D. B. Judd, TL-3c, Nat

INTER-SOCIETY COLOR COUNCIL

NEWS LETTER No. 64

MARCH, 1946

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NEW DELEGATES AND MEMBERS

We are glad to welcome to the Council the following delegates and individual members, newly appointed or elected since our last announcement in News Letter No. 60:

Ronald H. Bingham of the Ansco Division of General Aniline and Film Corporation, Binghamton, New York, as an additional delegate from S. M. P. E., and the following individual members:

Robert M. Shipley, Los Angeles, California, founder of the American Gem Society, interested in the color of gemstones and in the establishment of color standards in grading gemstones; also in color-nomenclature systems;

Katherine Chandler, Chicago, Illinois, associated with Egbert Jacobson (Container Corporation of America) in the preparation of the Color Harmony Manual and Index, interested particularly in color harmony in industry and the fine arts, and in color standardization;

H. Howard Cary, vice-pres. of National Technical Laboratories, Alhambra, California, particularly interested in instrumentation, spectrophotometry and spectroscopy; a member of several national associations;

Helen D. Taylor, Philadelphia, Pennsylvania, interested in color names, color-aptitude tests, color psychology, illuminating and viewing conditions for Kodachromes, and merchandise matching in color;

Marta DeWitt, Orange, N. J., whose special interests are problems dealing with subjective visual effects, and industrial application of principles of color measurement, standardization and coordination;

Glenn Ansel Fry, Ohio State University, Columbus, Ohio, whose work deals principally with color vision and color blindness, colored lenses and filters, a member of the Optical Society and the American Academy of Optometry;

Leo G. Glasser, E. I. du Pont de Nemours & Co., Wilmington, Delaware, interested in colorimetric instruments; and

Ernest H. Dhein, Falls Church, Virginia, interested in functional applications of color, particularly in the architectural field.

ISCC COMMITTEES FOR 1946 - 47

Appointments of the following committee chairmen to serve during 1946-47 have been made by the Council Chairman, Ralph M. Evans, and confirmed by the Executive Committee:

Finance Committee: Norman Macbeth; News Letter Committee, I. H. Godlove; Membership Committee: Deane B. Judd; Problems Committee: Michael J. Zigler; including: Subcommittee on Problem 6, Color Terms, Sidney M. Newhall; Subcommittee on Problem 10, Color Aptitude Test, Forrest L. Dimmick and Carl E. Foss; Subcommittee on Problem 11, Color Blindness Studies, Deane B. Judd and LeGrand H. Hardy; Subcommittee on Problem 12, Studies of Illuminating and Viewing Conditions in the Colorimetry of Reflecting Materials, Deane B. Judd; and Subcommittee on Problem 13, Studies of the Illuminant in Textile Color Matching, Dorothy Nickerson.

CALENDAR OF MEMBER-BODY MEETINGS

April 28 - May 1, 1946. American Ceramic Society; 48th annual meeting; Statler Hotel, Buffalo, N.Y., May 6 - 11. Society of Motion Picture Engineers; Pennsylvania Hotel, New York City.

June 24 - 8. American Society for Testing Materials. Annual meeting and 7th exhibition. Hotel Statler, Buffalo, N. Y.

September 18 - 21. Illuminating Engineering Society. Chateau Frontenac, Queen City, Canada.

(Remember our own meeting: May 6 - 7; Hotel Pennsylvania, New York City.)

MEETINGS

Their meetings made December June. - Tennyson, In Memoriam, XCVII.

COMMERCIAL STANDARD APPROVED

By letter ballot, voting delegates of the I.S.C.C. have endorsed in principle the Commercial Standard for Color Materials for Art Education in Schools (TA-396), recommended June 20, 1945, and adopted to become effective for new production from January 1, 1946. The intent of the standard is to provide helpful information and to serve as a guide in the purchase of color materials that will most satisfactorily meet the requirements of art education. Copies of this standard were mailed to all I.S.C.C. delegates and members with News Letter No. 60 (July 1945). Additional copies may be obtained by writing to Mr. F. W. Reynolds, Division of Trade Standards, National Bureau of Standards, Washington 25, D. C.

