DALTONIANA

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ICVS

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Smith-Pokorny Award 2026

The first Smith-Pokorny Award (2026) will be awarded to Dr. Takuma Morimoto. The award, which was established by ICVS to recognise scientists at an early stage of their careers, was named in honour of the outstanding contributions of Vivianne C. Smith and Joel Pokorny to the field of colour vision.



Dr Takuma Morimoto

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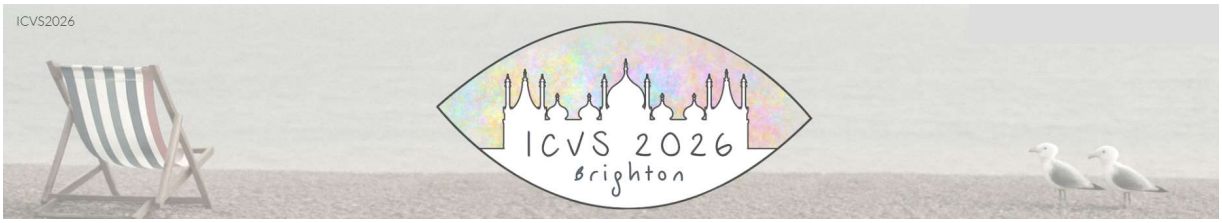
Dr Takuma Morimoto

Dr. Morimoto received his DPhil in Experimental Psychology from the University of Oxford (2020), following a Master of Engineering degree from the Tokyo Institute of Technology (2015) and Bachelor of Engineering from Chiba University (2013). He is currently a Postdoctoral Fellow in the Department of Experimental Psychology at the University of Oxford.

Dr. Morimoto's 30+ publications demonstrate a breadth of interests, technical skills, and creativity, covering topics in colour constancy, material perception, hyperspectral imaging, illumination measurements and modelling, colour categorisation, and neural networks. His reach across the international colour vision research community encompasses impressive collaborations with prominent groups in not only the UK and Japan, but also Giessen (Germany) and Braga (Portugal), the latter formed during his tenure as a Sir Henry Wellcome Postdoctoral Fellow at the University of Oxford (2020-2025). Dr. Morimoto has also served the colour vision community through organizational and teaching assistance at the ICVS summer school, committee membership in the CIE and Optica, and feature editorship for a feature issue on Colour Vision (JOSA-A).

The ICVS is delighted to confer on Dr. Takuma Morimoto the Smith-Pokorny Award for his outstanding scientific contributions to date, and to recognize also his exceptional promise of future achievements in colour vision research.

ICVS 2026 Brighton



Dear Colleagues,

We are looking forward to welcoming you at the 28th Symposium of the International Colour Vision Society (ICVS), which will take place in Brighton, UK, from 14th to 18th August 2026. The conference will feature invited talks, oral and poster presentations, and a varied social programme designed to celebrate the spirit of colour in Brighton and its surroundings, including a reception at the Royal Pavilion, an excursion to the historic medieval town of Lewes, and the conference dinner at Brighton's i360.

The Society will honour Professor Keiji Uchikawa with the Verriest Medal for his outstanding contributions to the field of colour vision, presented during the conference. We are also pleased to announce keynote talks by Professor Hannah Smithson (University of Oxford, UK) and Dr Alexandra Loske, FSA (Curator at Brighton Pavillion), and additional keynote speaker(s) will be announced in due course. Dr. Takuma Morimoto will give a keynote talk as the recipient of ICVS's inaugural Smith-Pokorny Award for early career research in the field of colour vision.

