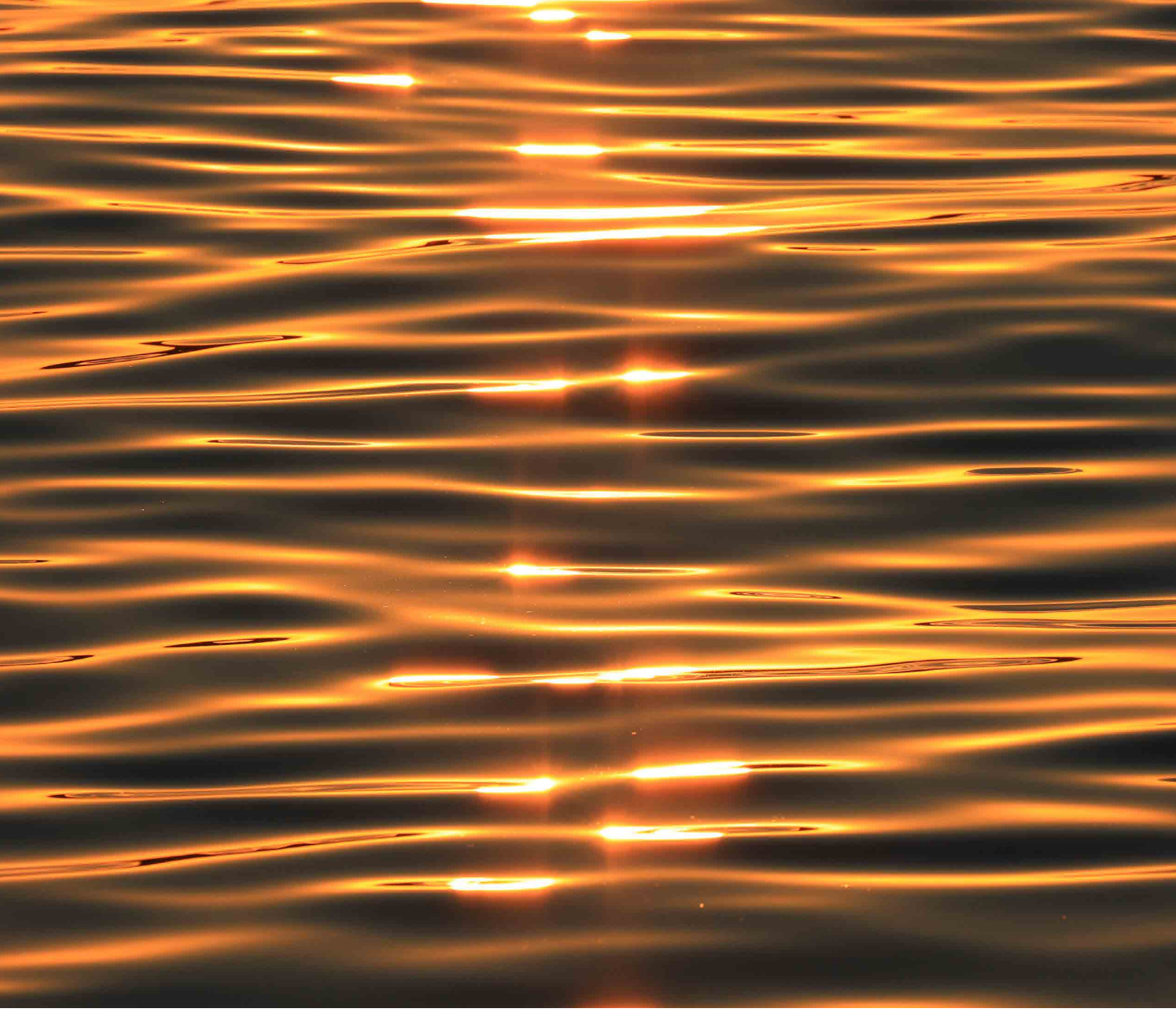

Inter - Society Color Council

Quarterly Newsletter

Winter
2022 - Issue #497

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Light on water
Photo credit: Michael J. Murdoch, PhD

ISCC Board of Directors Corner

Dave Wyble

Greetings ISCC Member and Friends,

I write to you in the beginning of my second year as president, and as you all know, in many ways it is going to be very similar to the first. For now, I am referring to the fact that we are unlikely to have an in-person meeting of any kind in 2022. Without actually doing the research, it seems safe to say that mine might be the first presidency where we were unable to meet in person as a Society for the entire two years. Let us sincerely hope that President-elect Maggie Maggio is not writing something similar in two years!

Enough of the grim news. Our 2021 election is complete, and on behalf of the Board and the whole ISCC, I would like to welcome three new directors, for the term 2022-2024. They are: Anthony Calabria, Axalta; Robin Myers, RM Imaging, and Karen Triedman, Rhode Island School of Design. We are excited to have these new faces on board! There are a few other changes in the Board, as we say goodbye to the retiring members: Lina Cárdenas, Pontificia Universidad Católica de Chile; Danny Rich, Descriptive Colorimetry & Reflectometry (Danny recently retired from Sun Chemical); Luanne Stovall, University of Texas at Austin; and Amy Woolf, Amy Woolf Color Consulting. We very much appreciate your service, and know that we can count on you all to continue with your involvement as you are able. One final note with respect to the Board constituency, to rebalance the number of Directors to three for each term, Amy Woolf has been appointed by the Board, and she has consented, to stay on for one additional year.

There are many other exciting things going on that you will find within this newsletter. Check out the Visual Identity Project, and Fluorescent Fridays, both of which are activities with great success in student engagement. There is much more in this newsletter that you will not want to miss.

One important activity that is just getting started is our 2023 Annual Meeting, to be held in Rochester NY in early June next year. We are expecting this to be a 3 to 4-day meeting, with presentations, tours, tutorials and other activities that will interest the breadth of our membership. More on that later, but if you are interested in helping at any level, please contact me at **president@iscc.org**. I would especially like to hear from folks from the art/design/creative fields.

