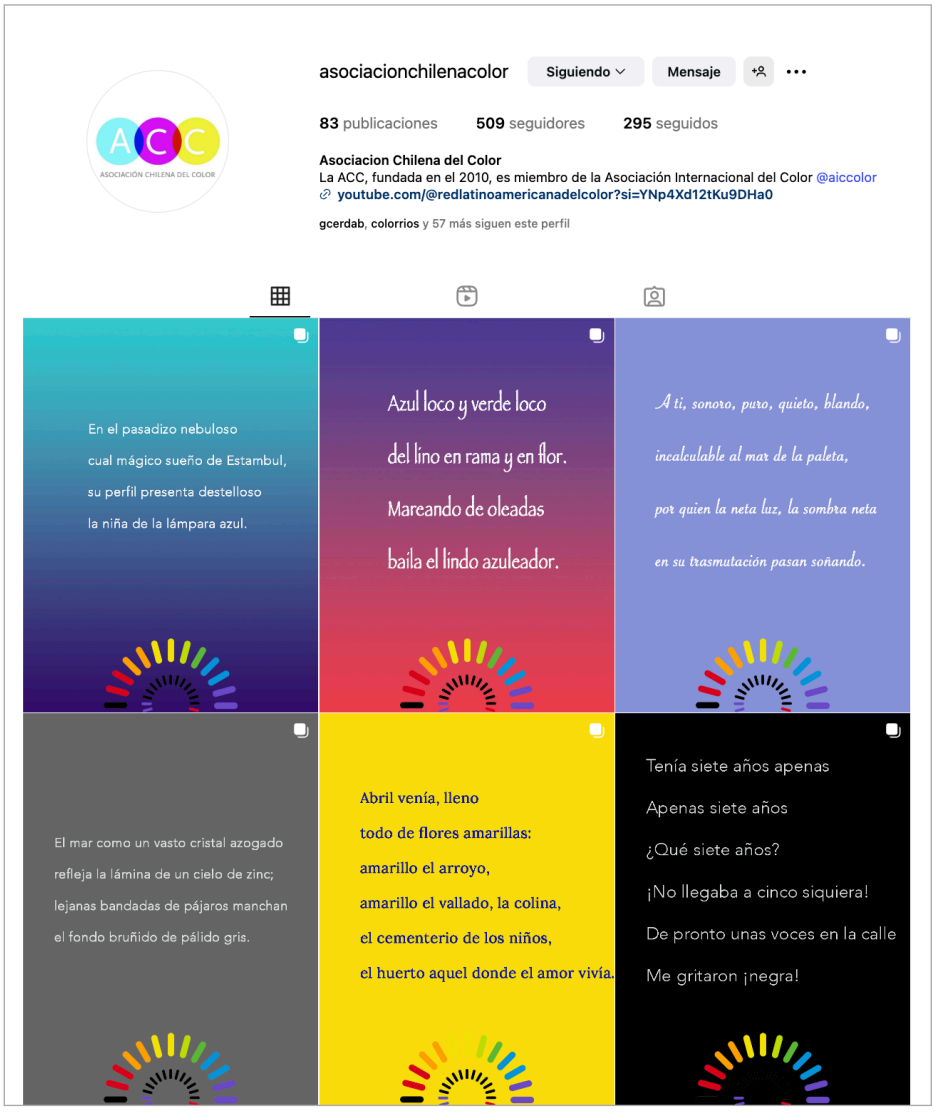


Figure 1. The Chilean Color Association celebrated International Color Day by sharing twelve Spanish-language poems.



Figure 2. The Chilean chapter of the 2025 book The Colors of Latin America.

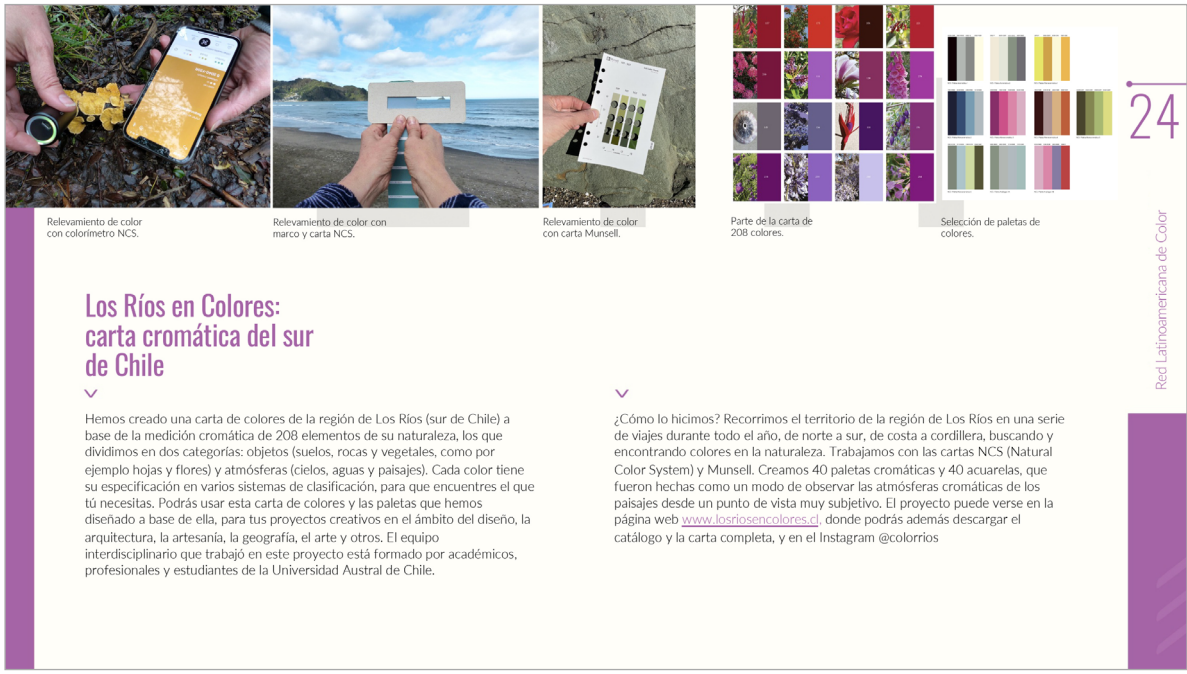


Figure 3. Color design methodology. Project by Elisa Cordero-Jahr.

CHILE

by Elisa Cordero-Jahr, President of the Asociación Chilena del Color

The Chilean Color Association celebrated International Color Day by sharing twelve Spanish-language poems, mostly from Latin American, that speak about color. The poets include Federico García Lorca (Spain), Delmira Agustini (Argentina), Varónica Zondek (Chile), Germán Arestizábal (Chile), Maha Vial (Chile), Gabriela Mistral (Chile), Victoria Santa Cruz (Peru), Juan Ramón Jiménez (Spain), Rubén Darío (Nicaragua), Rafael Alberti (Spain), and José María Eguren (Peru). Chile also celebrated International Color Day with Elisa Cordero-Jahr participating as an author and editor in the publication of the Latin American Color Network book, which compiles the work of sixteen Latin American color researchers and creators, as well as two research institutes from the following countries: Argentina, Bolivia, Brazil, Chile, Colombia, Mexico, and Uruguay. In the words of Ingrid Calvo Ivanovic, who wrote the introduction: "This book is the first publication of the Latin American Color Network, created with the purpose of disseminating the research of some of its members, and at the same time, attracting more researchers to learn about and join this collective. The works presented here emphasize the conception of color study as a meta-discipline, an integrated field of knowledge that recognizes and transcends disciplinary boundaries, allowing for dialogue between science, art, the humanities, technology, society, and more." For further information, contact elisacordero@gmail.com.

INTERNATIONAL COLOUR DAY, ICD2025



Figure 1. The poster placed at the top of the essay to celebrate ICD 2025.



Figure 2. The International Color Day logo shares commonalities with China's Taijitu.

CHINA

by Color Association of China

To celebrate International Color Day (ICD), the Color Association of China (CAC) published an exquisite essay titled **"Warmly Celebrating the International Color Day 2025!"** on March 21 on its WeChat public account, "Wonderfulness of Color" ("色之彩" in Chinese), accessible via the URL https://mp.weixin.qq.com/s/usJ7dFUArDhtl0SB0AdT_g. An elaborate poster bearing the ICD, AIC, and CAC logos was placed at the top of the post to promote ICD 2025. The article's main text explored the psychological, emotional, and cultural symbolism of colors.

We drew inspiration from the Yin-Yang harmony of traditional Chinese philosophy and engaged in an in-

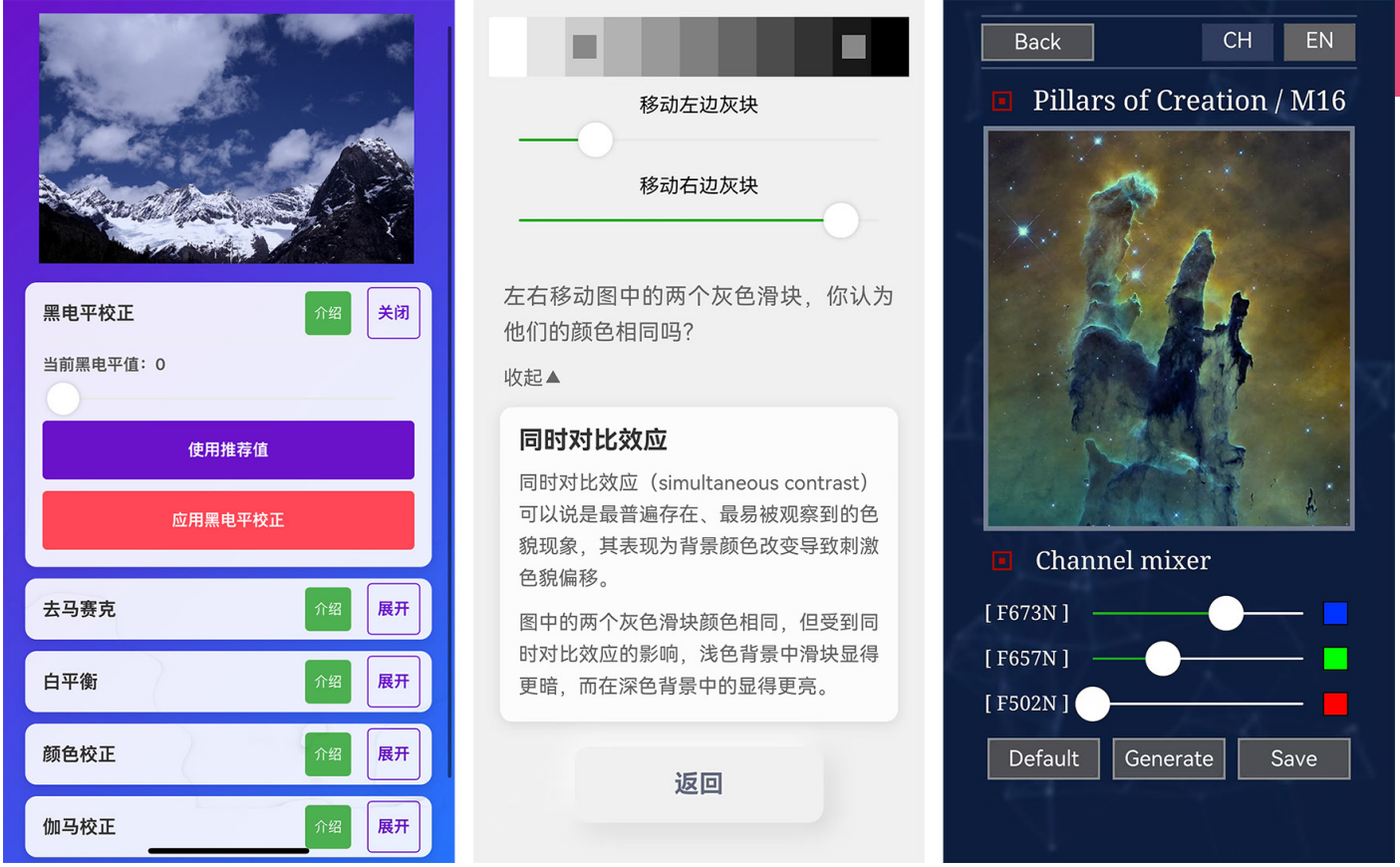


Figure 3. Screenshots of the three WeChat mini programs.

depth discussion about the idea that "the vibrant and colorful world is conceived within the interplay of black and white." Thereafter, we meticulously created three *WeChat mini programs* to allow readers to gain a deeper understanding of the contents articulated in the article by experiencing the mysteries of imaging technology, the wonders of visual effects, and the colors from the depths of the universe. The article was organized into the following sections:

- Where do colors come from?
- How do humans perceive color?
- How does a camera turn "a world of grey" into a colorful one?
- Fascinating phenomena of color appearance.
- The brilliant colors of cosmic nebulae.