The call for abstracts (up to 3000 characters) is now open. Submissions can be made via the conference website: icvs2026.org/abstract-submission. The submission deadline is 17th April 2026. We invite you to register for the conference via the conference website (icvs2026.org). Early-bird registration is available until 12th June 2026, with options for students, regular members and accompanying persons. The registration fee includes access to both the scientific programme and the social events. As in previous years, ICVS will be supporting ECR participation with student travel awards. You can

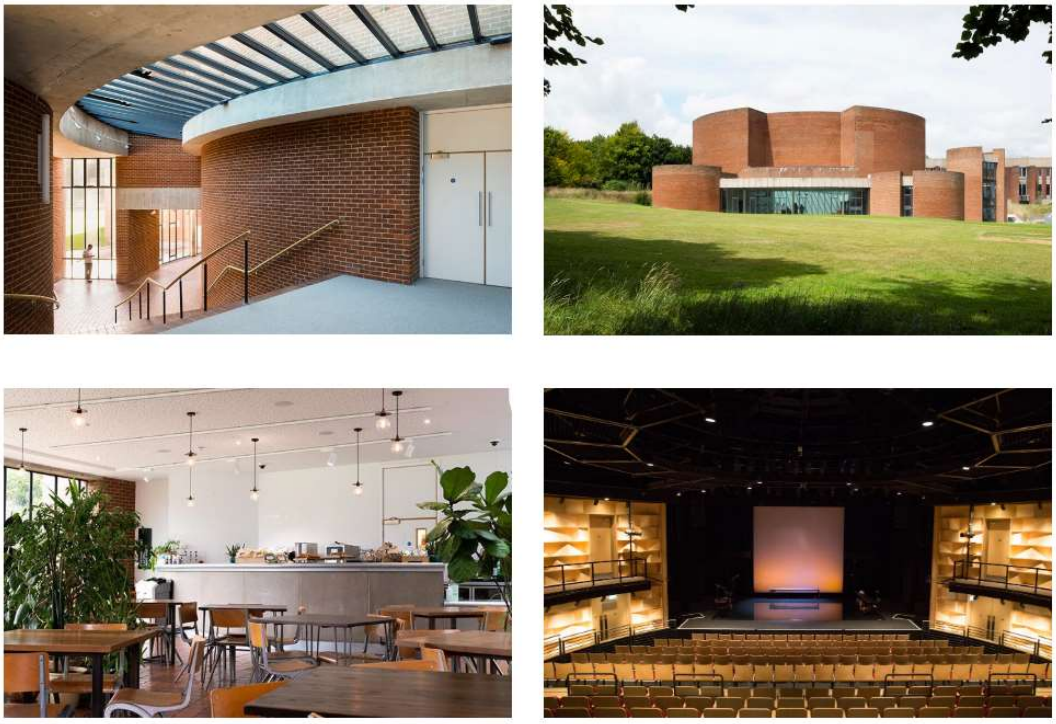
apply for a travel award at the same time you submit your abstract (https://www.icvs2026.org/abstract-submission).

We encourage you to visit the conference website (icvs2026.org) regularly over the coming months for updates on the programme and our invited speakers. For more information on travel, accommodation or other conference-related questions, the committee can be contacted at icvs2026@gmail.com.

We are looking forward to seeing you in Brighton this summer!

On behalf of the ICVS 2026 Organizing Committee,

Jenny Bosten and Ana Rozman



ICVS 2026 conference will be hosted at the Attenborough Centre for the Creative Arts (ACCA) at the University of Sussex.

JOSA A Feature Issue Color Vision 2027

Journal of the Optical Society of America A
OPTICS, IMAGE SCIENCE, AND VISION

Submissions Open: 15 July 2026
Submission Deadline: 15 October 2026

This feature issue will cover both basic-science and applied approaches to the study of color vision, including perception and psychophysics, physiology and anatomy, functional imaging, genetics, and color-vision deficiencies. The collection is intended to attract submissions based on presentations at the 2026 Symposium of the International Colour Vision Society to be held in Brighton, UK, 14th-18th August 2026. **While meeting participants are particularly encouraged to submit their work, the feature is open to all researchers in related areas.**

All papers must present original, previously unpublished work, and will be subject to the normal standards and peer-review process of the journal. To be eligible for publication, the paper needs to be expanded, revised, and/or refined to add value to the original conference summary. See Optica Publishing Group's policy on expanded conference papers at https://opg.optica.org/content/author/portal/item/reviewgeneral-policies/#confpapers.