Wrapping up, there are two very important things that anyone in leadership needs to learn. The first is to trust and rely on the folks in other leadership positions. I can say that we have a truly remarkable group, between the Board of Directors and the others who head up teams. Some of us may know of some of their work, but no one knows all that goes on behind the scenes in ISCC. And while transparency is a good thing, there are a lot of nitty-gritty details that really do not need to come to the surface.

The second thing I have learned is to say "Thank you." This one is fairly easy to remember because, as I have said, there are lots of people doing great things all the time. Thank you to the Board, the Team leaders, the incoming Directors and the outgoing Directors. And thank you, the membership! I know I speak for the whole Board when I say how much we appreciate and take seriously the trust you have placed in us to keep the organization on track.

Dave Wyble

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Hue Angles

My Big Win in Vegas!

Michael H. Brill, Datacolor

When I find myself in a casino, it's always because of a professional meeting. My reaction to these casino visits is perhaps predictable.

In 1979, I attended the Illuminating Engineering Society meeting in Atlantic City. There I dropped a coin in a slot machine, and then became so absorbed in a conversation with Bill Thornton that I was oblivious when a red carpet was unrolled behind me and Sammy Davis, Jr. walked from one end to the other.

In 1985, I attended the quadrennial AIC meeting in Monte Carlo. There I sacrificed another coin to a one-armed bandit, and then became so absorbed in a conversation with Claude Pelissier that I didn't see the sights all around me on the "topless" beach.

In 1992, a field trip after an Acoustical Society meeting in Salt Lake City lodged me at an inexpensive casino/hotel in Mesquite, NV. A somewhat larger sacrifice went to a slot machine there. I was so impressed by the casino's use of light and color to disorient patrons so they would gamble, that I presented a summary of the ruse at an ISCC Interest Group III panel discussion (see ISCC News Issue 340). Nobody told me what glamorous opportunity I missed in Mesquite, but I must have missed something because I got lost on the way back to my table from the restaurant salad bar due to the evil genius of the casino architects.

In 2005, I returned to Nevada, this time to an ASTM E12 meeting in Reno. By now my obligatory slot sacrifice swelled to five dollars. I'm reasonably sure I didn't miss any glamorous sights, and I was aware that, in all my experiences with casinos, I hadn't retrieved a penny from the slot machines.

But then, in September 2021, I visited Las Vegas and had my Big Win. The meeting this time (American Urology Association) was not mine but my partner Karen's. After she made travel arrangements with me in tow, the AUA thought it prudent to make the meeting virtual. Karen was determined not to change our plans, so we checked into the Venetian, the conference hotel. (It was on the opposite end of the price scale from the hotel I'd stayed at in Mesquite in 1992.) Karen attended the virtual meeting from our hotel room. To me it was a bit eerie, like a séance with ghosts from an alternate universe. Meanwhile, I explored the hotel/casino complex. True to my experience in Mesquite, I became repeatedly lost on a grand scale. One small but effective confusion was to call two of the three hotels in the complex "Venetian" and "Venezia." The architecture and a sinuous indoor canal spoke "Venice," but straight paths and right angles were rare, and the site map had little visual

correspondence to the site itself. Even employees of some of the concessions could not describe how to get to other places under the same roof.
Later, we embarked on an evening tour on a double-decker bus, and I had an opportunity to meet my obligatory slot machine. The tour guide gave us an hour in the environs of the Golden Nugget Casino. Stepping inside, I found that the only acceptable way to sit down for an hour was to gamble. Karen slid a $20 bill into a machine, and we managed to keep busy for more than a half hour. Her goal was to get as much run-time as possible out of that investment. She found that strategy was great fun when she visited Las Vegas with her mother several years earlier. When I slid my $20 bill into the same machine, I had a different goal. After a while I had won almost ten dollars, whereupon I decided to cash out. A little slip of paper appeared, and I grabbed it and asked the nearest bystanders where I could find the cashier prior to the imminent departure of our bus. Peering with cow-like eyes, they told me they didn't know. How could anyone gamble without a plan for even the first two minutes that would ensue if they actually won? It was sad.

Out of time, I returned to the bus and read the paper slip from the machine: *Void after 30 days!* I'd have to come back to the Golden Nugget later in my trip. But I never did.

So that was how I scored my Big Win in Vegas. Well, maybe a Bigger Win was to have made the trip despite some significant health issues and with the over-arching Covid risk. Some people thought I was crazy to do it. Maybe it's good to indulge such craziness just once amid the larger-than-life habitués of Vegas.

Send contributions to mbrill@datacolor.com

Annual AIC Conference
June 13-16, 2022
Toronto, Canada
Topic: Sensing Colour

Paula J. Alessi, ISCC Liaison to AIC

The next Annual AIC Conference will take place in Toronto, Canada from June 13-17, 2022. The AIC regular member hosting this event is the Colour Research Society of Canada (CRCS). The theme of the conference is Sensing Colour. Colour is something we experience through all our senses and faculties. This conference features presentations that will explore how we experience color conceptually, practically, sociologically, biologically, naturally, technologically, and physiologically.

The venue for the conference is Ontario College of Art and Design (OCAD), Canada's oldest and largest school of art and design, located in the heart of downtown Toronto. This is a perfect location because the university is nestled among the Art Gallery of Ontario, the Royal Ontario Museum, the Gardiner Museum, the Textile Museum, the University of Toronto, and Ryerson University.