The three *WeChat mini programs* were as follows:

- The first mini program, "Kolorot 图像信号处理模拟器 (Kolorot ISP Emulator)," simulates the image signal processing pipeline letting users manipulate individual stages to perceive the resulting color changes and their underlying principles.
- The second mini program, "色貌现象 (Color Appearance Phenomenon)," provides interactive demonstrations of color appearance effects, enabling users to directly experience context-driven perceptual color changes.
- The third mini program, "深空调色盘 (Deepspace Colorizer)," offers nine images of deep space celestial bodies captured by the Hubble Space Telescope. Users are encouraged to unleash their creativity by reassigning a unique color palette to these celestial bodies.

Over the past year, our WeChat public account has reached new heights: one of our published essays, "多光谱成像：看见光的更多可能 (Multispectral Imaging: Seeing More Possibilities of Light)," has garnered over 16,000 reads, and our number of followers has more than doubled to exceed 5,000. We will continue to track advances at the forefront of color science and imaging technology, and publish high-quality, popular science articles related to color that illuminate the principles and practical significance of these advances for a broad audience.

INTERNATIONAL COLOUR DAY, ICD2025



Figure 1: Attendees at the BioColour project presentation seminar.



Figure 2: The winners of the Iiris Prize for their BioColour project, representing partner universities and institutes.

FINLAND

by Finnish Colour Association

On 21 March, the Finnish Colour Association celebrated International Colour Day by awarding the Iiris Prize to the BioColour project for its work on sustainable colourants. The project has developed innovative solutions for producing, characterizing and applying biocolourants. The project has established a new framework linking the use of colour to ecological and ethical responsibility. It successfully combines multidisciplinary research with practical applications. Project partners include the University of Helsinki, the University of Eastern Finland (Kuopio and Joensuu units) and Aalto University (ARTS and Bio2 units), as well as Häme University of Applied Sciences, the Natural Resources Institute Finland (Luke), the Technical Research Centre of Finland (VTT), North Carolina State University (USA) and the University of Campinas (Brazil). Breakthroughs have been achieved in understanding the sensitivity of pigments to light and mechanical use, their safety for people and the environment, how they can be commercialized, and their applicability to different colouring processes and materials. At the final BioColour seminar on 29 April at Annala Villa, the BioColour leadership team received the Iiris award.

INTERNATIONAL COLOUR DAY, ICD2025



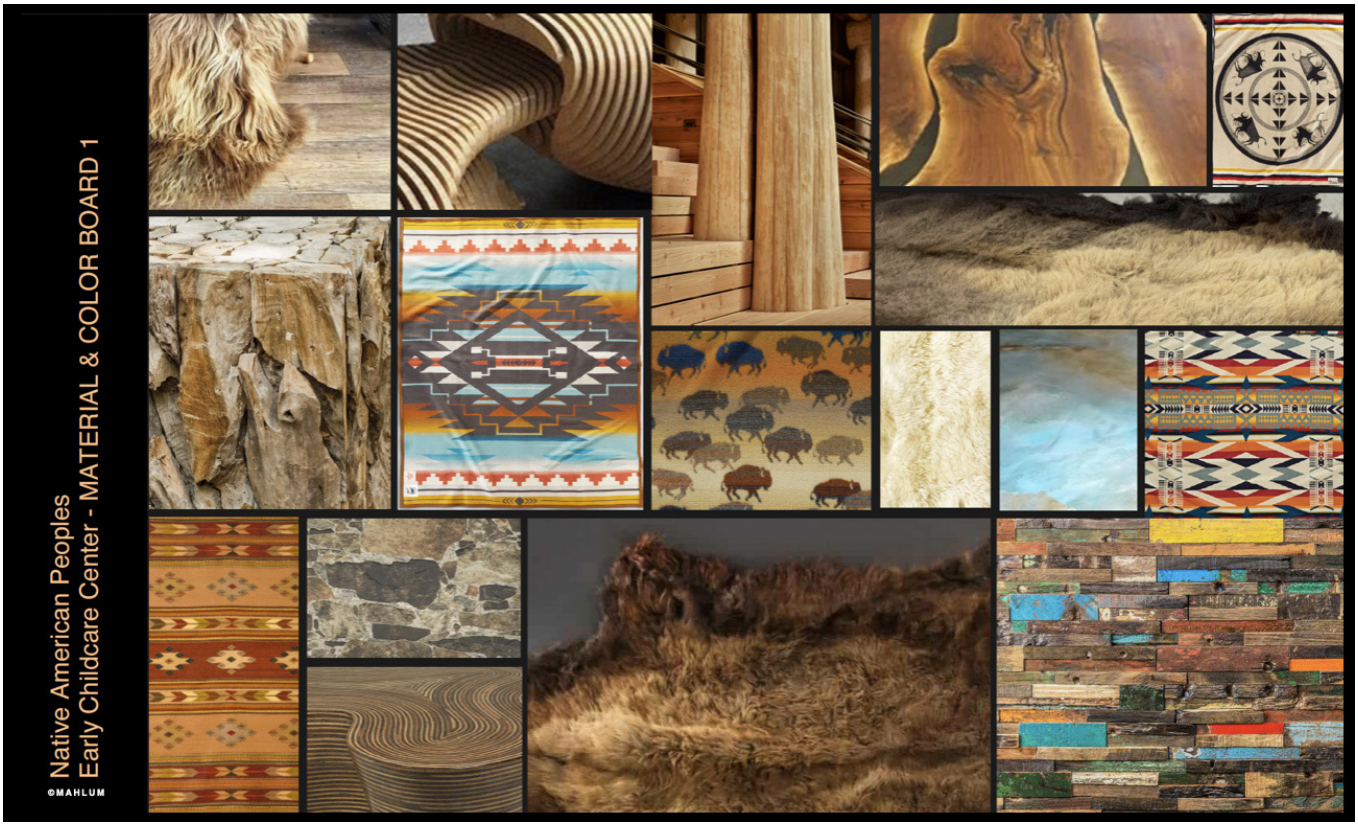
DFZ's celebration of International Colour Day 2025.

GERMANY

by Deutsches Farbenzentrum e.V.

The Culture of Colour

On the occasion of International Colour Day 2025, the German Colour Association / Deutsches Farbenzentrum e.V. (DFZ) held an online lecture on 21 March 2025 as part of its Colour Connections series. The event brought together international perspectives on the cultural, social, and environmental significance of colour in architecture and design.



Credits: Esther Hagenlocher / University of Oregon.



Credits: Karin Nussbaumer

The first presentation, "Colour Spaces for All," was delivered by **Esther Hagenlocher,** DZF curator of colour and architecture and professor at the University of Oregon. Her lecture focused on an innovative approach to integrating indigenous colour knowledge into university environments.

Against the backdrop of ongoing societal transformation towards greater equity and diversity, Hagenlocher presented her research on creating so-called "identification spaces." These spaces are intended to reflect and respect the cultural heritage of the Pacific Northwest and its diverse communities, fostering environments in which students from different backgrounds can feel represented and included. She emphasised that colour should be understood not merely as an aesthetic element, but as a cultural resource closely linked to identity, memory and place.

Her ongoing research explores the practical potential of colour as a tool for inclusion. By engaging with colour heritage and its relationship to cultural identity, she seeks to translate theoretical insights into tangible design strategies. These include the creation of learning environments that actively support diversity, enhance well-being, and contribute to a more inclusive institutional culture. Hagenlocher highlighted that these approaches offer conceptual frameworks and concrete pathways towards healthier and more equitable futures.

The second lecture, "Learning from the Global South," was presented by **Cornelia Faißt,** an architect, master builder, and curator affiliated with the University of Liechtenstein. Working at the intersection of architecture, sustainability, and social impact, her practice is defined by a strong commitment to ecological materials and participatory design processes.

A specialist in earthen construction, she develops projects that empower communities while promoting environmentally responsible building practices. As a core member of the Earth HUB and co-founder of ERDEN IMPACT, a social enterprise dedicated to advancing sustainable earthen architecture in the Global South, she combines research, teaching, and hands-on implementation. She also leads a Pro Bono module at the University of Liechtenstein, enabling students to engage directly in social and ecological initiatives.

Drawing on her experience of working across Europe, the United States, China, and Africa, Faißt shared insights from her collaboration with the Maasai Women Master Builders in Ololosokwan, Tanzania. She also introduced ERDEN IMPACT's vision and initial projects in countries including Ghana, Cameroon, Malawi, and Kenya. Her work highlights the challenges and transformative potential of community-led construction, demonstrating how traditional knowledge and contemporary innovation can jointly advance sustainable and socially responsible architecture.

Together, the lectures offered a compelling reflection on the culture of colour as a dynamic field shaped by cultural identity, knowledge exchange, and ecological responsibility within the built environment.

INTERNATIONAL COLOUR DAY, ICD2025



Figure 1. Participants Beginning to Gather (by Elza Tantcheva-Burdge).



Figure 2. The Great Hall of the British Museum (by Diliff).

UNITED KINGDOM

by The Colour Group (GB)

A Day at the British Museum

Every year, the Colour Group (GB) organises extra-special events to celebrate International Colour Day. In 2025, members and guests gathered at the British Museum on 21 March for a 90-minute private guided tour of some of the most significant objects in the collection, to commemorate the day.

The three main objects that were discussed on the tour were:

- The Lewis Chessmen. This group of eleven medieval chess pieces was probably produced in Norway in the late 12th century. At present, there is no visible colour, but traces of red pigment have been discovered, which were most likely used to distinguish between the two sides.
- The Parthenon sculpted frieze. It was probably created under Phidias' direction between 443 and 437 BC. Examination has revealed that the low relief was originally brightly coloured with red, blue, green and yellow pigments, as well as gold leaf.
- The Rosetta Stone. This dark granodiorite slab, which weighs around 760 kilograms, arrived in Britain in 1801. It features inscriptions in three different scripts: Egyptian hieroglyphs, Egyptian Demotic script, and Ancient Greek. The text is a decree issued by King Ptolemy V Epiphanes in 196 BC.



Figure 3. The Lewis Chessmen (by Jack 1956).



Figure 4. The Parthenon West Frieze Cavalcade (by Urban).