STANDARDS

Let us raise a standard to which the wise and honest can repair; the rest is in the hands of God. Washington; Speech to the Constitutional Convention, 1787.

SIDNEY NEWHALL NOW AT KODAK

Sidney M. Newhall, delegate to the Council from the American Psychological Association for many years, and well known to many of us for his work in color, particularly for the 1940 and 1943 reports on the smoothing of the Munsell system, became associated with the Eastman Kodak Company on January 1 of this year. His headquarters are in Rochester, where he is in charge of psychological research in the newly organized Color Control Department, which is directed by our Council Chairman, Ralph M. Evans. Dr. Newhall goes to Kodak from Foxboro, Massachusetts, where for the latter part of the war period he was technical director of the Fire-Control Research Laboratory at the Foxboro Company.

EVALUATING COLOR TRANSFERENCE

W. A. Holst, secretary of AATCC's subcommittee on Transference of Color, describes the Research subcommittee's new chart and recommendations in the December 1945 Textile Colorist and Converter (pp. 182-3, 188, 202). This follows up for the general textile public the committee report made by Daniel P. Knowland, Chairman, to the AATCC. Announcement of availability of the new chart was made in News Letter No. 62, p. 2 (November 1945).

COLOR TRANSFER

She: I hope the color of that blouse won't fade when it is washed.

Salesman: Oh, it's as safe as the bloom on your cheeks.

She: Really? Well, then, won't you show me something else?

W. D. WRIGHT BROADCASTS

On Sunday, March 3, the British Broadcasting Company, on a North American service program titled "Science Notebook," presented Dr. W. D. Wright, well known to us from his papers and book "The Measurement of Colour." We hope that most of our readers were able to hear him.

WASHINGTON AND BALTIMORE COLORISTS

The fourth dinner meeting of the thirteenth season of the Washington and Baltimore Colorists was held on March 11 at the Y.W.C.A. Cafeteria, 614 E Street N. W., Washington, D. C. A very interesting program was arranged by the program committee, which consists of S. W. Boggs, Waldron Faulkner, Fred. E. Wright, J. A. Young and K. L. Kelly, chairman.

Mr. Egbert Jacobson, Director of the Department of Design of the Container Corporation of America and an individual member of the ISCC, gave an illustrated talk on The Use of the Ostwald System for Discovering and Analyzing Color Harmonies. His talk included a brief description of some of the more important principles of the Ostwald color order which relate to color harmony. Approximately 70 great works of art have been analyzed for the purpose of learning the basis of their relationships. The results of several of these analyses were shown, and the audience was asked to participate in one or two typical analyses. Colored slides and charts were used to illustrate the talk.

In addition, Captain Charles Bittinger, the News Letter Editor for Art and a delegate to the Council for many years, showed his paintings of the atomic bomb explosion on Nagasaki and the movie, from which the paintings are being made, taken from the B 29 which dropped this bomb.

NEW YORK COLOR ASSOCIATES

A notice sent out by Mrs. Elizabeth Burris-Meyer, 220 Madison Avenue, New York 16, N. Y., informed us that the first post-war open meeting of the New York Color Associates was to be held on the evening of March 29th at 7 P. M. in the dining room of the Architectural League of New York, 115 East 40th Street, New York City.

According to the notice Mr. Howard Clark of Quantacolor Associates was to discuss their simple method of color and design identification. Mr. Clark's talk was to be illustrated by examples of print reproductions, color photographs, "before and after" package specimens, fabrics and other props.

TCCA VERY ACTIVE

According to recent notices, The Textile Color Card Association of the U. S., Inc., which we informed you (in the last News Letter) was a co-sponsor of the ISCC annual meeting to be held on May 6-7, is continuing very active in other directions. In the Confidential Advance Hosiery Card for Spring 1946, according to Margaret Hayden Rorke, Managing Director, a new format is used in which the colors are presented for the first time in both nylon and rayon. Three new colors, no two closely alike, comprise: Sunlove, Townblond and Cocoblush. A press release gives interesting fashion notes calling attention to the smart harmonizing or contrasting qualities of each color with important costume and shoe colors for spring and summer; our available space does not permit our detailing these notes.