The conference will feature a hybrid format, where both in-person and online participation is possible. With the hybrid format, oral presentations will be recorded (whether they are presented in-person or online) and posted daily (with permission from the author). Recordings will be available to participants on the online platform for 3 weeks following the meeting. Poster/interactive presentations will be uploaded to the online platform and will also be available for 3 weeks after the conference. Given that the COVID situation is ever-changing and varies from country to country, a final decision on whether to change to a 100% online format will be made by **Thursday, March 31.**

Papers

The conference features two types of papers; oral and interactive/poster. The deadline for abstract submission is **January 24 at midnight.** The guidelines for abstract submission call for 500-800 words plus references in English, featuring original work that has never been published elsewhere. All abstracts are subject to a double-blind review process performed by the international Program Review Committee. All eligible student submissions are automatically considered for an AIC Student Award. The topics for paper submission are Colour Psychology and Perception, Colour in Design, Colour and Language, Colour in Art, Colour Measurement, Colour in the Built Environment, Sociological and Cultural Colour Aspects, Colour and Philosophy, Colour Physics and Chemistry, Colour Manufacturing and Application, Colour Imaging, Colour in Nature, Colour Education, and Colour Science.

Workshops

For the first time in AIC history, the AIC 2022 Organizing Committee issued a Call for Workshops inviting proposals for in-person and online workshops to be held either immediately before the AIC 2022 Meeting (i.e. on Monday, June 13) or immediately following (i.e. on Friday, June 17). The official language of the conference is English, although proposals for workshops given in French or English will be considered. The deadline for workshop proposals is February 15, 2022. The deadline for acceptance notification is March 15, 2022. If you are interested in conducting a workshop, please visit **https://www.aic2022.org/authors/call-for-workshops/**

Invited Speakers

Here is a summary of some of the invited speakers for the conference.

Anong Migwans Beam is a painter, mother, paint-maker, and curator. She is the founder of Beam Paints, where she combines an early education in Indigenous pigments from her parents Carl and Ann Beam, with a lifelong interest in art and colour. She collects art, makes art, and is generally obsessed with all aspects therein. To learn more about Anong, visit her website at: **http://www.anongmigwansbeam.com/**

Angélica Dass is an award-winning photographer born in Brazil and currently living in Madrid, Spain. Angélica's practice combines photography with sociological research and public participation in defense of human rights globally. She is the creator of the internationally acclaimed Humanæ Project – a collection of portraits that reveal the diverse beauty of human colours. The initiative has traveled to more than 80 cities across six continents – from The World economic Forum in Davos to the pages of National Geographic – to promote dialogue that challenges how we think about skin colour and ethnic identity. To learn more about Angélica, visit her website at: **https://angelicadass.com/**

Robert DeSalle is a curator at the American Museum of Natural History working in comparative genomics. He is also a professor in the museum's graduate school, The Richard Gilder Graduate School, and has been adjunct professor at New York University, Columbia University, City University of New York and Yale University. His scientific work at the museum is complemented by exhibition outreach for which he has curated a permanent hall on Human Evolution and seven temporary exhibitions including **Brain: The Inside Story**, **Our Senses** and currently, **The Nature of Color.**

Professor Anna Franklin from the University of Sussex investigates human colour perception using methods drawn from cognitive psychology, developmental science and neuroscience. She led a six-year European Research Council (ERC) funded project on colour categorisation, with one of the key findings being that infants use the biological mechanisms of colour vision to categorise colour at just four months.
She is currently leading another large-scale ERC project which is investigating how colour vision tunes and calibrates to chromatic scene statistics both in adulthood and during early development. For more about Anna and The Colour Group at the University of Sussex, visit **https://profiles.sussex.ac.uk/p256540-anna-franklin**

Anya Hurlbert is Professor of Visual Neuroscience and Dean of Advancement at Newcastle University. She is a physicist, physiologist, neuroscientist, and physician earning degrees in all from such prestigious universities as Princeton, Cambridge, MIT and Harvard. She co-founded the Institute of Neuroscience at Newcastle University and became its co-director. Hurlbert's research focuses on colour perception and its role in everyday visual and cognitive tasks, in normal development and ageing as well as in colour vision deficiency and developmental disorders. She is also interested in applied areas such as biomedical image processing, digital imaging and novel lighting technologies for enhancing mood, performance and aesthetic experience. Professor

Hurlbert is active in the public understanding of science, lectures widely on colour perception and art, and has devised and co-curated several science-based art exhibitions, including an interactive installation at the National Gallery, London, for its 2014 summer exhibition Making Colour. To learn more about Anya, visit **https://www.ncl.ac.uk/psychology/people/profile/anyahurlbert.html**

Joseph Ingoldsby is an environmental designer, ecologist and artist whose work over the past 30 years has sought to understand the interrelationship of geology, hydrology, soils, vegetation and wildlife within the natural landscape. His Landscape Mosaic series began as a layered and temporal mapping of visible ecological patterns using satellite, aerial, land-based and microphotography. A colorful visual "mosaic" of vegetation, earth and water, changing with the seasons and years, emerged as each geographical area was studied immersively. His work features specific "kinetic colour installations," set in salt marshes, along tidal rivers and within sand plains and dunes. They highlight the patterns of coloration shifting over time, indicating damage and deterioration of the natural ecosystems. The temporary artworks provided opportunities for "viewing stations" along roadways, with on-site education panels, developing public interest and engagement with threatened landscapes and endangered species. Ingoldsby's art-science projects have been exhibited at major museums, including the MIT Museum and the New York Hall of Science (NYSCI) and published in Leonardo, Landscape Architecture Magazine, Orion and other journals.

Michael J. Murdoch is an Associate Professor in the Munsell Color Science Laboratory at the Rochester Institute of Technology, where he teaches topics including colorimetry, psychophysics, lighting and imaging. He leads a research project on color appearance in augmented reality (AR) funded by the U.S. National Science Foundation, and additionally conducts research on displays and temporally dynamic LED lighting. To learn more about Michael, visit his website at **https://www.rit.edu/directory/mmpocs-michael-murdoch**

Registration

Online registration will be available at the end of February 2022. Your registration fee includes full access to AIC 2022 for both in-person and online participants.
All registration fees are in **Canadian dollars**. All registration fees are the same whether you attend online or in-person.