This year, the number of participants doubled and they had to be divided into separate groups. These groups were led by two knowledgeable and experienced guides. Thankfully, the guides were able to stay and share a cup of the Colour Group's celebratory Halstead-Granville tea with us. This gave them the opportunity to continue answering the numerous questions that almost every participant had. The day at the British Museum proved to be a great and enjoyable way to celebrate.

INTERNATIONAL COLOUR DAY, ICD2025



Figure 1. Lia Luzzatto and Renata Pompas hosted the event "The Colors of Spring" at the Academy of Communication Foundation in Milan.

ITALY

by Alice Plutino, Vice President of the GdC - Associazione Italiana Colore

On the occasion of International Color Day 2025, the members of the GdC - Associazione Italiana Colore carried out activities to raise public interest in color-related topics within educational institutions as part of their courses and in community settings. A few examples are cited here.

To celebrate the day, **Lia Luzzatto** and **Renata Pompas** hosted the event "The Colors of Spring" at the Accademia di Comunicazione in Milan. Starting with Japanese cherry blossoms, they explored the contemporary meaning of the color pink and the various colors and symbols that represent spring across cultures. The event was a great success, attracting a large and engaged audience.

Andrea Siniscalco held a seminar for guests of the Adriano retirement home and the neighborhood community in coordination with the Proges cooperative. The seminar was designed for around 80 guests, relatives, and other participants. It covered the basics of color from physical, historical, and cultural perspectives, with an emphasis on its psychological and physiological influence on humans.

GdC - Associazione Italiana Colore, ICD contact: Alice Plutino (vicepresidenza@gruppodelcolore.org).



Figure 2. Andrea Siniscalco held a seminar for guests of the Adriano retirement home and the local community.



Figure 3. The seminar covered the basics of color from physical, historical, and cultural standpoints.

INTERNATIONAL COLOUR DAY, ICD2025



Figure 1. Website announcement of ICD 2025.

JAPAN

by Takahiko Horiuchi, President of the Color Science Association of Japan

The 7th celebration of International Colour Day (ICD) in Japan was held online on March 20, 2025. The event was hosted by the Color Science Association of Japan (CSAJ) and supported by several color-related societies and associations. Sixty-seven people participated in the event, including twenty-two non-members. First, CSAJ President Dr. Takahiko Horiuchi gave opening remarks and explained the purpose of ICD. Next, the "Most Impressive Color (MIC) 2024" award ceremony was held. Then, a special session entitled "The Future of Color Studies" took place. Three lectures were presented in the session. The first lecture was given by Dr. **Takahiko Horiuchi** from Chiba University and was titled "The Initiatives of ICD in Each Country: Status of Overseas Color Research Initiatives." The second lecture was given by Dr. **Yoko Mizokami** from Chiba University and was titled "The Latest Trends of the ACA (Asian Color Association): Color Research in Asia." And finally, Dr. **Takehiro Nagai** from the Tokyo Institute of Science gave a lecture entitled "Color Vision Research in Australia: The Research Systems and Specific Cases.'

After two and a half hours, the historical event for the CSAJ came to a close with great success. We hope to plan more experiential events at the ICD next year. Contact: horiuchi@faculty.chiba-u.jp.



Figure 2. CSAJ President Dr. Takahiko Horiuchi opened the online meeting with a talk on ICD color research initiatives.

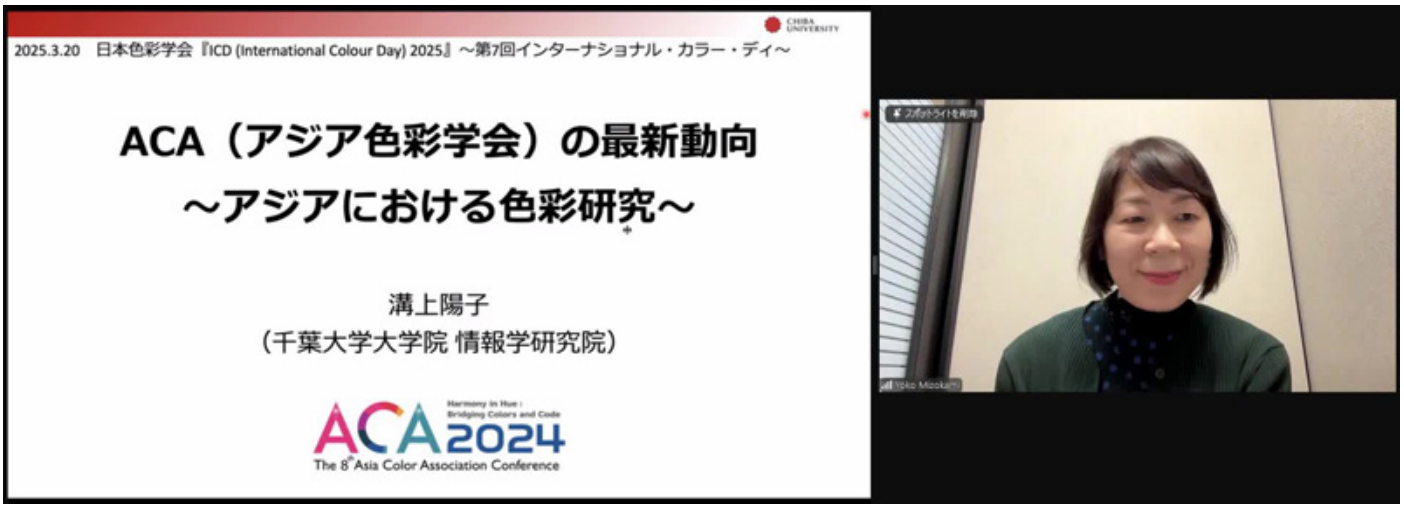


Figure 3. Dr. Yoko Mizokami of Chiba University talked about color research in Asia.



Figure 4. Dr. Takehiro Nagai of the Tokyo Institute of Science discussed color vision research in Australia.

INTERNATIONAL COLOUR DAY, ICD2025

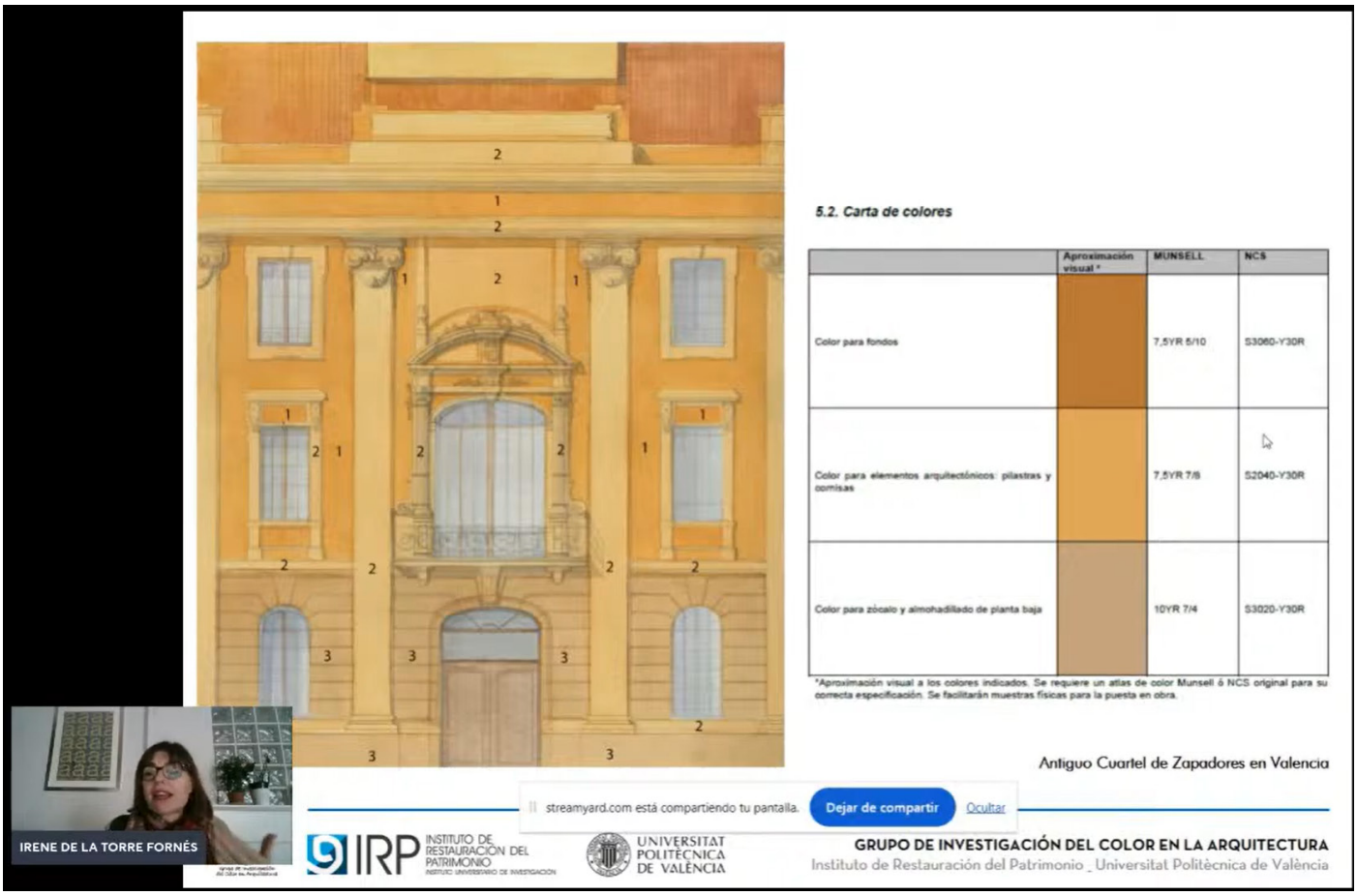


Figure 1. Irene de la Torre Fornés talked about "Research on Colour in Architectural Heritage."