Another recent issue was the 1946 Fall Card for Men's Felt Hat Bodies, which portrays three "neutral" colors in large-size swatches of fur felt. These colors are described as Smokie Brown, a "misty greyed version," Skyline Grey, a "muted slate tone," and Virginia Turf, of "subdued greenish tonality." The colors were chosen not only for style importance but for their adaptability for dyeing on both fur felt stock and wool felt stock. Two other cards recently issued are the Men's and the Women's Shoe and Leather Colors for Fall 1946, each exhibiting six new colors. These colors were picked by a joint committee of the Tanners' Council of America, the National Shoe Manufacturers Association and the National Shoe Retailers Association in cooperation with The Textile Color Card Association. According to Mrs. Rorke, the official women's shoe colors will be a "russet tone," a "wine shade," and the four repeated colors, Town Brown, Frappe Cocoa, Cherry Red and Black. The Men's official shoe and leather colors will include a "reddish tone in the light Cordovan family," a "golden tan" and the repeated colors, Yankee Brown, Indian Tan, Tawny Tan and Black.

The Confidential Advance Edition of the 1946 Fall Woolen Collection, just issued to its members by the Association, plays up the Winter Tints, new variations of the off-white theme, Autumn Pastels, middle colors on the lighter side of the fall color scale, and in decided contrast to these lush, vibrant colors captioned Colors of the Tropics. The first group includes French Champagne, Amber Blond, White Smoke, and Cream Bisque. The second group includes Horizon Gold, Frost Aqua, Glory Pink and Sunlit Green. The Colors of the Tropics comprise Southsea Coral, Rico Turquoise, Tahiti Orange, Carioca Green, Bali Lime, Cuba Rose, Exotic Sapphire and Aloha Red. In addition to these colors, in a new arrangement "tone-on-tone" colors in the basic color collection are grouped horizontally. Here are the "red vintage family," including California Burgundy, Rosy Wine, Appleberry, Dusk Pink, Cherry Brandy and Clover Mauve, a "rich liqueur shade." The "spice and condiment" colors include Brown Rum, Mexican Spice, Paprika Rust, along with the blending Coral Flame. Other colors on the card are: Platinum Brown, Miami Beige, Winter Olive, Green Sulphur, Rendezvous Green, Nebular Green, Radar Blue (midway between royal and navy), Frosted Blue, Blue Cedar, China Turquoise, Avenue Gray and Daybreak Gray.

CLEVELAND COLOR NOTES

We pass on for your enjoyment the following stories heard at the Optical Society meeting at Cleveland and on the way back. The motorist stalled his car and was having a terrible time getting it started. The cop waited patiently while the lights went from green to yellow and from yellow to red and then back to green. Finally he said: "What's the matter? Haven't we got any colors you like?"

On the Pullman, the man asked the porter who shined his shoes. The porter said he did. Then they spoke in alternation: "Look, one is brown and one is black." "What a coincidence, sir!" "What do you mean, porter? -- a coincidence?" "Yes sir, a man that got off at Buffalo complained of the same thing."

H. L. LOGAN LECTURES BEFORE ROYAL CANADIAN INST.

(The following item was culled from Illuminating Engineering for January 1946; it concerns an Illuminating Engineering Society delegate to the ISCC.)

For the first time in the history of the distinguished group of scientists of the Royal Canadian Institute, the subject of Lighting was presented from their lecture platform in Convocation Hall, University of Toronto, where on November 17 Henry L. Logan spoke before the group on "Lighting as a Means of Survival."

The Royal Canadian Institute is a forum of men of science and has as its object the

promotion of science and the spread of knowledge of the results of scientific research, and such is its reputation in scientific circles, that an invitation to lecture before one of its meetings is a mark of honor to the subject presented. Honorary Patron of the organization is His Excellency, the Right Honorable the Earl of Athlone, Governor-General of Canada.

