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INTER-SOCIETY COLOR COUNCIL

NEWS LETTER No. 42

JULY 1942

I. H. Godlove, Editor-in-chief
P. O. Box 386, Wilmington, Del.

Charles Bittinger, Editor for Art
C. E. Foss, Editor for Industry
D. B. Judd, Editor for Science

NEW INDIVIDUAL MEMBERS

We are glad to welcome to the Inter-Society Color Council the following new individual members: Mr. Philip J. Lawson, New York City, commercial artist and designer and instructor at Pratt Institute; Dr. Edwin M. Blake, New York City, retired mathematics professor who is building up a method of abstract design which obtains its motives from geometry, and whose study of color is incidental to this: Mr. Carl R. Smedly, of the Glidden Company, Cleveland, Ohio; Dr. Peter C. Goldmark, Color Television Engineer, Columbia Broadcasting System, New York City; Mr. Edwin I. Stearns, Calco Chemical Division, American Cyanamid Company, Bound Brook, N. J.; Miss Grace M. Jones, stylist, New York City; Mr. William Clark, Congoleum-Nairn Company, Kearney, N. J.; Lt. Stanley Backer, Quartermaster Corps, U. S. Army; Dr. B. Roger Philip, Department of Psychology, Graduate School of Fordham University.

EXECUTIVE COMMITTEE MEETING

The ISCC Executive Committee met in Washington on June 17. Program plans for the 1943 meeting were discussed. The time and place were not decided except that the annual session will be held in February or March of 1943. No Popular Session has been planned. A Discussion Session will include panel discussion of one or more topics on which each delegation will be asked to have a representative prepared to speak. There will be a Technical Session at which the Color Aptitude and Color Blindness Tests will be discussed. Such a number of matters came up at the committee meeting in discussion of the Problems Committee report, concerning the importance of various test methods and the psychological procedures involved in the development of tests such as the one on which the Council is working, that the Executive Committee thought that a Technical Session of the Council could well be spent in presenting these subjects more fully to the Council as a whole.

Under authority provided by letter ballot of April 18 (News Letter No. 41, page 2), the Executive Committee appointed Dorothy Nickerson to serve as special trustee on the Board of Trustees of the Munsell Color Foundation. Deane B. Judd has been appointed in a similar capacity by the Director of the National Bureau of Standards. Blanche R. Bellamy, Manager of the Munsell Color Company, is the third special trustee. Four additional trustees remain to be appointed.

ASSOCIATION FOR COLOR RESEARCH

The Association for Color Research, Chicago, held a dinner meeting on June 1st at Normandy House Restaurant. Four members were asked to bring in each an outline of activities and programs for the next season; and every member was invited to contribute suggestions or criticisms and take part in the open forum discussion which followed the remarks of the quartet. These four members were: Miss Anne Swainson, Director of Bureau of Design, Montgomery Ward & Co.; Mr. Albert E. Russell,

Advertising Manager of the Jewell Paint and Varnish Co.; Mr. Elmer Kortum, Photographic Directof of Naz-Dar; and Mr. Fred Stearns of the Burleigh, Withers, McCallum and Stearns Co., Commercial Art Studio.

COLOR IN PAINTING THROUGH THE AGES XIII.

Malta and Sicily. The island of Malta with its satellite Gozo is the last remnant of a land-bridge from Africa to Europe and a haven for westward-travelling mariners. The monuments left by a dense farming population are megalithic temples (built of gigantic stones), and labyrinthine rock-cut burial vaults. Even today one village church in Malta is roofed over with a dome larger than that of St. Paul's Cathedral. The architectural features and interesting cult objects of the Maltese culture are outside our scope. The pottery was a fine polished gray ware, recalling Syria, Palestine and Crete in forms and appearance, except that decoration was by means of small clay disks (studded ware); others were decorated with finely incised spiral patterns. There was also a ware with matt red geometric designs painted on a buff ground. The Maltese land-bridge is continued by Sicily, where an early neolithic civilization also arose, probably before the neolithic revolution reached the Italian mainland. The Sicilian villages were communities of wattle-and-daub huts at sites known as Stentinello, Megara and Matrensa in the southeast of the island. Here the economy included the breeding of several animals, cultivation of cereals, fishing and some trade. The technically good pottery was a gray or red ware, slipped and burnished, with geometrical basketry decoration executed with the finger-nails, a sharp pointed implement, or the edge of a shell, usually with white filling. There was also a ware from Megara painted red and black on buff.

Still farther west lies the Iberian peninsula (Spain and Portugal). Here, during the third millenium arose two different neolithic cultures. Their relative and absolute chronology is uncertain, as to some extent is the route by which they reached Spain. But both the older survivors of the mesolithic hunters and at least a part of those bearing the neolithic culture derived from Africa. This question is related to that of the spread of agriculture across Europe. The cultivation of wheat began somewhere near the border of Syria and Palestine. From there the progress of agriculture can be traced across the Aegean Sea and along the Danube to Switzerland. On the other hand, this stream appears to have met, west of the Rhine, another traceable by its pottery, moving northeast from Spain. This ware had as its model leather bags derived from pendant animal skin. This "bag ware", red in color, is found widely distributed in western Europe, appearing in Switzerland and Germany from the coast. Its point of ingress was apparently Gibraltar and its starting point Morocco. But still earlier it derived from the eastern Mediterranean and ultimately Tell Arpachiyah of the time of the Tell Halaf culture, at least not later than the fourth millenium B. C. Besides the pottery, a related element of the African culture is the megalithic (large stone) tomb, which is also traceable to Arpachiyah. The evidence of the pottery depends on a number of decorative and other details which will not be given here. In one of the two cultures of Spain previously mentioned, of which the type site was El Garcel in Almeria (southeast Spain), the leathery bag ware was very like neolithic wares from Egypt, and a form of jar with pointed base resembled Gerzean (pre-dynastic Egyptian) wares, while curious oval jars resembled North African ones. Besides cultivating cereals with sickles armed with serrated flint teeth, the Almerians cultivated olive trees and grape vines, and domesticated cattle. The cattle were probably acquired from Danubian peasants in Switzerland. Besides the red bag ware, there was an Egyptian-looking plain dark ware.

In addition to the culture of the Almerians, who lived in round or oval huts, there

were what are know as the Cave Cultures. These belonged to poorer and more backward communities relying largely on hunting. In fact, though many of their communities date to the Copper Age which was later than El Garcel, the art of this folk was evidently descended from the naturalistic Southeast Spanish group of paleolithic art; and the Cave Dwellers themselves from the older hunters. In the period of which we write, their cave walls were painted with conventionalized wild and domestic animals, episodes of the chase, pastoral scenes, sledges and, in the north, even wheeled carts. In turn, from these representations are descended Copper Age pictures on vases and tomb walls. The neolithic cave pottery is richly incised in the cardial style, that is, with horizontal and vertical patterns executed with the edge or back of a shell. A "ladder pattern" was also frequent. The color was black to reddish. Somewhat similar wares are found all around the western Mediterranean sea.

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