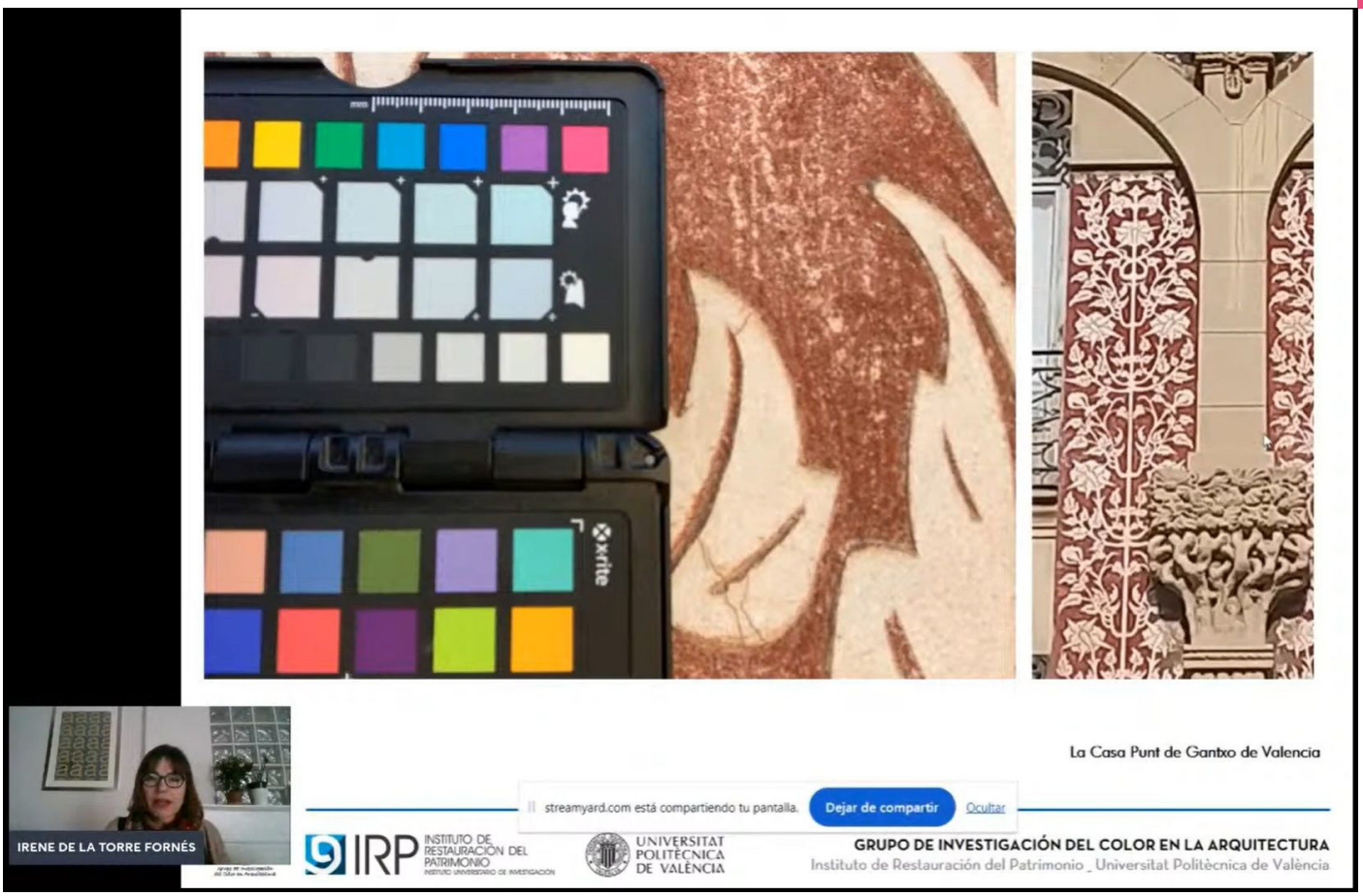


Figure 2. Irene de la Torre Fornés is a member of the Colour in Architecture Research Group at the Polytechnic University of Valencia.

SPAIN

by Francisco Javier Burgos Fernández, President of Comité del Color

To celebrate International Colour Day 2025, the Color Committee of the Spanish Optical Society (SEDOPTICA) organized an online talk entitled "Research on Colour in Architectural Heritage," presented by **Irene de la Torre Fornés** from the Valencia Polytechnic University (Spain). The talk is available to watch on the committee's YouTube channel, https://www.youtube.com/@comitedelcolor. The talk explored the critical role of colour research in preserving architectural heritage, arguing that chromatic elements are as fundamental to a building's identity as its structural form. De la Torre outlined scientific methodologies for analyzing and documenting original colour schemes, which are essential for ensuring historical accuracy in restoration projects. She illustrated these concepts through various case studies, ranging from the restoration of European historical centres to the analysis of modern works. The talk also emphasized the academic approach at the Universitat Politècnica de València, where future professionals are trained to use advanced technology to recover lost chromatic layers. Ultimately, the speaker advocated a rigorous, evidence-based approach to handling colour in architecture, in order to maintain the integrity and authenticity of cultural heritage.

INTERNATIONAL COLOUR DAY, ICD2025

SWEDEN

by Kennet Vrågård, Chairman of Swedish Colour Centre Foundation

The Swedish Colour Centre Foundation celebrated International Colour Day on 21 March 2025, holding the Prized Colour Award ceremony at the same time. We enjoyed a pleasant networking event at Dahl Agenturer and had the opportunity to hear **Johan Löfgren** and **Johan Tirén** present their colourful nature-inspired projects, as well as their book *Tills solen bara blev sol* (Until the sun just became sun, 2024).

We also attended the prize-giving ceremony for this year's Prized Colour student competition. This year's theme was "Colour is Material - Material is Colour." Visit the "News" section of our website to see more great pictures and find out about the winners.

Colour has always been an important part of our history and present, and with your continued support, it will also be an important part of our future. Thank you for supporting us! A big thank you to: NCS Colour AB, Tikkurila Sverige AB, Akzo Nobel Decorative Coatings AB, and Ogeborg Golvagenturer AB. We would also like to thank the following companies for their generous prizes in the Prized Colour competition: NCS Colour AB, Nordsjö (Akzo Nobel), and Signify Sweden. Thanks also to our corporate members: Boråstapeter AB, Larsson & Örnmark Måleri AB,



Figure 1: Kennet Vrågård, the Chairman of the Board, presents the programme.

MER Arkitekter AB, SWECO Architects AB, White Arkitekter AB, and Sveff Organisation AB, as well as to our academic members from Chalmers University of Technology, the Swedish School of Textiles at the University of Borås, and Konstfack University of Arts, Crafts and Design. Finally, we would like to thank our host, Dahl Agenturer.



Figure 2: Johan Tirén and Johan Löfgren present their colourful, nature-inspired projects.



Figure 3: Prisad Färg 2025 Winners (from left to right): First prize goes to Fredrik Sahlström (Konstfack) for Lucky Strike, second prize to Laura Astrup Larsen (Konstfack) for Longing for Touch, and third prize to Darja Nordberg (Swedish School of Textiles) for K147.

INTERNATIONAL COLOUR DAY, ICD2025



Gunta Barth, who works for the paint and coatings company Dold AG, gave the participants a tour.



The product range is completed with powder coatings from IGP Pulvertechnik AG, part of the DOLD Group.

SWITZERLAND

by PRO COLORE – Schweizerische Vereinigung für die Farbe

Each year, pro colore celebrates International Colour Day. The celebration begins with a general assembly, which includes reviewing past events, discussing future developments, and sharing the latest news from the International Colour Association.

The highlight of this year's celebration was a tour of the DOLD AG premises. The paint and coatings company, a corporate member of pro colore, shares our interest in colour.

We received a warm welcome from Roger von Niederhäusern, Head of Sales and Industry at DOLD AG. Gunta Barth, who works in the technical support centre for construction, then gave us a tour of the building. Since its foundation in 1921, when production began with just a few people in a small hall at the current site, the company has grown organically.

This renowned family business is now in its third and fourth generations of ownership and employs around 110 people. It specialized in producing high-quality paints for various applications in the construction and industrial sectors. IGP Pulvertechnik AG, which is also part of the DOLD Group, manufactures powder coatings, thus completing the product range. These products are used in mechanical engineering and

DOLD AG manufactures high-quality products for applications in the construction and industrial sectors.



architecture for applications such as façades, train cladding, commercial vehicles and furniture.
During our tour of DOLD AG, we gained interesting insights into the development of paints and varnishes. The company's in-house laboratories conduct innovative research into new products and ensure quality. The composition of the products has changed significantly over time. In 1986, DOLD launched the first 'edible' paint, Dolwa Natur. As early as 1987, DOLD reaffirmed its commitment to sustainable paints. Then, in 2009, the company introduced the concept of 'ecolomic' paints and varnishes, combining ecological and economic considerations to produce high-performance, environmentally friendly products. In 2021, Switzerland's first carbon-neutral paint — a mineral-based façade paint — was unveiled. The logistics department, including labelling and high-bay racking, demonstrates the large volume of products delivered daily.



Every product that is manufactured is kept in a physical sample.

INTERNATIONAL COLOUR DAY, ICD2025



Figure 1. Simon Ives: "New Light on the AGNSW Portrait of Cosimo I de Medici by Bronzino."

STUDY GROUP ON ARTS AND DESIGN + PORTUGAL, AUSTRALIA

by Maria João Durão and David Briggs, Chairs of Study Group on Arts and Design

ICD 2025 Event: The XRF Revolution in Painting Analysis and Conservation

On Friday, 21 March, the Study Group on Arts and Design (SGAD) held its first online forum in conjunction with the Colour Society of Australia to celebrate International Colour Day 2025.

For this forum, themed "The XRF Revolution in Painting Analysis and Painting Conservation," three painting conservators — **Simon Ives** of the Art Gallery of New South Wales (AGNSW) in Sydney; **Marieke Gerken** of Bruker Nano Analytics in Berlin; and **Rika Pause** of the Boijmans van Beuningen Museum in Rotterdam — spoke about the remarkable new insights provided by the application of XRF and other non-invasive tools in the fields of painting analysis and painting conservation. Ives presented "New light on the AGNSW portrait of Cosimo I de' Medici by Bronzino"; Gerken presented

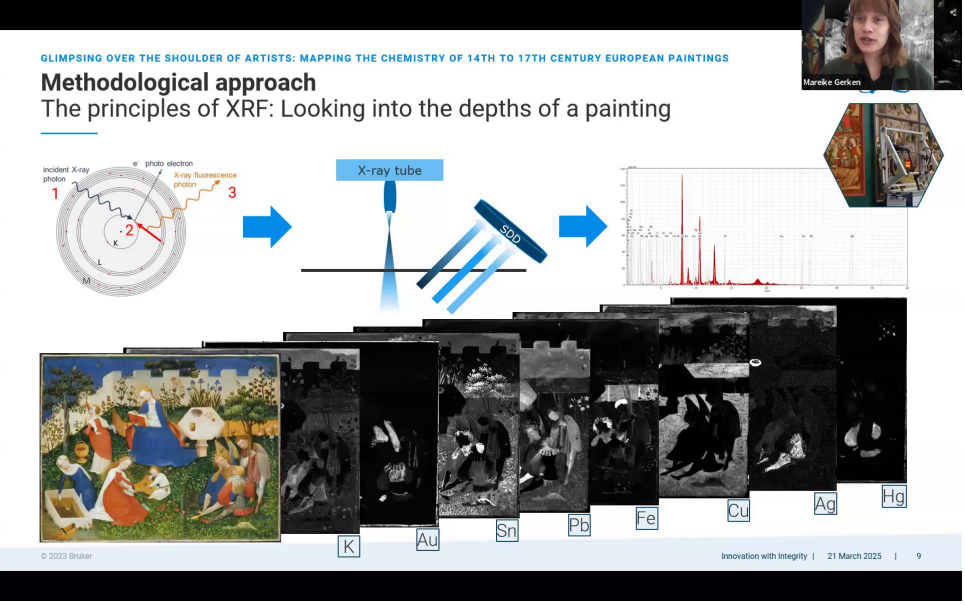


Figure 2. Marieke Gerken: "Glimpsing over the Shoulder of Artists: Mapping the Chemistry of Fourteenth to Seventeenth-Century European Paintings on the Surface and Below."