Mr. Logan, who is a consulting engineer for the Holophane Company of New York City and well known throughout the United States and in Mexico for his unique presentation of the subject of light and its relation to human life and history, spoke before an audience of some 1200, including 500 scientists, members of the Institute, and 700 of the general public.

The premise of Mr. Logan's lecture was that light and survival are synonymous. Aside from the many interesting ramifications of this theme, which were covered by his lecture, Mr. Logan traced the evolution of the eye, its relation to the light it was "designed" for, and its fundamental function in the present-day seeing. The intense interest aroused in the, to them, new subject of lighting, was exemplified by the tremendous ovation at the conclusion of Mr. Logan's lecture, and the thanks of the Royal Canadian Institute expressed in an exceptionally enthusiastic letter. Lighting was apparently somewhat of a departure from their normal series of subjects, and Mr. Logan's lecture was received with keen interest.

While in Canada, Mr. Logan presented two other lighting talks; one before the Advisory Committee on Planning Construction and Equipment of Schools for the Province of Ontario, held at the Architectural Institute, and a talk on school lighting before the Royal Commission on Education of Canada.

LIGHTING HANDBOOK

Plans for publication of a lighting handbook have been announced by the Illuminating Engineering Society. Long contemplated as a major post-war project, the Handbook will contain 500 pages of text prepared by outstanding authorities in their respective fields. Every phase of lighting will be covered, with the latest information on light sources and on measurement and control of light. The Handbook will be released October 1946, and will be sold and distributed through official I.E.S. channels. Robert W. McKinley, electrical engineer, has been engaged as editor.

COLOR ON BROADWAY

Walter Winchell once said that Broadway is a place where people spend money they haven't earned to buy things they don't need to impress people they don't like. And Mildred Meiers and Jack Knapp in the Thesaurus of Humor (Crown Publishers) add their description of the Great White Way. They say its so called because it's the place where Brown and White and Yellow play together, are in the pink of condition, turn green with envy and purple with rage when they don't get anywhere singing the blues.

The only thing we doubt is the pinkness. Perhaps Dutch Pink was meant. This has a reddish yellow hue, nearly the same hue as dun color, a color more appropriate to the Great White Way.

FABER BIRREN'S WORK REVIEWED

A recent booklet covering the work of Faber Birren in the field of color is of considerable interest. His work in industry is reviewed, with mention of work done for the Austin Company, Caterpillar Tractor Co., Henry Disston & Sons, Inc.; Parke, Davis & Co., Liberty Mutual Insurance Co., and the New York Telephone Co. In connection with research in merchandising, there is shown his work on the influence of color over

markets and people done for the following organizations: General Printing Ink, American Crayon, International Harvestor, du Pont, and General Motors. In regard to consumer preference work and color trends, mention is made of American Color Trends, a special division of Faber Birren & Company, and the uses that have been made of this type of information by Marshall Field, Rosemary Sales (Simmons Beds), the Paraffine Companies (floor coverings), Paint Merchandising Council, Westinghouse, and others. This 48-page booklet is well presented; and we are sure that copies may be obtained by any Council member or delegate who is interested to write directly to Mr. Birren at 500 Fifth Avenue, New York 18, New York. The title of the booklet is "The Modern Practice of Color."

COLORIMETRY FOR CHEMISTS

Professor M. G. Mellon of Purdue University, a Council member of long standing, has recently prepared for the G. Frederick Smith Chemical Company a 133-page booklet on "Colorimetry for Chemists" which should interest many Council members. As a chemist, Professor Mellon's point of view differs somewhat from that of many physicists; which is all the more reason for physicists to read the booklet carefully. In general, the author states, an attempt is made to conform with the recommendations of the Spectrophotometry Committee of the O.S.A. and, as far as it has appeared, the new report of the Colorimetry Committee. There are six chapters: 1, Introduction; 2, Color Stimulimeters, additive and subtractive; 3, Color Comparators (Duboscq type); 4, Absorptometers (I. Filter Photometers, II Spectrophotometers); and 6, Experiments in Spectrophotometry. There are 51 illustrations, 10 tables and a bibliography of 251 items. The book is indexed and contains a very fine photograph of Professor Arthur C. Hardy.