Here are the important fees to remember:

Early bird registration fee **before April 10**	$300
Discounted early bird for CRCS members	$250
Registration fee **after April 10**	$400
Student fee anytime	$50
CRCS Student Members	FREE
One day flat fee (available after May 23)	$135/day

For more information on registration for authors and participants, see **https://www.aic2022.org/attendees/registration/**

ISCC Attendance

Toronto is just across the border from western New York. ISCC encourages all members to consider attending the AIC 2022 Conference on Sensing Colour. If the in-person option is feasible, it would be wonderful to reunite and have some stimulating face-to-face conversations about colour. If not, ISCC members will look forward to interacting with the international colour community online! Watch for the **March 31, 2022** deadline for the in-person or online format decision!

COLOR RESEARCH AND APPLICATION

Color Research and Application
Volume 47, Issue 1
Pages: 1-235

Message from Ellen C. Carter

Nearly 50 years ago several scientists and educators from the United States, Canada and Great Britain began discussions about creating a new international scientific journal with a focus specifically on the topic of color. While the topic would be specific, the range would be broad covering not only scientific research about color itself, but also its applications in various industries, education and the arts. In 1976, the first issue of the journal Color Research and Application was published. A brief history of the journal can be found on its Wiley website under the heading "About."

As I complete my final tenure as editor, I thank the associate editors and the members of the Editorial Board, all of whom have contributed their knowledge and ideas to the content of Color Research and Application, and help in attaining its wide reach around the globe. Also, I would be remiss if I did not recognize that there are many other people involved with this journal who make it possible to produce the journal. I thank the dedicated people in the Color Editorial Office, the Production group, the Covers and the Special Issues departments, and the Wiley support team. To all of these groups, I appreciate your help and support. Referees, subject-matter experts who review individual manuscripts, are a key volunteer link to the journal's success. Although the electronic records do not go back to 1990 when I first became Editor-in-Chief, the record shows an astonishing number—over 3000 people—who were selected to act as referees. I am especially appreciative of the many people from all over the world, who accepted the task to review manuscripts when they were asked and delivered the thoughtful comments to help authors produce the best articles they could.

Now I ask readers and all people associated with the journal to join with me, as I have the honor to welcome Professor Andrew Stockman as the new Editor-in Chief of Color Research and Application. You may get to know him better by reading "Meet Our New Editor-in-Chief!" on the Wiley Color Research and Application website.

Note from ISCC Editor

While Color Research and Application is in a period of transition, we are printing the Table of Contents from its publication instead of the usual summary of articles.

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Free Access at

https://onlinelibrary.wiley.com/doi/10.1002/col.22687

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What's up with all the colors of the year?

John Seymour, John the Math Guy, LLC
Adjunct professor, Clemson University

I imagine that a good share of the readership is excited every year when various companies announce their Color of the Year. Those who work for a company that markets a color of the year may be slightly annoyed when a competitor generates hoopla with its competing color of the year. And then there are the fashion-oblivious scienterrific folks like me, who chuckle a little bit at the implication that there is some science behind the predictions.

Finally, my curiosity reached the point where I decided to investigate. What's up with all the colors of the year?

The whole "color of the year" shtick was created to solve a practical problem. Manufacturers wondered what colors would sell, and consumers wondered whether they could get the colors they wanted.

This was a big concern for manufacturers. There are the obvious issues with the multifarious costs involved with products languishing in a warehouse in Schenectady. Beyond that, there are supply chain issues. If I want to manufacture a periwinkle skirt, I need the cloth of course. But I also need matching thread, studs and zippers. If my button provider can't get me the buttons I want, I may go without skirts.

I might also need a splotch of accent color somewhere on the skirt. I readily admit that I am fashion-oblivious, but I think that maybe a lime green waistband on a periwinkle skirt might not be favored by people who care about looking good. Somehow, the manufacturers that feed the dress manufacturers need to get on board with my decision to go with periwinkle.

Now that the skirt is made, I would really like for it to sell once it arrives on the shelves at Woolworth's. If Woolworth's is featuring brown blouses from another manufacturer, it will likely cut into both of our sales. This is not just about a skirt and blouse though. The combo will sell better if it coordinates with shoes and hosiery and hats and handbags. Ideally, this all can work if there is a communication channel between the consumer and all the manufacturers. Oh…and someone to coordinate the whole thing might also be helpful.

Parisian dyers were dying to get a solution. In the mid-1800s they got together to produce color cards advertising the colors of cloth that would be available the next season. Using these color cards, they coordinated with textile designers, garment factories and millinery shops. In effect, this small group of dyers decided on what colors are fashionable. This was oligarchy – rule by the few.

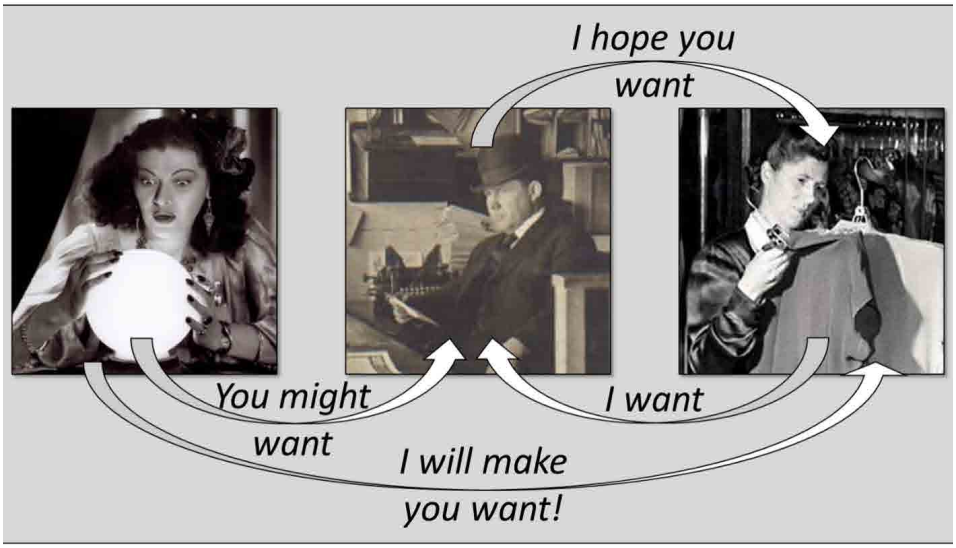
Parisian color cards with fabric swatches

Henry Ford took this to the next level in 1909. He determined that the most cost-effective color for a car was black. He then famously decreed that "Any customer can have a car painted any color that he wants so long as it is black." This is the autocratic model for color forecasting, and it was not based on what people might like, but rather what sort of paint was cheapest and dried fastest.