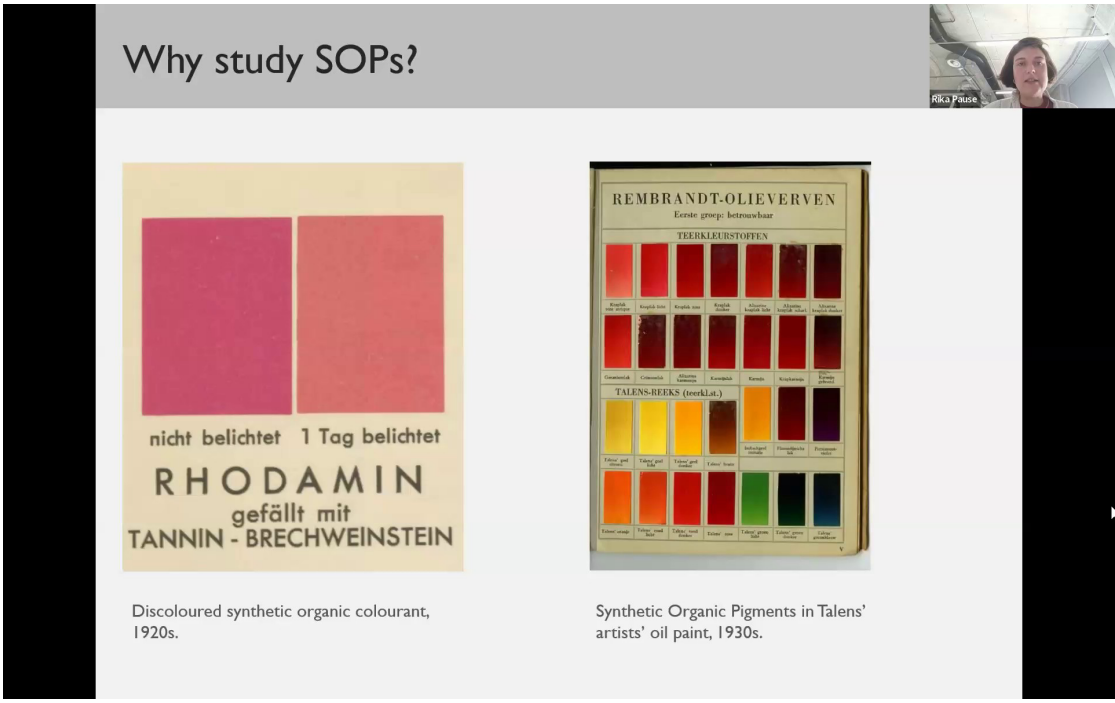


Figure 3. Rika Pause: "Colourful Avant-Garde: A Non-Invasive Approach to the Modern Artist's Palette."

"Glimpsing over the shoulder of artists: Mapping the chemistry of 14th to 17th century European paintings on the surface and below"; and Rika Pause presented "Colourful Avant-garde: A non-invasive approach to the modern artist's palette."

The forum was introduced by SGAD Chair Prof. Dr Maria João Durão (School of Architecture, University of Lisbon) and concluded with a question-and-answer session chaired by SGAD Co-Chair and CSA Vice President Dr David J. C. Briggs. The forum attracted 98 registrants from Australia and around the world. A recording of the event is publicly available on the CSA YouTube channel at https://youtu.be/rFeQeBXVJvo.

Preview of International Colour Day 2026

The second forum in our series will again be held in partnership with the Colour Society of Australia to mark International Colour Day 2026. Hosted by Vladi Rosolova, Secretary of the CSA NSW Division, this forum will be held on **Sunday 22 March 2026** and focus on colour in relation to the lighting of artworks. The programme will comprise at least two speakers, including Dr Emrah Baki Ulas and Dr Wenye Hu from the University of Sydney. For more information, see the SGAD report in this annual review.

INTERNATIONAL COLOUR DAY, ICD2025



Program of the First International Symposium on "Spatialities and Color"

STUDY GROUP ON ENVIRONMENTAL COLOUR DESIGN + SWITZERLAND, SPAIN & TUNISIA

First International Symposium on "Spatialities and Color"

In celebration of International Color Day 2025, the "Spatialities and Color" section of the open-access online color encyclopedia, Encyclopédie Numérique des Couleurs, hosted its first international symposium (https://encyclopedienumeriquedescouleurs.com).

The theme "Spatialities and Color" requires further explanation. The concept of "color" has been extensively studied. In contrast, the concept of "spatiality" is challenging because it is polysemous. It signifies the ongoing relationship through which humans interact with and are shaped by their environments, which they then shape in turn. This distinguishes it from the concept of "space." The concept of spatiality has gained prominence in contemporary geographical and social thought.

The symposium examined the intricacies of "color" through Peter Sloterdijk's conceptual framework of spherology. According to the German philosopher's theory, onto-spatiality manifests as three types of experienced spaces. Macrospheres are global spaces that are integrated into inhabited areas on a terrestrial scale. Microspheres are human spaces characterized by dynamic, cohesive structures devoid of physical spatial dimensions. The third type, "Foam" or "Plural Spaces," consists of reticular structures of phenomena and ambiences.

Sloterdijk's trilogy inspired the program, which centered on three themes and featured the following presenters: 1. Materialities: Juan Serra, Stig Evans and Jon Gilhooly, Margarida Gamito, and Ana Rezende; 2. Immaterialities: Imène Slama, Hadjer Belkacemi, Miriam Limam, and Beatrice Sarti; and 3. Ambient Spaces: Andreas Rauh, Zélia Simões, Emmanuelle Perraudeau, and Stine Louring.

The SC'25 symposium was organized by the SG ECD co-chairs, Verena M. Schindler and Juan Serra, along with Faten Hussein from the National School of Architecture and Urbanism at the University of Carthage in Tunis and Imène Slama from the Higher Institute of Fine Arts of Sousse in Sousse, both in Tunisia. The online venue was the Escola Tècnica Superior d'Arquitectura at the Universitat Politècnica de València in Valencia, Spain.

INTERNATIONAL COLOUR DAY, ICD2025



Figure 1. Alfonso Claros U.: Uzqueda Colour System. Cochabamba, Bolivia.

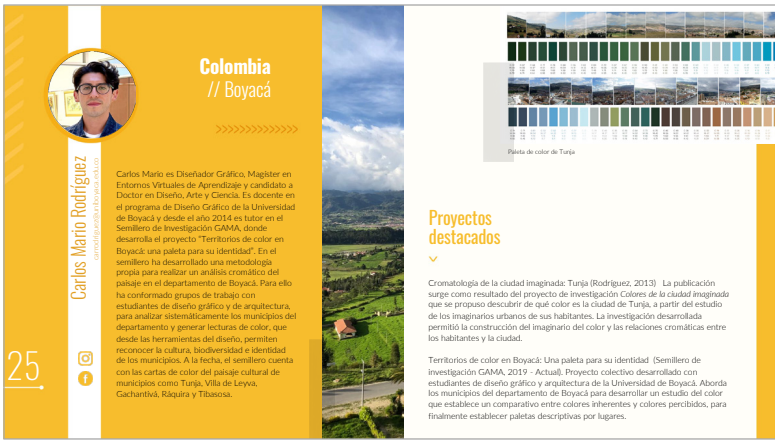


Figure 2. Carlos Mario Rodríguez: Architectural colour projects realized in the Boyacá Department. Boyacá, Colombia.

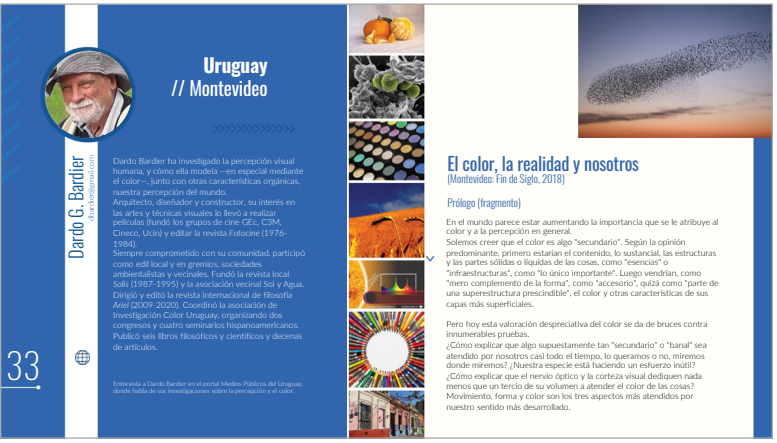


Figure 3. Dardo G. Bardier: Philosophical considerations on colour, reality and us. Montevideo, Uruguay.

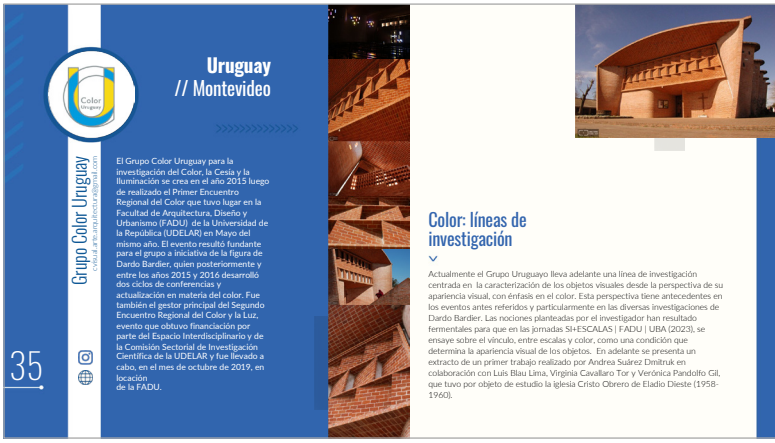


Figure 4. Colour Group Uruguay: Research on the colour of the Atlántida Church (1958–1960), designed by Eladio Dieste and listed as a UNESCO World Heritage Site. Montevideo, Uruguay.

LATIN AMERICA: REDLATCO

by Latin American Network of Colour,
red.lat.co@gmail.com

Book Presentation: "The Colours of Latin America", by Ingrid Calvo Ivanovic

The publication Colores de Latinoamérica: Primeras Perspectivas desde la Red Latinoamericana del Color (The Colours of Latin America: Initial Perspectives from the Latin American Colour Network), published by the Red Latinoamericana del Color in 2025 (in Spanish), comprises contributions by the following authors: Ingrid Calvo Ivanovic, Pilar Buera, José Luis Caivano, María Inés Girelli, Mabel López, María Marta Mariconde, Ricardo Nill, Susana Geat, Florencia Zampieri, Alfonso Claros, Anamaria Amaral Rezende, Elisa Cordero-Jahr, Carlos Mario Rodríguez, Mónica Cuvelier, Alfonso De Lucas, Georgina Ortiz, Dardo Bardier, Andrea Suárez Dmitruk, Luis Blau, Virginia Cavallaro, and Verónica Pandolfo.

The Latin American Colour Network was conceived in 2018 at the International Colour Association (AIC) conference, AIC2018 Colour and Human Comfort, held in Lisbon, Portugal. A group of Latin American researchers attending the event recognized the need to establish a regional community to facilitate the sharing of research experiences and to understand colour not only as a universal interdisciplinary phenomenon, but also contextualised within the cultural, epistemological, natural and social diversity of Latin America. In 2020, as virtual meetings became more commonplace due to the global pandemic, the group began meeting regularly. Initially, the aim was to get to know one another and expand the collective. From 2023 onwards, the group has focused on raising the profile of its members' research topics by frequently organising seminar-style presentation sessions.

The Network's objectives are (i) to enrich global colour theory and practice through studies, methodologies and practices that reflect the realities and cultural contexts of Latin American countries; (ii) to promote awareness of cultural diversity, emphasising the importance of regional and local cultural and historical specificities when addressing colour-related issues; (iii) to promote intercultural dialogue by facilitating knowledge and experiences exchange amongst colour researchers in Latin America and elsewhere.

The Network also aims to support its members' participation in international events for disseminating scientific knowledge and academic publications, and to encourage international collaboration, as well as professional and academic development, by offering mentoring opportunities, resource exchange and mutual support amongst its members. The constantly growing Network currently comprises more than forty colour researchers from Argentina, Bolivia, Brazil, Chile, Colombia, Mexico, Peru and Uruguay, working in disciplines such as architecture, art, design, urban planning, communication, anthropology, psychology and various other scientific and technological fields. This book is the first publication by the Latin American Colour Network and aims to disseminate the research of some of its members while attracting more researchers to learn about and join the collective. The works presented here emphasise the conception of colour studies as a meta-discipline: an integrated field of knowledge that recognises and transcends disciplinary boundaries to facilitate dialogue between science, art, the humanities, technology, society, and

INTERNATIONAL COLOUR DAY, ICD2025

more. The research covered in this book relates to at least four main areas of colour studies.