Manuscripts must be prepared according to the usual guidelines for submission to JOSA A and must be submitted through the Prism submission system. When submitting, authors should specify that the manuscript is for the "Color Vision 2027" feature issue (choose from the drop-down menu).

Feature Editors

Sérgio Nascimento, University of Minho, Portugal (Lead Editor)
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Jasna Martinovic, The University of Edinburgh, UK
Takuma Morimoto, Oxford University, UK
Maureen Neitz, University of Washington, USA
Neil Parry, The University of Manchester, UK

10 years of the ICVS Summer School





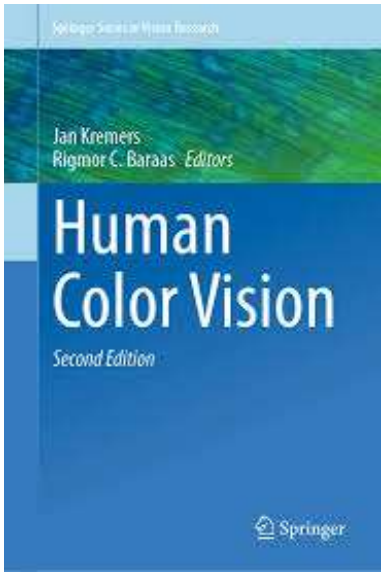






Book Review

Human Color Vision, 2nd Edition (2026) edited by Jan Kremers & Rigmor Baraas. Springer Series in Vision Research.

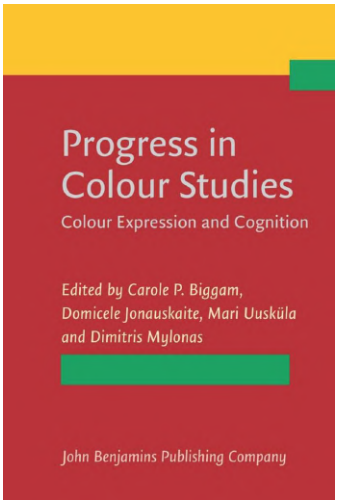


The second edition of Human Color Vision in the Springer Vision Research Series has recently been published. The book provides a revision and updating of the first edition, with the original authors of the chapters as well as a new chapter on Development and Ageing. The book consists of 12 chapters covering subfields in vision research whose approaches range from biophysics and genetics through sensory coding, perception, cognition and evolution. The editors have assembled a stellar cast of specialists to write reviews of these subfields, each subfield having a rich and large literature, attested to by the significant list of references at the end of each chapter (ranging from 126 to 277 with a mean of 196). In the ideal case, such chapters would fulfill several functions: a brief, didactic tutorial as introduction to the (sub)field and its set of questions, a state-of-the-art review with interpretation of the basic findings and optimally a description of unresolved and outstanding questions, demarcating the frontier of the known and unknown in the field. Several of the chapters check all three of these boxes and are extremely well organized and written in a superbly expository style. I would particularly pick out the chapters on Functional Imaging of the Cone Photoreceptors, Color and Cone Opponency and the Transmission of Chromatic Information from Retina to Cortex and Evolution of Color Vision, as examples that shine. All of the chapters provide excellent updates to our current state of knowledge in color vision. As attested by the breadth of subjects covered in the book, the field is sufficiently vast that it would be difficult for any individual to keep up with all of its facets. This book provides an essential reference for the seasoned researcher and an excellent portal for graduate and post-doctoral students to gain access to the frontlines of research. The chapters are largely self-contained, which leads to a certain amount of redundancy, such as the need to describe the first stages of trichromacy, but this is justified in that each chapter must also establish its own context for the sake of its coherence. There is, also, a fair amount of cross-referencing between chapters to minimize some potential redundancies. In a field that covers so many levels of analysis, experts in particular subfields might detect some omissions. I was hoping to read more about anomalous trichromacy and evidence for compensatory mechanisms, for which there is a growing literature. Also, I would have liked to hear more about some of the new rigorous scaling methods that I believe will be game changers in our ability to understand suprathreshold color appearance. Nor is there much discussion about color illusions beyond simultaneous contrast phenomena.