Henry Ford's Model T

Ford's autocratic model worked for a while, at least until General Motors, Chevrolet, Buick, Cadillac and Packard started cutting into his market by offering a variety of colors. Ford finally caved into the pressure in 1927. The autocratic solution gave way to those manufacturers who actually understood what the customer wanted.

The world of fashion needed a better method, with communication channels, forecasting and coordinating. I think a good name for this model would be predictating, a combination of prediction and dictating. If this word makes it into Webster's, I can live in the satisfaction of knowing that I have made my contribution to color science.



Forecaster Model

I don't mean to sound like an advocate for war, but World War I gave the United States a chance to implement this forecaster model. Well, maybe it's more accurate to say that WW I forced the US to implement something—a better solution to the "what color should I make / can I get the color I want" problem. During the war, communications with the major fashion hub of the world, Paris, were disrupted. Manufacturers could not get the Parisian color cards. Nor could they get the requisite dyes from Germany.

It should also be noted that Paris and the US had a slightly different zeitgeist at the time. Pretty much all of Europe was suffering the effects of the world war. Somber moods in Europe dictated somber clothes. The Yanks didn't start arriving until the summer of 1918, a few months before Armistice Day. I don't remember all that well – I was pretty young at the time – but people in my neighborhood were pretty upbeat.

The Textile Color Card Association (TCCA) was created in February of 1915. Their non-profit status, along with the fact that they involved everyone in decisions, led to their success. In 1955, the organization changed its name to the Color Association of the United States (CAUS). It is still alive and kicking under the new name.

You may want to skip back a few paragraphs and reread that bit about zeitgeist. This German word means the prevailing attitude and tone of a given time and culture. Last year, the zeitgeist was all about hibernation, and the resulting

color palette could loosely be called pajama-wear. This year, I am looking to invest in clothes outside the category of sweatpants and t-shirts, so I expect to be zeitgeisting some colors appropriate for trips beyond the liquor store.

Getting back to the TCCA, their credo from the beginning has been that they would use the zeitgeist to decide on the colors. I believe that this credo was another secret for the success of TCCA/CAUS. As a guy who likes to pretend to be a scientist, I like that idea. It brought us out of a dictatorial model of color "forecasting" to one that is closer to predictive.

In the words of the great philosopher Yogi Berra, "It's tough to make predictions, especially about the future." [1] If a color forecast fails, the model falls back to the dictatorial or oligarchical model. Worse yet, everyone loses. The customer can't find the colors that they want, and the manufacturer winds up with lots of overstock. In the words of Leslie Harrington, "Good color sells. Bad color builds inventory." And the unsuccessful color forecaster goes back to sitting behind a crystal ball at a county fair in Akron.

So, it behooves color forecasters to do their best at predicting. How do they accomplish this?

One color forecasting group, the Color Marketing Group, starts the process with workshops where individual members submit ideas and argue for their choices. These workshops funnel up to the International Summit, where common themes are found and much arm wrestling (no doubt) goes into a final consensus among the experts.

Pantone's Color of the Year is perhaps the most well-known color forecast. Leatrice Eiseman, the spokesperson, says that the trends are sought virtually everywhere. "The internet, various periodicals, television shows that report on trends, trade shows and color forecasting organizations are excellent sources of trend information."

Tracy Dianne Cassidy identifies an interesting common theme to color predictions: they all have a compelling story of a zeitgeist that leads to the color choices.

I attended a presentation from Leslie Harrington at the Munsell Conference in 2018. Her approach resonated more with my scientific orientation. She wants color forecasting to be an actual forecast. She said a bunch of stuff that I don't quite all remember. Since I don't specifically remember what she said, I'm gonna claim that this prediction about the future of color forecasting is all my own. I welcome her to claim any of the following ideas as her own.

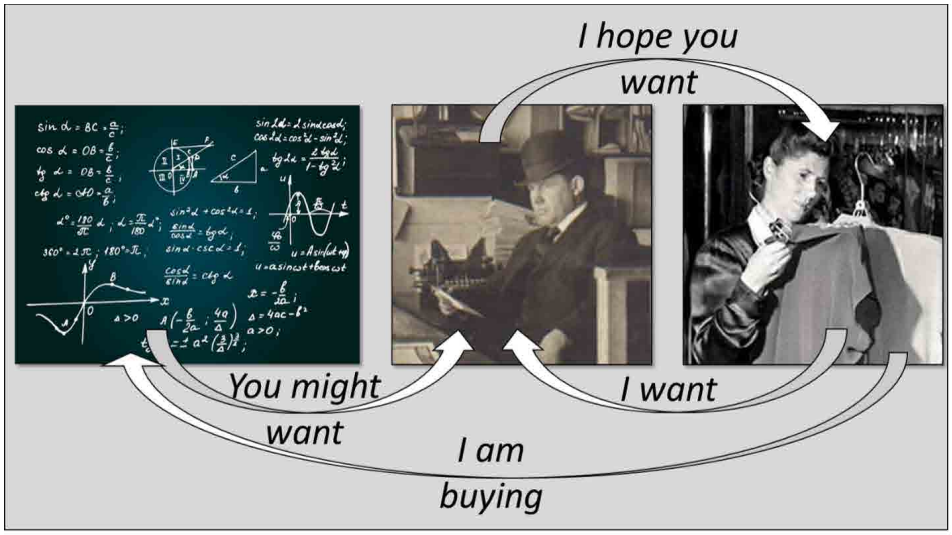
There are a few emerging technologies that make a true color forecast feasible, or perhaps even inevitable. The first is data analytics. This will probably be a shock to you, but Amazon has been watching your buying habits. Beyond that, every photo that you share on social media is a potential data point for predicting what colors people will be wearing next month or next year. By mining Twitter and Facebook and Instagram and SnapChat, and the up-and-coming MySpace, a color forecaster can find out not what you bought last year, but what you are wearing today.