Firstly, topics include the conceptual dimension of colour in communication, visual semiotics and local identity; colour ordering systems to facilitate understanding and application in fields such as art, design and architecture; strategies for creating harmonies, palettes and combinations; and diverse methodologies and experiences related to the teaching of colour – a fundamental activity for most of the authors.

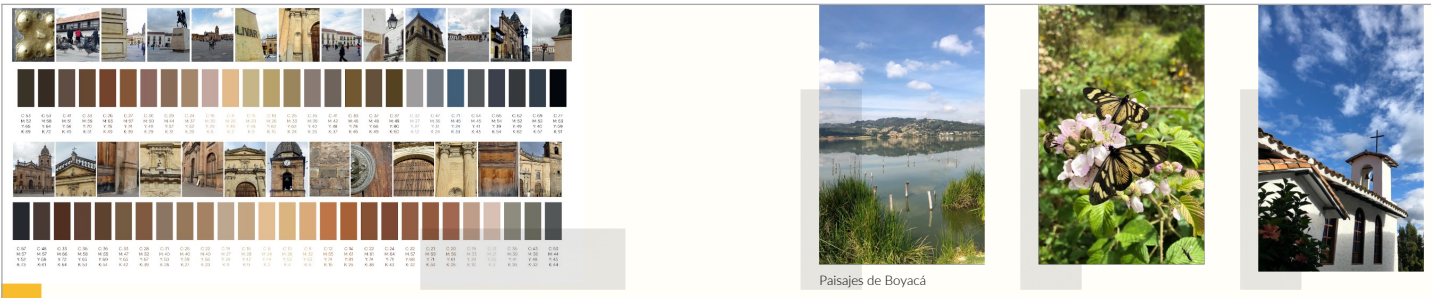
Secondly, a range of studies explore the human dimension of colour, covering topics such as perception, visual appearance, colour constancy and kinaesthetic sensations; the impact of colour on well-being, emotions, health and psychological aspects among different groups; and the important role that colour plays in individuals' and communities' daily lives.
Thirdly, spanning various projects, the book delves into the technological aspects of colour and brings together studies on specific materials, such as chemistry, food colouring, the stability of pigments and dyes in colour creation, colourimetry and spectrophotometry techniques, and the measurement of colour across different materials. It also extends to immersive digital technologies and chromatic virtual reality in public spaces.

The book's fourth area of interest addresses the application of colour in various fields of study, with a particular focus on environmental design, architecture, urban planning, public spaces, landscapes, social housing, and cultural heritage. One of the most compelling aspects of this publication is the variety of perspectives, experiences and approaches adopted by the researchers when addressing the challenges and complexities of the practical application of colour.

Undoubtedly, the main strength of this publication – and of the work promoted by the Network – is its focus on the production of knowledge on colour from a Latin American perspective. Throughout its pages, the book emphasises the richness of local perceptions of meaning and identity as a mechanism of resistance against the dominant advance of hegemonic thought rooted in Eurocentrism and First World perspectives. This has had, and continues to have, a profound impact on the erosion of the tangible and intangible heritage of our territories and communities. In response, the studies gathered here highlight the value and complexity of Latin America's cultural, natural, semantic, geographical and social diversity. While each study offers a unique perspective, they all share a common goal: to understand and appreciate colour as an integral part of our regional identity and as a profoundly human concept. ■

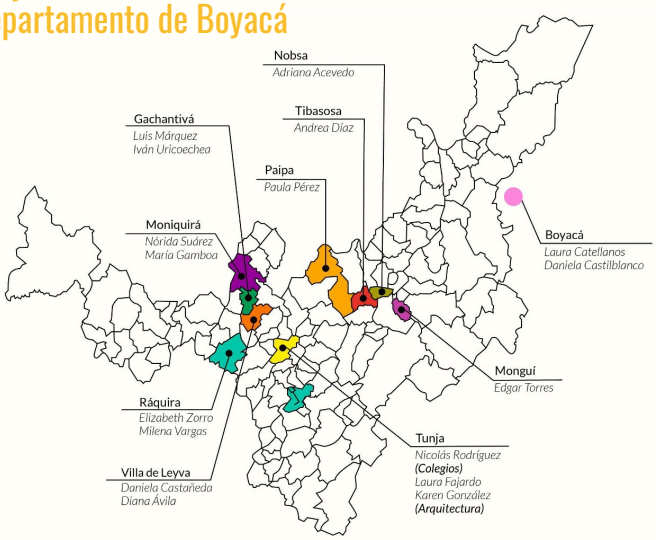
The book is available at: https://issuu.com/anarezendeg/docs/colores_de_latinoam_rica_primeras_perspectivas_de.

The presentation video can be viewed on the Network's YouTube channel at: https://www.youtube.com/@RedLatinoamericanadelColor.



Paisajes de Boyacá

Proyectos realizados Departamento de Boyacá



Boyacá
Territorios de color en Boyacá: propuesta para la divulgación y uso de las paletas cromáticas (2023).

Gachantivá
Análisis del Color Inherente en el Municipio de Gachantivá (2020).

Moniquirá
- *Territorios del color:* Análisis del color inherente en el municipio de Moniquirá (2020).
- *Territorios de color en Boyacá:* Análisis cromático del color percibido en Moniquirá (2018).

Villa de Leyva
- *Territorios del color:* Análisis del color físico de Villa de Leyva (2019).
- *Territorios de color en Boyacá:* Análisis del color imaginado en Villa de Leyva (2018).

Tunja
- Diseño de estrategias didácticas para el aprendizaje del color en el ciclo de educación básica secundaria (2021).
- Nociones del territorio en el Centro Histórico de Tunja - Etapa 1 (2014).
- Nociones del Territorio en el Centro Histórico de Tunja - Etapa 2 (2014).

Ráquira
Territorios de color en Boyacá: Análisis cromático del color percibido en Ráquira (2016).

Paipa
Territorios de color: Análisis cromático en el municipio de Paipa – Boyacá (2024).

Tibasosa
- *Territorios de Color en Boyacá:* Análisis comático físico de Tibasosa (2015).
- *Territorios de color en Boyacá:* Análisis cromático percibido de Tibasosa (2016).

Nobsa
Territorios de Color en Boyacá: Análisis cromático de Nobsa (2014).

Figure 5. Carlos Mario Rodríguez: Architectural colour projects realized in the Boyacá Department. Boyacá, Colombia.



El color, la realidad y nosotros

Por qué investigar el color (fragmento)

La mayor parte de los humanos vemos los colores e intuimos que nos son muy importantes. A muchos nos despiertan curiosidad y empezamos a hacernos preguntas, pero cuando empezamos a investigarlos un poco más profundamente, pronto se hace evidente que necesitamos imperiosamente de ellos para vivir, por muchas razones. Las últimas investigaciones sobre la percepción visual humana están revelando los sorprendentes modos en que la especie, la comunidad y la persona logran económicamente información útil, y logran conocer. Unos modos tienen millones de años, otros milenios y otros años.
[...]
El estudio de la evolución de nuestros sentidos, y con ello el estudio de la evolución del conocimiento humano, denuncia una variedad gigantesca de procedimientos orgánicos, en distintos niveles, muy efectivos para la recepción y tratamiento de la información operativa para el ser vivo.

Libro
El color, la realidad y nosotros



Reseña del libro. En este trabajo Bardier presenta el resultado de décadas de investigaciones, diálogos y meditaciones sobre el color, la percepción y la detección científica en cuanto a sus capacidades para obtener información realista-para-vivir, así como sus implicancias en el pensar y el hacer humano en general. Tiene el cometido de aportar a una mejor comprensión del color, la percepción del mundo y cómo afecta nuestra noción de qué es y cómo funciona lo real en que vivimos. Bardier nos entrega aquí otro trabajo, fruto de su curiosidad y tenacidad en la búsqueda de las explicaciones más sólidas de la ciencia y la filosofía sobre nuestra manera de entender el mundo y sus consecuencias en nuestro comportamiento.

Tras una breve discusión general de nuestros procedimientos de selección de información en el camino causal del color, se describen sus diferentes soportes físicos, orgánicos y colectivos. Luego se estudia qué significan tiempo y espacio para nuestra percepción del mundo; qué tan móvil es lo quieto y qué tan quieto es lo móvil; cómo sucede la percepción de los colores y cuál es el estado de la cuestión de las investigaciones del color.

El color, la realidad y nosotros es un libro que ganó el Premio Bartolomé Hidalgo (2018), galardón que otorga la Cámara Uruguaya del Libro para premiar las mejores obras editadas en Uruguay.

Otros libros de Dardo Bardier

2025. *Lo real y cómo lo pensamos*
2020. *Lo uno: unión y desunión del mundo real*
2013. *Categorías inclusivas de la realidad*
2010. *Escalas cooperantes: unidad de lo micro, lo meso y lo macro*
2007. *Escalas de la realidad*
2001. *De la visión al conocimiento*

Figure 6. Dardo G. Bardier: Philosophical considerations on colour, reality and us. Montevideo, Uruguay.


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IN MEMORIAM

BY ROY OSBORNE (UK)

IN MEMORIAM

BY ROY OSBORNE (UK)
ART.SCHOOL.NET@OUTLOOK.COM



HANS JOACHIM ALBRECHT (1938–2025). German sculptor and educator. Author of *Farbe als Sprache: Robert Delaunay, Josef Albers, Richard Paul Lohse* (Cologne, 1974, 1979) and co-author of *Hans Hinterreiter: A Swiss Exponent of Constructive Art* (Buchs/Zürich, 1982), with Rudolf Koella. He also published several scholarly books on 20th-century sculpture. He studied sculpture at Kunsthochschule in Kassel (1958–1962), before teaching Basic Design at Werkkunstschule and then Hochschule Niederrhein in Krefeld. Collaboration with Margarete (Gretel) Brauer, granddaughter of Wilhelm Ostwald, to organize a 150th-anniversary symposium (2003) in Grimma and Großbothen. Hans Albrecht died in Krefeld on 21 March 2025.





CHRISTINE ELIZABETH AMMER (née Christa Lisbeth Emilie Angelika Pollak,1931–2025). Austrian-North American researcher, journalist and historian; author of *Seeing Red or Tickled Pink: Color Terms in Everyday Language* (New York, 1992). Over 20 other books include *The American Heritage Dictionary of Idioms* (Boston, 1997), *Have a nice day. No Problem: A Dictionary of Clichés* (New York, 1992) and *Unsung: A History of Women in American Music* (Westport CT, 1980, 2001). Born in Vienna in 1931, and fearing persecution by the NSDAP, her family moved to New York City in 1938 and changed their surname from Pollak to Parker. She studied at Denison University, Ohio, and Swarthmore College, Pennsylvania, prior to activities in Africa and Europe, with contributions to Radio Free Europe, before returning to New York to edit the Parent's Magazine's *The Cultural Library* set of encyclopaedias (New York, 1966). Mrs Ammer died in Lexington MA on 31 January 2025.