But these lacunae certainly reflect my own personal biases. These relatively minor criticisms aside, I highly recommend this book for its breadth and depth of coverage of the large body of evidence one would like to have under the belt to be an informed researcher in this field.

Kenneth Knoblauch

Progress in Colour Studies: Colour Expression and Cognition (2026) edited by Carole P. Biggam, Domicele Jonauskaite, Mari Uusküla & Dimitris Mylonas. John Benjamins Publishing Company.



Readers of Daltoniana will be acquainted with the psychophysics and physiology of colour. This book invites that same scientific sensibility into adjacent territory: how colour is named, categorised, emotionally construed, and culturally transmitted across the world's languages. For ICVS members new to colour linguistics or affective colour psychology, it is a well-organised point of entry; for seasoned researchers in those fields, it offers new discoveries. The book collects 11 peer-reviewed chapters from the PICS22 conference held at Tallinn University in September 2022, which was delayed by 2 years due to the COVID-19 pandemic and the war in Ukraine. One of its four editors, Carole P. Biggam of the University of Glasgow, has helped sustain the PICS series since its inception, bringing a distinguished career spanning Old English colour semantics, prehistoric colour vocabulary, and terminological frameworks that have shaped the field. I can confirm that the event and the conference location were splendid, thanks especially to Uusküla and Jonauskaite, I believe, with riveting presentations, even on topics I had never imagined would be compelling.

The volume opens with Carsten Levisen's deliberately provocative essay challenging Berlin and Kay's Basic Colour Terms paradigm, arguing that "colour" itself is not a universal human concept but a Eurocentric meta-visual category spread through colonial contact — what he calls the "Kala Paradox". Drawing on Wierzbicka's Natural Semantic Metalanguage, he advocates for Visual Semantics, attending to locally meaningful visual vocabulary in linguacultures as diverse as Danish, Bislama, and Hamar in southern Ethiopia, where cattle-coat patterns rather than hue categories organise the visual lexicon. The chapters that follow pursue their own questions independently. Jodi Sandford follows with a corpus-driven analysis showing how English conceptualises colour cognitively as possession, accompaniment, or instrument — illuminating how deeply colour perception is embedded in everyday language.

The affective section will be of most direct interest to ICVS readers. The chapter by Domicele Jonauskaite, Giulia F. M. Spagnulo, Déborah Epicoco, and Christine Mohr makes a distinction the field badly needs to hear: the difference between measuring conceptual colour-emotion associations and measuring actual felt affective states. The former has been studied extensively; the latter has been far less carefully than the literature implies. Of the eight studies meeting the authors' methodological criteria — controlling for hue, lightness, and chroma, and genuinely immersing participants in coloured environments — results are inconsistent, with only a tentative link emerging between warm, chromatic hues and physiological arousal. Self-report and physiological measures frequently failed to agree. The evidence that coloured environments meaningfully alter felt emotional states remains, at present, thin. Gaddi and da Costa follow with a psychophysical study using Thurstone's Law of Comparative Judgment to construct interval scales of colour preference across adults and children. Blue is universally most preferred; beyond that, preferences diverge significantly from naming salience, suggesting culture and context drive colour name acquisition more powerfully than individual taste.