The author's objective is to "present an outline of colorimetry, as currently applied in chemistry, in order to provide a perspective of the problems involved and the means of meeting them. The past two decades have brought hundreds of publications on such analytical methods and apparatus. References are given to representative sources for more detailed information." It is hoped that copies enough may be procured for circulation to members of the ISCC Color Terms Committee and to the OSA Colorimetry Committee. Since this booklet was really written as a chapter for a book which Dr. Smith has had in preparation for some time, reactions to this chapter would be of special interest now to Professor Mellon, since any difficulties in the small booklet might be cleared in the final book.

Anyone interested in procuring a copy may write to Dr. Smith, The G. Frederick Smith Chemical Company, 867 McKinley Avenue, Columbus, Ohio. We do not know how it is circulated, nor the price, for the copy we saw was sent by mail to a non-color laboratory.

LIGHT REFLECTIONS

Have you heard this one? He: She certainly is polished, don't you think? She: Yes, everything she says casts a reflection on some one.

FADING OF TEXTILES

Dr. A. H. Taylor, I. E. S. delegate to the Council, reports on fading of colored textiles in a brief paper in the January number of Illuminating Engineering (pp. 35-38). General conclusions, based on average results for all specimens tested in a series of tests made over the past 20 years, indicate:

A. Fading of colored textiles is approximately proportional to exposure in foot-candle-hours for a particular light source.

B. Atmospheric humidity has little influence on rate of fading.

C. There is little difference in rate of fading at 85° to 120°F, but raising the temperature to 150°F appreciably increases the rate.

D. Most of the fading produced by natural daylight appears to be caused by energy of wavelengths shorter than 6000 A.

E. Exposures of 108 samples to produce equal fading gave average relative exposures in foot-candle-hours as follows:

Natural daylight (sunlight and skylight)	1.00
Fluorescent daylight	1.68
Tungsten-filament light	1.81

Results are also given for exposure to a germicidal lamp, radiating most of its energy at 2537 A., in comparison to fluorescent daylight lamps. In most cases the fading under the germicidal lamp was much faster, which leads the author to emphasize the need for care in installation of germicidal lamps where fading of textiles or other objects may be undesirable.

PATRIOTIC OR COLOR-BLIND ?

So asks the February 17 issue of the Washington (D.C.) Star under the portrait of a lion. In the section entitled "Letters; Our Readers Talk Back," is a brief letter from a certain Marie Louise Connolly of Jersey City, N. J. She says: "In your recent write-up of Hollywood's Leo the Lion, you stated very clearly that Leo's favorite colors were red, white and blue. I happen to be a member of the SPCA and know that all animals are color-blind."

The Washington Star says in reply: "Scientists say that so far as is known members of the cat family are color-blind, but probably no one ever got close enough to a lion to test him." Gordon Walls in his "The Vertebrate Eye" (Cranbrook Institute of Science, 1942) at three points mentions the vision of lions, and on page 246 gives the interesting fable in which the Lion and the Horse argue as to which has the better vision; but neither of these animals nor Mr. Walls claims chromatic vision for the lion. As to color and patriotism, we may add that in the series Color in Painting through the Ages, which we put in these pages, we have given evidence of the great antiquity (in the Near East) of the combination red, white and blue (or black).

COLOR AT WORK

A few of us among the Color Council delegates had the privilege, during the session of the Optical Society of America in Cleveland, of visiting the great plant of the Glidden Company there, being conducted by Mr. Carl Smedley, who is in charge of their color studios. We have had occasion before (News Letter No. 45, pp. 8-10; Jan. 1943) to review the work of Mr. Smedley and his associates on their book "Color for America"; and we were led to expect much of their work at the plant and afield. Let us say at once that we were not disappointed in these high hopes.