FRANCESC ASTALS I COMA (1948–2025). Catalan industrial engineer and educator. Author of El color y su aplicación en la industria gráfica (Barcelona, 1983). He initially studied at Terrassa Industrial School (later the School of Engineering), and then worked in industry, before his appointment there as Assistant Professor of Paper Technology. In 1982 he was awarded a PhD in Industrial Engineering, and a full professorship two years later. He subsequently became Director of the expanded Terrassa's Escola Superior d'Enginyeries Industrial, Aeroespacial i Audiovisual (ESEIAAT, now a division of the Polytechnic University of Catalonia) until 2001. In another role he served as President of the Control Commission of the Catalan Savings Bank, Caixa Terrassa and then President (2003–2009), and initiated its merger with Sabadell and Manlleu Banks. Dr Astals died in Terrassa on 24 June 2025.

IN MEMORIAM





DAVID BANN (1943–2025). English printing and design consultant and educator. Author of *Colour Proof Correction: Question and Answer Book* (Oxford, 1990; translated into multiple languages), with John Gargan, *Mix and Match Designer's Colours* (London, 1990), *The All New Print Production Handbook* (Hove, 2006), and several others. After studying printing techniques and management at the London College of Printing, 1961–1963, he worked as an esteemed production manager and consultant at Michael O'Mara Books in London, at Landmark Productions in Aylesbury, and for various other small independent British publishers. Mr Bann died on 10 November 2025.

JEANNE BEAUSOLEIL (1938–2025). French museum director, heritage curator and historian. Author of *Autochromes 1906–1928: Les premiers chefs-d'œuvre de la photographie en couleurs* (Paris, 1978), with Christiane Roger, and *Albert Kahn, 1860–1940: Réalités d'une utopie* (Paris, 1996). Between 1974 and 2003 she promoted the appreciation of Kahn's philanthropic work and the conservation of his vast archival collection of photographs and films. In 1989 she was appointed the first director of the Albert-Khan Departmental Museum in Boulogne-Billancourt, Hauts-de-Seine, where she additionally supervised the preservation of Khan's historic gardens. Dr Beausoleil retired to Thessaloniki in 2003, where she died on December 17, 2025.



GERALD BOOTH (1930–2025). English industrial chemist. Author of The Manufacture of Organic Colorants and Intermediates (Bradford, 1988). Fellow of the Society of Dyers and Colourists. For most of his career he worked in process development in dyestuffs and intermediates in the Organics Division of Imperial Chemical Industries in Blackley, Manchester. Dr Booth died at Rochdale on 30 January 2025.

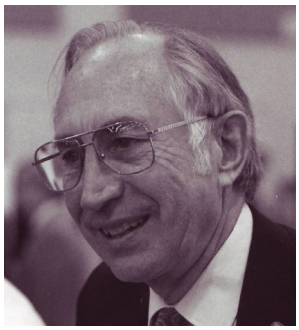
IAN CHRISTOPHER BRISTOW (1944–2025). English architect and historical colour consultant. RIBA. Author of *Architectural Colour in British Interiors 1615–1840* and *Interior House Painting Colours and Technology 1615–1840* (both New Haven CT, 1996). After receiving his PhD from York University, he became a leading authority on historic paint colours and a specialist consultant on restoration. He lectured internationally on historic paint analysis and the restoration of historic interiors, and was a valued contributor to the Traditional Paint Forum and ran from 1978 the postgraduate Building Conservation Course at the Architectural Association, London. He joined the Association for Studies in the Conservation of Historic Buildings (ASCHB, 1970) and has been the editor or a co-editor of Transactions since 2003. Dr Bristow died in London on 18 March 2025.

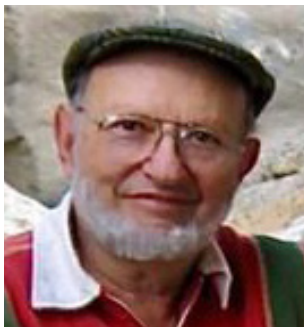
IN MEMORIAM



JACQUELINE CARRON (née Jacqueline Ducas, 1920–2025). French painter. Author of *La Couleur: structure et audace* (2016) and *Color: Structure and Audacity* (2021), written in collaboration with Anne Duriez. She studied at the École Nationale Supérieure des Arts Décoratifs in Paris and the Beaux-Arts in Grenoble, before working as an animator with the film director René Clément. Between 1965 and 2022 she exhibited her work in Paris, Monte Carlo, Aix-en-Provence, Clermont-Ferrand, Bordeaux and other places. Influenced by François Parra, Jacques Fillacier, Yves Charnay and Michel Albert-Vanel, she founded the Atelier Recherche Couleur with the aim of bridging art and science. Her passion for colour inspired her to develop the concept of Psi Color. Mme Carron died in Le Poët-Laval, Drôme, on 9 August 2025.

KLAUS GÜNTHER DANZER (1936–2025). German chemist and educator. Author of *Robert W. Bunsen und Gustav R. Kirchhoff: Die Begründer der Spektralanalyse* (Leipzig, 1972), *Information Theory in Analytical Chemistry* (New York, 1994, with Karel Eckschlager), *Analytical Chemistry: Theoretical and Metrological Fundamentals* (New York, 2007), and *Chemometrik: Grundlagen und Anwendungen* (Berlin, 2001, with Hartmut Hobert, Christoph Fischbacher and Kay-Uwe Jagemann). After extensive research at the Chemnitz University of Technology (1964–82), he was appointed Professor of Inorganic and Analytical Chemistry in Chemical and Geological Sciences at Friedrich Schiller University, Jena (1982¬–2001). He contributed significantly to the field of analytical chemistry, chemometrics, data analysis, and identification of chemical compositions. His membership included the International Union of Pure and Applied Chemistry, the New York Academy of Sciences, the International Chemometrics Society, and the Gesellschaft Deutscher Chemiker. Dr Danzer died in Alt-Arnsberg, Westphalia, on December 19, 2025.





ROBERT GEORGE GREENLER (1929–2025). North American physicist and educator. Author of *Rainbows, Halos, and Glories* (Cambridge UK, 1980, 1999) and *Chasing the Rainbow: Recurrences in the Life of a Scientist* (Grafton WI, 2000). President of the Optical Society of America (1987, now Optica). He received a BSc from the University of Rochester NY and a PhD from Johns Hopkins University, Baltimore. From 1962 to 1992, he was Professor of Physics at the University of Wisconsin-Milwaukee, where his research included studies of the optical properties of surfaces. He was awarded the American Association of Physics Teachers' Robert A. Millikan Award (1988) and the OSA's Esther Hoffman Beller Medal (1993) for advancing public understanding of science. Dr Greenler died in Madison WI on 21 September 2025.

RALPH NORMAN HABER (1932–2025). North American psychologist and educator. Editor of *Contemporary Theory and Research in Visual Perception* (New York, 1968) and *Information-Processing Approaches to Visual Perception* (New York, 1969), and author of *The Psychology of Visual Perception* (New York, 1973) with Maurice Hershenson. He received a BA from the University of Michigan, an MA from Wesleyan University, Middletown CT, and a PhD in Psychology from Stanford University (1957), with postdoctoral research undertaken (1970–1971) in Cambridge UK. He taught psychology at Yale University (1958–1964) and the University of Rochester NY (1964–1979), eventually retiring from the University of Illinois, Chicago, in 1994. As an expert on eye-witness identification, fingerprint identification and human factors, he testified in over 200 criminal and civil cases, publishing a guidebook, *Challenges to Fingerprints* with his wife Lyn Roland Haber in 2009. Dr Haber died at Swall Meadows CA on 4 June 2025.

IN MEMORIAM



MAURICE EUGENE HERSHENSON (1934–2025). North American psychologist and educator. Co-author of *The Psychology of Visual Perception* (New York, 1973) with Ralph Haber; editor of *The Moon Illusion* (New York, 1989) and author of *Visual Space Perception* (Cambridge MA, 1998). He received a BA in Mathematics and an MA in Psychology from Brooklyn College CUNY and (after Army service) received a PhD in Experimental Psychology from Yale University (1964). He was George and Frances Levin Professor of Psychology at Brandeis University, Waltham MA, for over 40 years, until retirement in 2009. He was renowned for his work in early childhood development, visual space perception, and visual information processing. His awards include the College of Optometrists Certificate of Appreciation for outstanding contributions to the science of vision. He was also an advisor in the pre-production research of 'Sesame Street' for PBS. Dr Hershenson died in Newbury MA on 23 February 2025.



MARJORIE 'ELEANOR' IRWIN (née Marjorie Gray, 1937–2025). Canadian scholar, philologist and educator. Author of *Colour Terms in Greek Poetry* (Toronto, 1974). Her life was defined by her passion for Classical literary studies and her dedication to teaching. She joined the faculty at the University of Toronto, Scarborough, in 1969, where her research included colour terms and plant names in Classical Greek poetry, with a particular interest in the contributions of women. She was twice given the Ralph Campbell Award (1984, 2015) and also the University of Toronto Arbor Award (2013). Dr Irwin died in Toronto on 9 January 2025.



GERALD HENRY JACOBS (1934–2025). North American vision scientist and educator. Author of *Comparative Color Vision* (New York 1981), *Linking Light to Sight: Reflections on 50 Years of Vision Research* (Indianapolis, 2014), and over 200 scientific research articles and reviews. He dedicated his life to unravelling the complexities of colour vision across the animal kingdom and elucidating the underpinnings of colour blindness. After studies at the University of Vermont, Burlington, and US military service, he studied with Russell DeValois at Indiana University, Bloomington, and earned a PhD in Physiological Psychology (1963). He subsequently taught at the University of Texas, Austin, and the University of California, Santa Barbara. His awards include the Rank Prize in Opto-Electronics (1988, with John Mollon and Jim Bowmaker), the ARVO Proctor Medal (1998), the ICVS Verriest Medal (2009), and the OSA Tillyer Award (2012). Dr Gerald (Jerry) Jacobs died in Santa Barbara CA on 15 October 2025.



AKIRA KITABATAKE (1935–2025). Japanese colourist and educator. Author and editor of several books including the *Encyclopedia of Color Design* (1990), *Illustrated Rare Books on Color Science* (2006), and *Color Compendium: 2,500 Years' History of the Development of Color Systems Traced in Color Diagrams* (Tokyo, 2025), with Kunihiko Sugiyama and Eckhard Bendin and which received the 2025 Red Dot Design Award (Publishing & Print Media). He studied painting at Tokyo University of the Arts, prior to professorships at Bunka Gakuen University in Tokyo and Beihai College of Art and Design in China. He developed the JPMA 1,500 Colour System and the Landscape Colour Standard System. In 1995, he established the Colour Science Association of Japan's Special Interest Group on Teaching Materials. Dr Kitabatake died in Tokyo on 30 September 2025.

IN MEMORIAM





ROBERT PHILLIPS LATTIMER (1945–2025). North American industrial chemist. Co-editor of *Mass Spectrometry of Polymers* (Boca Raton FL, 2001) with Giorgio Montaudo, Catania. He was awarded a BSc in Chemistry at the University of Missouri, Columbia MO (1967) and a PhD from the University of Kansas, Lawrence (1971), prior to postdoctoral research at the University of Michigan. Primarily recognized for research into mass spectrometry and polymer characterization and degradation, he worked as a chemist at B. F. Goodrich (later Noveon, then Lubrizol) in Brecksville OH until 2013. In 2008 he received the American Chemical Society's Melvin Mooney Distinguished Technology Award. Dr Lattimer died in Akron OH on 12 October 2025.