A complementary technology is the presence of one-off manufacturing, such as digital printing of textiles. This makes the manufacturer less reliant on ordering large quantities of goods for the next season. That decision can be made at the last minute, and often by the consumer.

1. More to the point is this quote from Niels Bohr: "Prediction is very difficult, especially it it's about the future." The quote has also been attributed to Samuel Goldwin along with a variety of other people. I predict that the quote "Color forecasting is hard to do, especially if it's about the future" will one day be attributed to me, but that's a difficult thing to say. https://quoteinvestigator.com/2013/10/20/no-predict/

Yet another "technology" that makes true color forecasting inevitable is the customer expectation that has been learned from the likes of Amazon. When I click on the "Place your order" button, I race to the door to pick up the item on my doorstep. If (god forbid) Amazon tells me that I have to wait for more than a day for delivery from a specific vendor, I am likely to seek a different vendor. A prediction of what color I will want next fall is much less useful than it had been in 1850.

Yet another technology that enables color forecasting by demand is software that is capable of generating a pleasing palette of colors on demand, either from a seed color or from an image. With this facility on our cell phone, the need for a color forecaster to create a full palette of complimentary colors is no longer a crucial element.



On-Demand Color Forecasting

I look forward to the day when we have a true computocracy so that fashion-inept geeks like me will take over the color of the year!

Further reading

Regia Lee Blasczyk (2012). The Color Revolution, MIT Press.

Anja Kirberg (2015). Forecasting, Standardization, and the Americanization of Color: The Formative Years of the Textile Color Card Association of the United States (1914–1924). Dress 41 (2).

Tracy Diane Cassidy, (2019). Colour forecasting. Textile Progress, 51(1), 1-137.

Peggy Van Allen, Color Marketing Group's color forecasting methodology. https://colormarketing.org/2019/07/06/color-forecasting-methodology/

Leatrice Eiseman, (Oct. 2000). Pantone Guide to Communicating With Color.,

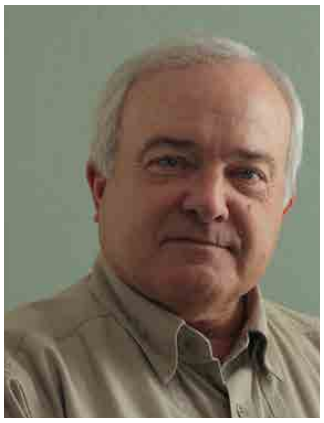
Leslie Harrington and Anat Lechner, (June 2018). Creating a Color Forecast, Munsell Centennial Color Symposium.

Election Results

The ISCC Board of Directors is pleased to announce the results from the December election.

The three new Board of Director members are:

Anthony Calabria



Robin Myers

Karen Triedman

Congratulations and thanks to our new directors. Contact information for all board members is on page 3 of this newsletter. The newly elected Board members serve a three-year term, ending in December 2024.

Thank you to outgoing Board Members Danny Rich, Luanne Stovall and Lina Cardenas.

Additional thanks to current Board member Amy Woolf, who will fill a Board vacancy until December 2023.

Dr. Mark D. Fairchild Receives the Godlove Award

Godlove award

On behalf of the Board of Directors, the Godlove Award Committee is pleased to announce that the 2021 recipient of the Godlove Award is **Dr. Mark D. Fairchild.**

ISCC President Dave Wyble presents 2021 Godlove award to Dr. Mark D. Fairchild

Paraphrased from the ISCC Standing Rules:

> The Godlove Award was established by Mrs. Margaret N. Godlove in memory of her husband, Dr. I. H. Godlove. It is the most prestigious award bestowed by the ISCC, and honors long term contributions in the field of color. Candidates will be judged by their contribution to any of the fields of interest related to color. A candidate's contribution may be direct, it may be in the active practical stimulant of the applicant of color, or it may be an outstanding dissemination of knowledge of color by writing or lecturing, based upon original contributions of the nominee. The candidate need not have been active in the affairs of the Council, but they must be current or former members of the ISCC. All candidates must have had at least five years of experience in their particular field of color.

Dr. Fairchild has met all of these requirements, and much more in his career as a color science researcher and educator. His accomplishments would fill this entire newsletter, but a few highlights include: authoring the definitive book on color appearance; receiving dozens of prestigious awards, including ISCC's Macbeth and Nickerson awards; publishing and presenting several hundred papers, more than fifty of which were invited; and arguably the most important metric of any professor, advising over fifty graduate students, thirteen of whom received doctoral degrees.

Please join us in congratulating Dr. Mark D. Fairchild as the latest recipient of the ISCC Godlove Award.

Godlove recipients: Dr. Roy S. Berns (2009), Dr. Franc Grum (1985), and Dr. Mark D. Fairchild (2021)

ISCC March Webinar

– "A Conversation with Nick Harkness: A Meeting of Minds – Art and Colour Science"

On **March 1, 2022 from 6:00 – 7:00 pm EST,** ISCC will be hosting a webinar entitled A Conversation with Nick Harkness: *A Meeting of Minds – Art and Colour Science* by Nick Harkness from Sydney, Australia.