But the editor (who has been a dabbler in the combination of colors for some thirty years) would like to express his personal opinion that he has rarely seen such a complete association of the esthetically pleasing with workable practicability. We recommend your looking over some of the products of the Glidden color service. If you can't go to Cleveland, write to Mr. Smedley (you can address him as color

engineer). He can refer you to the color rendition of certain manufacturers' lines of motor cars, or to certain schools, factories, doctor's offices, or homes, such as are depicted in "Color for America." Smedley's associates, moreover, practice what they preach. Unlike the preacher, they charge you nothing for the service. Like the preacher they have something -- the same thing -- to sell. It is a more beautiful future life.

We asked Mr. Smedley whether the Glidden Company practiced, in its laboratory, what he preached. But he had already proudly headed us that way. There we found a staff of 40 chemists and technicians working under the direction of Messrs. T. A. Neuhaus, Director of Laboratory Work and Ed. Schulte, Technical Director, in a $250,000 laboratory of 12,400 square-foot floor space, with rooms separated by glass partitions, and with white ceiling and walls, a darker gray (N 5/) baseboard and dado. Separating these to reduce the apparent value-contrast and introduce a minor chromatic accent was an inch-wide deep red stripe. And to complete the picture, lockers, desks, chairs and certain accessories were in the complementary blue-green (BG 4/3), but of a saturation (chroma) too low to be distracting or inharmonious.

In the laboratory we saw a new development: glossy, water-dispersed paints, a range of "Spred Luster" paints. The technician threw a panel on the floor, walked all over it in his street shoes, and with a damp cloth washed it quickly as clean as new. The covering power was sufficient to make it difficult to distinguish a white from a contiguous black stripe when both were covered with one layer of the new paint.

In the Color Laboratory, headed by Mr. Smedley, we saw such things as color combinations put into two-tinted motor cars and various other commodities, chroma ranges of colors of a given hue evenly and beautifully stepped, a chroma step at a time, away from gray in either of two complementary directions, and various ranges of colors reduced in number to conform to the recommendations of the Simplified Practice Section of the National Bureau of Standards. Along with these were statistics of consumer preference for five different ranges (one a competitor's) and various colors, including some verified predictions. These colors were nearly all of rather low chroma. But there was also a range of vivid colors for certain uses where a bolder, gayer scheme is required. A circular shows about two dozen bright "Glidair Flying Colors" for planes, along with a circle of 24 bright inter-mixed Glidden paint colors. Incidentally, in the surveys, consumers in the California, Florida and other winter-resort areas preferred higher chromas than the general averages elsewhere. A crowning achievement of Mr. Smedley's is the working out some 650 colors of the Munsell color system in lacquer panels, in standard and metalescent finishes. It is almost impossible for one who has not done similar work to realize the enormity of such a task. One must painstakingly paint many panels for every one retained in the final assemblage. Associated with the Color Laboratory is the Decorating Studio, where six girls work out color problems in home decoration as well as maintenance, such as office buildings, houses, schools, churches, etc. Because of its excellent service, without additional cost to the paint consumer, this department has grown in leaps and bounds.

We wish we had space to detail other pleasing and informative features of our trip through this largest of paint mills: pebble, roller, ball, stone and other mills. But we haven't the space for such a molinary travelogue. However, we can say it was a most enjoyable trip. We were told that the Glidden Company is part of an organization which not only satisfies our esthetic and practical needs by decorating

our homes, factories and offices, but feeds our bodies. An associated company makes salad dressing. This, we told Mr. Smedley, is consistent; for even salad dressing sometimes decorates our clothing. We would like to say more about our visit, but we shall instead end with the injunction: "Go thou and do likewise."

I.H.G.

LETTER FROM ALBERT H. KING

From Mr. Albert H. King, individual member of the Council from Los Angeles and art teacher, under date of 14th February, 1946, came an interesting letter which we take the liberty of quoting:

"Keep the News Letter rolling -- it may at times become a thankless job -- but it is appreciated by at least one who is on the other side of the Rockies and I hope that an increased circulation is desirable for the California ("Hollywood") group aborning is well into the labor pains and you will hear from us soon. The name selected: "California Color Society"; more info. later.