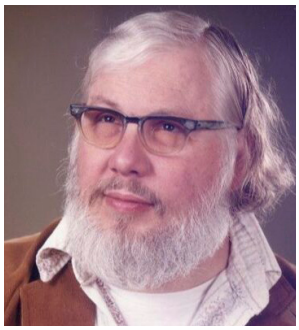
NORBERT LAUINGER (1935–1925). German visual psychologist and inventor. Author of some 40 publications including *The Human Eye: An Intelligent Optical Sensor* (Brussels, 2014). He received his Diploma in Industrial Psychology from the University of Freiburg prior to research at Ernst Leitz GmbH (now Leica Microsystems). After 10 years working in France, he returned to Wetzlar as a consultant in photonics and visual perception and assisted in founding the Photonik Zentrum Hessen (PZH) in 2005. A pioneering researcher in physiological optics and opto-sensory technology, in April 2016 he presented his innovative research on the retina's lattice structure and its inverted image sensing at the Schopenhauer Memorial Colloquium "On Sight and Colours" of the Dresdner Farbenforum. Dr Lauinger died in Wetzlar on 27 August 2025.



RODERICK 'ERIC' MCDONALD (1934–2025). Scottish physicist, inventor and educator. Editor of *Colour Physics for Industry* (Bradford, 1987, 1997). President of the Society of Dyers and Colourists (1991–1992), he was also a longstanding member of The Colour Group (Great Britain) and actively supported its Scottish Section, 1961–1983. As noted by Ronnier Luo: 'His most famous work is the development of J. & C. Coats colour-difference formula, also known as the JPC79 equation. The equation later became the standard of the Colour Measurement Committee (CMC) of the SDC and renamed as CMC equation in 1984.' His awards include the Perkin Centenary Prize (1979, 1980) and the Worshipful Company of Dyers Research Medal (1981). Dr McDonald died in Paisley on 20 January 2025.

ROGER WILLIAM MOSS (1940–2025). North American historian, educator and preservationist. Editor of *Paint in America: The Colors of Historic Buildings* (New York, 1994). As director of the Athenaeum of Philadelphia for 40 years, he was a strong advocate for the preservation and authentic restoration of historic US buildings and documents and publications related to them. He studied at Ohio University, Athens, and earned a PhD from the University of Delaware, Newark, before teaching there and also at University of Maryland. For 25 years he taught Historic Preservation at the University of Pennsylvania and assisted in the preparation of historic colours produced by Sherwin-Williams Paints, Ohio. Dr Moss died in Philadelphia on 8 February 2025.

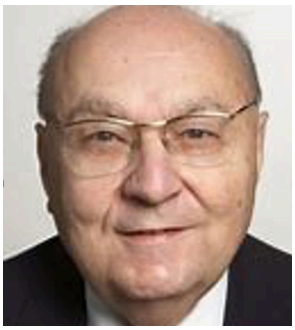
IN MEMORIAM





DONALD L. PAVIA (1941–2025). North American chemist and educator. Co-author of *Introduction to Spectroscopy* (Philadelphia, 1978) and *Introduction to Organic Laboratory Techniques: A Microscale Approach* (Philadelphia, 1990), both with Gary M. Lampman et al. A researcher of wide-ranging interests, he initially received a BA from Reed College in Portland OR, before being awarded an MSc and a PhD from Yale University. Following postdoctoral research at the University of Wisconsin, Madison, he taught Organic Chemistry at Western Washington University in Bellingham WA (1970–2007). Dr Pavia died in Bellingham on 15 April 2025.

JACK D. PRESTON (1933–2025). North American prosthodontist, educator and editor. Author of *Color Science and Dental Art: A Self Teaching Program* (St Louis MO, 1980) with Stephen Franklin Bergen. He was born in Lovell, Wyoming, and studied at the University of Wyoming, Laramie, then at the University of Southern California, Los Angeles, prior to 12 years' service in the US Army. He then practiced freelance and at the Los Angeles Veterans Administration Dental Service, where he established an Advanced Prosthodontic Residency Program. He was also Chairman of the Department of Oral and Maxillofacial Imaging and Harrington Foundation Professor of Esthetic Dentistry at the University of Southern California, while also lecturing in 22 countries worldwide. Dr Preston died in Templeton CA on 13 July 2025.

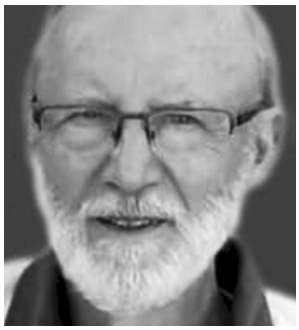


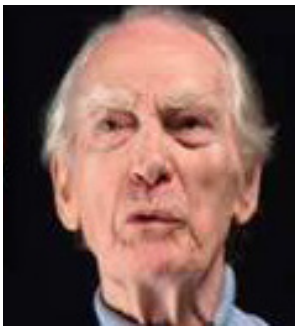
JOHN ROBOZ (1931–2025). North American physician. Author of over 100 publications on spectrometry, including *Introduction to Mass Spectrometry: Instrumentation and Techniques* (New York, 1968) and *Mass Spectrometry in Cancer Research* (Boca Raton FL, 2002). His practices included the Icahn School of Medicine at Mount Sinai, New York. Dr Roboz died in New York on 21 October 2025.



ALBRECHT SCHÖNE (1925–2025). German philosopher and educator. A specialist in the works of Georg Christoph Lichtenberg and Johann Wolfgang von Goethe. Author of *Goethes Farbentheologie* (Munich, 1987). Taken prisoner in World War II, he subsequently studied German literature, history, philosophy, theology and psychiatry at the universities of Freiburg, Basel and Göttingen. He received a PhD from the University of Münster and completed a postdoctoral fellowship at the Georg-August-Universität in Göttingen, where he was appointed a full professor in 1960, a position he held until 1990. He also lectured in Israel, Japan and Poland. He received numerous awards, including the Order Pour le Mérite für Wissenschaften und Künste (1990). Dr Schöne died in Göttingen on 21 May 2025, two months before his 100th birthday.

IN MEMORIAM





KLAUS SCHÖNE (1935–2025). German researcher, editor and designer. Co-author of *Das Phänomen Farbe: Zur Geschichte und Theorie ihrer Anwendung* (Berlin, 1970), with artist Lothar Gericke, with whom he developed a 'planetary colour system' based on 24 hues. He further collaborated with Gericke and Otto Richter on Farbgestaltung in der Arbeitsumwelt (Berlin, 1981), and Wohnideen: Wohnatmosphäre und Farbe (Berlin, 1985), with Andreas Gericke. He was editor (1969–1970) of Farbenkatalog für Gestaltung for the Zentralinstitut für Gestaltung (DAMW). Klaus Schöne died in Berlin on 6 July 2025.

PETER SEDGLEY (1930–2025). English painter and light artist. Author of exhibition catalogues including *Painting, Kinetics, Installations, 1964-1996* (Berlin, 1996) and *The Looking Glass* (London, 2009), with Jan Sekera. He studied and worked in architecture in London in the 1950s before contributing significantly to the innovative Op Art and Kinetic Art movements. Co-founder with Bridget Riley of the Artist Information Registry (London, 1968). An international exhibitor, he contributed to shows at the Museum of Modern Art (NYC, 1965, 1968) and elsewhere. He moved to West Berlin in 1971, and continued to exhibit frequently thereafter (including retrospectives), notably at the Redfern Gallery in London. Mr Sedgley died in Berlin on 17 March 2025.





MICHAEL LOTON TWYMAN (1934–2025). English historian, printer and educator. Author of several finely illustrated publications including *Printing 1770–1970: An Illustrated History of Its Development and Uses in England* (London, 1970), *Images en couleur: Godefroy Engelmann, Charles Hullmandel et les débuts de la chromolithographie* (Paris, 2007), and *History of Chromolithography* (London, 2013). He studied book design, lithography and the history of letterforms at Reading School of Art (1953–1957) prior to postgraduate research at Cambridge. He returned to Reading University (1969–1998) to teach typeface, information and book design, incorporating the skills of professional trade printers, initiating a BA in Typography and Graphic Communication in 1968 and later provision for doctoral studies. He presented the British Library's Panizzi Lectures in 2000, and was awarded the Sir Misha Black Medal for Distinguished Services to Design Education in 2014 and the Bibliographical Society's Gold Medal in 2021. Professor Twyman died in Berkshire on 26 October 2025.

RENATA WALDGONI (1957–2025). Architect and educator. After graduating from the Faculty of Architecture at the University of Zagreb in 1981, she taught drawing and visual arts there, becoming a full professor (2010–2024). She also taught landscape architecture at the Academy of Fine Arts. Since 1982, she has collaborated with Andrej Uchytil. Author of architectural projects, interior designs, and exhibition installations, and recipient of several awards. She was a long-standing and devoted member of the Croatian Colour Society's Executive Board. Through her active engagement and constant openness to new ideas, she left a profound and lasting mark. Her legacy lives on through her architectural and pedagogical work, her artistic practice, and the generations of students and collaborators she inspired. Prof. Art. Waldgoni died in Zagreb on 26 June 2025. ■


FINAL
REPORT

AIC FINANCIAL REPORT 2025

BY PICHAYADA KATEMATE

AIC FINANCIAL REPORT 2025

BY PICHAYADA KATEMAKE

INTERNATIONAL COLOUR ASSOCIATION – MULTIDISCIPLINARY ASSOCIATION IN THE FIELD OF COLOUR, MULTIDISZIPLINÄRE VEREINIGUNG AUF DEM GEBIET DER FARBEN, ABKÜRZUNG AIC

Reconciliation statements of AIC accounts for the year 01 Jan. 2025 to 31 Dec. 2025 prepared by the 2025 Treasurer, Pichayada Katemake.

Approved by AIC 2025 auditors, Nick Harkness and Valérie Bonnardel .

AIC 2025 ACCOUNTS

UNICREDIT BANK AUSTRIA AG Account: AT64 12000 10039295224 EUR		
Opening Balance as of January 1, 2025	€ 8,984.78	
Income from members	+€ 1,050	Fee payments × EUR 150.00 = EUR 1,050.00
Payments	-€ 1,250.00	PA payment to PayPal Europe: EUR 800.00, Transfer to CIE Central Bureau annual fee (postal address): EUR 450.00
Bank Service Fees	-€ 519.56	Account maintenance (Kontoführung): 4 × EUR 30.00 = EUR 120.00 Booking fees (Buchungsentgelt): 4 × EUR 23.00 = EUR 92.00 Account statement fees (Entgelt für Kontoauszug): EUR 2.97 + 2.97 + 3.96 + 10.85 = EUR 20.75 Postage (Porto): EUR 0.81 BusinessNet Basic monthly fees: Standard months: 7 × EUR 24.00 = EUR 168.00 Discounted months: 5 × EUR 20.40 = EUR 102.00 Subtotal: EUR 270.00 Bank charges / expenses (Spesen): EUR 16.00
Closing Balance as of December 31, 2025	**€ 8,265.22**	

PayPal Account - International Colour Association – Multidisciplinary Association in the field of Colour, Multidisziplinäre Vereinigung auf dem Gebiet der Farben, Abkürzung AIC		
Opening Balance as of January 1, 2025	€ 800	
Withdrawal from the Austrian Bank	+€ 800	
Income from members	+€ 2,550	Fee payments × EUR 150.00 = EUR 2,550.00
Payments	-€ 1,626.36	Wild Apricot 777.60 USD/24,971.04 THB/882.60 EUR + EDISER SRL for Doi: EUR 702.72, Zoom Communications: EUR 179.88
PayPal Fees	-€ 132.93	
Closing Balance as of December 31, 2025	**€ 2,390.71**	



www.aic-color.org