This is a webinar featuring a conversation with Nick Harkness about his labor of love 20 years in the making known as *Colour Made Simple (CMS)*. CMS is a holistic and practical online approach to color theory. CMS is designed to teach the fundamentals of visual color assessment and instrumental color measurement for industry and research. Whether your area of color expertise is art, design, education, measurement, engineering or technology, CMS has color information of interest to you! CMS is comprised of approximately 800 PowerPoint slides, many of which are animated, all with voice overs. There are 18 chapters plus Introduction and Conclusions. The team from the University of Leeds has produced the online color exercises which are an integral component of the webinar and are designed to colorfully describe the inherent properties of colors. Using a conversational approach, this webinar will provide a snapshot of the depth and strength of the CMS platform to be enjoyed by the international color community anywhere and anytime.

Nick Harkness has worked in the field of instrumental appearance and color measurement since 1981. His work has spanned the globe as he has worked with BYK Gardner (Germany), CyberChrome (USA), Konica Minolta (Japan), NCS AB (Sweden) and VeriVide (UK).
Nick commenced his color training and consulting activities in 1999 as he saw a need in industry for a greater understanding of instrumental color measurement and its application for quality control. His one-day color course is highly regarded with a total attendance in excess of 1000 attendees from Australia's leading manufacturing and research

organizations. Nick's training activities are international extending to England, Germany, India, New Zealand, South Africa and Thailand. Nick, in cooperation with Professor Steve Westland and Dr. Vien Cheung, School of Design at the University of Leeds in the UK, have created an online format for *Colour Made Simple*.

Nick was a member of the AIC Executive Committee from 2006 as an Ordinary Member (Chair of AIC Congress 2009), Secretary Treasurer (2010 – 2013), Vice-President 2014 – 2015, President (2016 – 2017) where he championed the new Student Papers Award and immediate Past-President (2018 – 2019).

ISCC members and all color colleagues are invited to attend this **March 1, 2022 webinar at 6:00 pm EST.** Registration details will be sent by email as the date gets closer.

Visual Identity Project (VIP)

Ellen Divers

Last year, the Board agreed that the time had come to revisit the ISCC's image with a new visual identity. This includes not only a new logo, but its overall graphic presence on the website and social media (LinkedIn, Instagram, Facebook). Such an undertaking requires revisiting an organization's mission and goals, so the Visual Identity Project (VIP) team conducted a systematic review of the ISCC brand and articulated a "brand statement" that was approved by the Board (below).

Based on a survey that showed that our membership is strongly skewed toward people ages 50+, one of the goals articulated in the brand statement is to draw in younger members who will ultimately be the ones to shepherd the organization into the future. In keeping with ISCC's commitment to involve students, we decided to host a design competition to generate ideas for a new graphic identifier logo, color palette, font etc., and also to introduce the ISCC to a younger generation and their academic institutions.

The design brief, which included the brand statement, was disseminated via Cumulus, an online design platform. Professors at five universities, located in Indonesia, Peru, Mexico, France and Chile, chose to include it as a Fall semester project. A total of 197 students, working independently or in teams, submitted 87 projects by the December 12 deadline. Our team selected the best designs and forwarded them to a panel of judges, featuring our own Renzo Shamey and Jodi Baker, as well as design professionals Elio Carmi, Marianne Rosner Klimchuck and Antonella Porfido

.

The judges have made their final decisions and we offer congratulations to the following winners and our gratitude for participating:

First Prize ($750)

By: Andrea Nurizza, Daylen Shi & Nathaniel Clement

Second Prize ($350)

By: Alonso Kohatsu & Joaquin Manrique

Third Prize ($150)

By: Kenny Irvandy, Alvin Fablo & Michael Oktarinus

Honorable Mentions

Alana Castillo,
Marcelo Chacon,
Nathyel Chumbimune

Brisa Montano,
Daniela Palomino,
Erick Rosales

It has been revealing to see our organization through the eyes of the contestants who were presented with a challenging branding project (explaining the ISCC is no simple task). The judges observed strong design elements and noted that some of the projects were "evolutionary" vs "revolutionary," i.e., building on an existing brand identity vs. starting anew. This is a concept that we will take forward as we move into the next phase of the VIP project, which involves working with a professional design studio to craft a graphic identity with the winning student competition entries as inspiration. This may come as a surprise to members who may have expected the competition to yield a ready-to-go logo. We anticipated the possibility that even the winning submission would likely need revision—this is the process of design! As we move forward into this next phase of the project, we will keep you apprised of what continues to be a rich journey of defining the way the ISCC presents itself to the world.

Team: Luanne Stovall, Lina Cardenas, Maggie Maggio, Ellen Divers, and Ignacia Vizcaya (student)

Fluorescent Fridays

Building an International Student Chapter

Luanne Stovall

Plans for Student Chapter

The goal to build an ISCC International Student Chapter continues to evolve, as we begin the second year of Fluorescent Fridays, programming events according to the academic calendar with a Fall and Spring term.

The 2020-2021 series kicked off the initiative as a way to shine the spotlight on innovative, color-focused research taking place in the arts and sciences at universities around the world. This inaugural year featured four one-hour online events (November, February, April, June) that took place on the fourth Friday of the month at 3pm Eastern Time. The format was short mini-talks by a diverse, interdisciplinary group of students, followed by a Q & A with the audience. Each event was free and open to students, faculty, and color-curious individuals.

With the first year of Fluorescent Fridays under our belts, the organizing team decided to tweak the format by focusing each event on cutting-edge color research conducted by one or more departments at a single university. The second series of four events will include four universities total—two in North America and two located in other cities around the globe.

Opening Event

Our 2021-2022 series opened In October, featuring students from Universitat Politécnica de València, Spain. The program was introduced by architect Juan Serra Lluch, who wrote the textbook Color for Architects. He collaborated with Industrial design professor Irene de la Torre to engage the architecture and industrial design students with real-life opportunities sponsored by local companies and institutions. The purpose was to show how color can be used as a powerful tool to enhance an architectural idea, and to provide simple design alternatives in different contexts—using real-life cases.