Cross-linguistic comparison is the volume's strongest thread. Merle Oguz's analysis of colour idioms in Estonian, Swedish, and Turkish finds substantial conceptual overlap across three entirely unrelated language families, while exposing genuinely opaque culture-specific idioms — particularly the Turkish conception of "bravery is black". Uusküla and Bimler locate the green/blue category boundary in seven European languages using hue-angle analysis of colour-naming functions. The finding is clear and surprising: whether a language partitions "blue" into one, two, or three basic terms makes no meaningful difference to where the boundary falls, arguing against the hypothesis that new "light blue" terms emerge from weakened prototype salience.

Isabel Espinosa-Zaragoza's study of sex- and romance-themed lipstick colour names shows that such names consistently prioritise connotation over denotation — purples and browns routinely labelled Passion or Orgasm with no connection to any recognisably romantic hue. Stanulewicz and Pawłowski's corpus study of zielony (green) in Polish press texts from 1945 to 2010 shows how post-war agricultural necessity and later ecological consciousness leave legible traces in the collocations of a single colour word across decades. Stanulewicz and Komorowska's survey of beżowy (beige) reveals that Polish speakers understand it primarily as a mixture of brown and white, with sand and white coffee as probable prototypical referents. These chapters use methods less familiar to the ICVS readership, but the findings are no less rigorous for that.

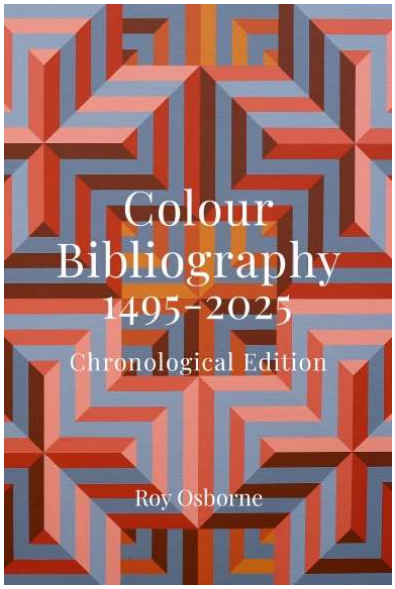
Veera Hatakka's chapter on Finnish tumma (dark) and vaalea (light/pale) will resonate with vision scientists: her corpus analysis demonstrates that these lightness words frequently serve as standalone colour terms when no adequate hue term fits or when memory is imprecise — suggesting that lightness can be the primary rather than secondary dimension through which colour is communicated. Finally, Teixeira Moláns's

fieldwork on orange categorisation in Galician captures a language in real-time transition: elderly speakers lack a unitary orange category entirely, while all young adults possess one, with laranxa appearing to be a recent calque from Spanish naranja. The generational contrast vividly illustrates how diglossia reshapes colour lexicons within a single lifetime.
The affective psychology and linguistic chapters, rewarding as they are individually, do not often speak to one another across the volume. The conference itself naturally generated that cross-disciplinary conversation, and a concluding editorial synthesis would have added further value.

This is a rich and rewarding volume, important for specialists and genuinely accessible to colour scientists approaching these questions from a perceptual or physiological background — a reminder that the science of colour is far larger than any one of its constituent disciplines, and that the PICS series, now spanning five volumes and two decades, has done much to hold that larger science together.

David Henry Peterzell

Colour Bibliography (1495–2025): Chronological edition (2025) Roy Osborne. Thylesius Books.



This newly released work is a companion to the alphabetical edition (which was reviewed in Daltoniana no. 124). It arranges in chronological order some 5350 titles by some 4580 authors or editors. Although largely confined to European languages, the collection is remarkably comprehensive (In my earlier review I was mistaken in suggesting that the alphabetical edition omitted Rosmanit on colour discrimination.) Many additional recent items are included in the present edition.

Roy Osborne is primarily an artist, educator and writer, but he pursues his bibliographic hobby with scrupulous scholarship – and manifest enjoyment. In the case of most entries, he gives the author's dates, nationality, and profession – details that sometimes must have called for extended research. Anyone interested in the history of Chromatics will want to have a copy of this bibliography. It obviously would be invaluable to anyone compiling a list of colour vision scientists.

John Mollon

The Book of Colour Concepts (2025) Alexandra Loske. Taschen, Köln.

Not only the author, but also the publishers, are to be congratulated on this handsome work. It is essentially a book about mankind's attempts to impose a structural organisation on the phenomenological experience of colour. The text is constructed around superbly reproduced images drawn from over 40 works on Chromatics, which range in date from the 17th to the 20th century. The accompanying English commentaries are translated into French and German: this manoeuvre allows several images to be reproduced from each work, while yet maintaining an elegant balance between text and graphics.

The commentaries, and an extended introduction, are written by the art historian, Alexandra Loske, who is curator of the Royal Pavilion in Brighton – and who is scheduled to address the Society at its coming Symposium. Dr. Loske writes with equal authority, whether she is discussing works by scientists or works by artists. The authors covered include those that one might expect to find in such a collection (e.g. Moses Harris, Goethe, Runge, Werner, George Field, Chevreul, Munsell); but some lesser known authors are also included, especially women, such as Mary Gartside, Bonnie Snow, and Elizabeth Burris-Meyer. The organisation of the chapters is, partly, geometric: colour circles are grouped together, as are reference charts. Other groupings are thematic or historical. Two Japanese works are included. One of them, a textbook for children from 1876 (Gakko hitsuyo irozu mondo), shows a clear influence of George Field's colour diagrams from the other side of the globe. Towards the end of the book, there are excursions into synaesthetic systems and spiritualistic systems.

Dr. Loske's detailed introduction extends the later commentaries in two ways. First, she ranges over colour theory in the ancient and the mediaeval worlds – eras from which few systematic representations of colour survive. The sixteenth century does, however, yield Ulrich Pinder's striking uroscopic colour wheel of 1506 (see right).



The second role of the introduction is to draw attention to relationships between the authors included, and to illustrate how their charts, circles, and globes influenced other artists and theoreticians. This it does admirably.

The book is a delight to the eye and is a pleasure to own.

John Mollon

CVNet and Colour Vision

Dear ICVS colleagues,

The Color and Vision Network (CVNet) is pleased to announce that it has recently posted a new historical resource: Vision Scientists of the Last Two Centuries (with Appendages to Antiquity), compiled by Lothar Spillmann and carefully edited by Christopher W. Tyler, with contributions from numerous colleagues. The document is available as a downloadable PDF via the CVNet at https://info.cvnet.org or on the CVNet website https://calendar.cvnet.org/#Passings.

By the time this announcement reaches you, a searchable online version should also be available, allowing entries to be browsed and indexed in multiple ways — alphabetically, by year of birth, by year of death, and by the thematic chapters in Lothar's original list — making it easier to explore the history of our field.

The collection contains brief biographical entries on hundreds of deceased vision scientists, organized thematically by research area. Naturally, the Color Vision chapter will be of particular interest to ICVS members. It spans an impressive sweep of history — from 19th-century pioneers such as Grassmann, Hering, and König, through the great colorimetrists and psychophysicists of the 20th century (Boynton, Hurvich, Jameson, Judd, MacAdam, Stiles, Wald, and many others), to more recent contributors who shaped our understanding of color appearance, color constancy, color deficiency, and color technology. Figures closely associated with ICVS — including founding and longtime members — are well represented, though as with any undertaking of this scope, there are inevitably gaps and areas where the record could be enriched.

This is explicitly intended as a living document. Christopher Tyler and I are coordinating updates and corrections on behalf of CVNet, and we would like to take this opportunity to invite ICVS members specifically to contribute. If you are aware of colleagues in the color vision community whose entries are missing, incomplete, or in need of correction — particularly scientists with strong ties to the Society and its Verriest Medal tradition — please send your suggestions, additions, or amendments to us directly.

Your help in making this a more complete record of our field's history would be greatly appreciated.

David Henry Peterzell