Upcoming Event

The next Fluorescent Friday is scheduled for February 25. This event spotlights color research from students at North Carolina State University, with an introduction by Dr. Renzo Shamey, Professor in the department of Textile Engineering, Chemistry, and Science.

We are in the process of completing the full spring line-up, as we continue our outreach to national and international colleagues who conduct rigorous, forward-thinking research with their students in the arts, design and sciences. Stay tuned for more details!

Special thanks to the Fluorescent Fridays team: Lina Cardenas, Jean Hoskin, Jennifer Kruschwitz, Maggie Maggio, Michael Murdoch, John Seymour, Renzo Shamey, Luanne Stovall

Calendar 2022

2021	
Feb 6 – 8	2022 ASPRS Annual conference at Geo Week Denver, CO https://my.asprs.org/2022conference
Feb 7	IS&T Author Deadline Journal first (JIST or JPI) LIM 2022 Display Science https://www.imaging.org/Site/IST/Conferences/LIM/LIM_Home.aspx?WebsiteKey=6d978a6f-475d-46cc-bcf2-7a9e3d5f8f82&hkey=6d009100-3ded-443f-92f3-425f6bcbe275&Entry_CCO=6#
Feb 14	Late News Abstract/Summaries deadline for DisplayWeek http://www.displayweek.org/Portals/5/pdf/CallforPapers2022.htm
Feb 15	Deadline for workshop proposals for AIC Miterm Metting Toronto. Canada Call for Workshops – AIC (aic2022.org)
Feb 22	IS&T DigiTIPS Session 2 Advancing the Image http://www.imaging.org/Site/IST/Conferences/DigiTIPS/DigiTIPS_Home.aspx?WebsiteKey=6d978a6f-475d-46cc-bcf2-7a9e3d5f8f82&Entry_CCO=1#Entry_CCO
Feb 23 - 24	AATCC Fluorescence and High Visibility for Textiles Virtual event 1:00 PM – 4:00 PM https://aatcc.org/aatcc-events/high-vis/
Feb 28	Deadline for Abstracts for 2nd edition of "Colour Photography and Film" https://www.gruppodelcolore.org/call-for-papers-e-istruzioni-per-gli-autori/?lang=en
March 13 – 15	ICC Meeting On-Line https://www.color.org/schedule.xalter
March 16 – 17	Color Marketing Group 2022 2022 Virtual Chromazone https://colormarketing.org/upcoming-events/#chromazone
March 21 – 25	2022 ASPRS Annual Conference Virtual https://my.asprs.org/2022conference
March 25	Deadline for Abstracts London imaging Meeting 2022 https://www.imaging.org/site/IST/Conferences/London_Imaging_Meeting/IST/Conferences/LIM/LIM_Home.aspx
March 30	IS&T DigiTIPS Session 3 Unlocking the Text http://www.imaging.org/Site/IST/Conferences/DigiTIPS/DigiTIPS_Home.aspx?WebsiteKey=6d978a6f-475d-46cc-bcf2-7a9e3d5f8f82&Entry_CCO=1#Entry_CCO
April 8 – 11	NAPIM Spring Convention 2022 St. Petersburg, FL https://www.napim.org/napim-event-list
April 26	IS&T DigiTIPS session 4 Entering the Metaverse http://www.imaging.org/Site/IST/Conferences/DigiTIPS/DigiTIPS_Home.aspx?WebsiteKey=6d978a6f-475d-46cc-bcf2-7a9e3d5f8f82&Entry_CCO=1#Entry_CCO
May 8 – 13	Display Week technical Symposium San Jose, CA http://www.displayweek.org/

May 2	AATCC Abstract submission deadline for Textile Discovery Summit **https://aatcc.org/wp-content/uploads/2022/01/Call-for-Posters-2022-Summit-for-Website_fillable.pdf**
May 15 – 20	CLEO Conference Laser Science to Photonic Applications San Jose, CA **https://www.cleoconference.org/home/program/**
June 7 – 10	IS & T Archiving 2022 **http://www.imaging.org/site/IST/Conferences/IST/Conferences/Industry_Calendar.aspx?hkey=4400a3cc-8e46-4fef-b2d1-797308deb907**
June 9–10	ASTM E12 June 2022 Meeting ASTM International Headquarters, West Conshohocken, PA
June 13 - 16	AIC Midterm Meeting Toronto Canada **http://www.aic2022.org/**
June 14 – 15	2022 SPE ANTEC Color & Appearance Division Charlotte, NC **https://specad.org/2022-spe-antec-color-and-appearance-division/**
June 19 - 23	LightFair 2022 Las Vegas, NV **https://www.lightfair.com/las-vegas-2022**
July 6 – 8	IS & TLondon Imaging Meeting 2022Display Science
July 17 – 22	NAPIM Summer Course **https://www.napim.org/napim-event-list**
Aug 18 – 20	IES 2022 Annual Conference New Orleans, LA **https://www.ies.org/events/annual-conference/**
August 24 -25	AATCC Color Management Workshop at AATCC technical Center **https://aatcc.org/workshops/**
Oct 4 - 6	AATCC 2022 Textile Discovery Summit Hilton University Place Charlotte, NC **https://aatcc.org/summit/**
Oct 10 – 13	IES Street & Area Lighting Conference 2022 Dallas, TX **https://www.ies.org/events/street-area-lighting-conference/**
OCT 16 – 20	Frontiers in Optics + Laser Science Rochester, NY **https://www.frontiersinoptics.com/home/**

Sustaining Members

Sustaining members of the ISCC are organizations who support the mission and goals of the ISCC through financial or other support. With our member bodies, Sustaining Members also provide a critical connection to the color community. If you feel your company or organization should support the ISCC in this way, please contact the office for more information about member benefits.

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ISCC would like to thank the following people for volunteering their time and talents to make this issue.

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Quarterly Newsletter

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