Thanks for the 1944 hospitality and mayhaps this new group may be able in part to reciprocate with a little of the Western variety should one of the annual meetings come west in the future. Best regards to Miss Nickerson and Mrs. Bellamy, Dr. Judd, Dimmick and Adams. Tell Ralph Evans that he should be able to find some reason to "Go West" again soon; also advise Miss Nickerson and Lt. Farnsworth they may receive a visitor, Lt. Cmdr. Harry Scott by name. Convey to Granville, Foss and Jacobson, Harold Loyd's enthusiastic appreciation of their interest and to Kenneth Kelly a rain check on a Christian Bros. brandy if I cannot make it this year. To Mr. Little should you contact him my thanks for his cooperation in the I.C.I. notations for the color swatches and my regrets that I have not been able to follow up on the results (blaming it on the war and related activities). In spite of the fact that the swatches used were ten years old they seem to confirm the original premise.

To yourself my very best and the hope that it will be possible for me to make the trip this coming May and thank you personally for your generosity and hospitality and give you a report on the return trip from the 1944 meeting. Left N.Y. by air, arrived L.A. fourteen days later. Best regards. Yours,"

(signed: Albert H. King)

The Editor hopes that publication of this letter will serve to discharge the commissions entrusted to him by Mr. King, whom so many of us learned to enjoy knowing at the time of the 1944 meeting; and that the extreme pressure of other obligations, which makes letter writing almost impossible, will not be taken amiss.

REGIONAL COLOR PREFERENCES

Leaflet No. 19 from the Research Department of the Eagle Printing Ink Co., a division of General Printing Ink Corp., which has this title, has recently come to our attention. This reproduces, in their "Empire Blue B3602" and "Republic Red R4211" inks, the map of percentage or relative daylight hours of sunlight throughout the United States, which is given on page 38 of Faber Birren's "Selling with Color." Under the map Birren indicates that this is a probable factor in influencing color preference; and the leaflet elaborates this theme. Both Birren and Eagle Printing Ink credit Helen D. Taylor with the discovery that sunlight rather than temperature seems to be the significant regulator of human taste in color; and the leaflet states that the map was used by her and developed as a basis for charting regional color preferences.

The leaflet was published by Eagle Printing Ink Company, 100 Sixth Avenue, New York

City. This company, as many of our readers know, in cooperation with Faber Birren has for several years been publishing a very useful series of booklets on color which are replete with color information.

ISCC-NBS METHOD OF COLOR DESIGNATION

There has recently come to our attention the excellent 20-page booklet, entitled "A visual interpretation of the ISCC-NBS method of color designation, also published by the General Printing Ink Company, prepared with the collaboration of Faber Birren and the editorial assistance of Deane B. Judd. The booklet is well illustrated with seven figures; and the method of presentation is straightforward and lucid to an exceptional degree. The booklet begins with a page whose theme is: "The ISCC-NBS Method: a basic system of color designation involving the use of everyday words." The page very briefly states also the relation of the method to other systems of color designations. The theme of the next page (p. 4) is: Color organization: there is fundamental order in the psychological color chart." On p. 5 a figure shows schematically the three attributes of surface colors: hue, saturation (chroma) and lightness (value). On p. 6 it is explained that the method uses 19 names for the hues of colors of strong saturation; and on p. 7 the hue scale is given. Here a natural lightness is implied for yellows by putting "yellow" near white; and a natural darkness for blues and purples is implied by putting "purplish blue" and "bluish purple" near black (see Birren's "Selling with Color," page 83).

On page 6 a figure simply and elegantly brings out the fact that "hue differences grow less distinguishable as colors are weakened in saturation and made to approach white, gray or black." On page 6 it is explained that, in addition to the 19 hue names, three new ones (pink and modified pinks) are required for certain tints; and six more for certain shades (browns and olives). Page 9 shows diagramatically the relation of these 9 names to ten of the 19 fundamental hue names, and to white and black. On p. 10 it is explained how 16 modifiers (pale, deep, etc.) are used to describe variations in lightness and saturation; and on p. 11 the relations of the modifiers are diagramed. Pages 12-3 summarize the preceding statements, here distinguishing categories A, B, and C, in accordance with the discrimination diagram of p. 6 previously mentioned. A includes colors of low chroma; B includes colors of Munsell chroma 1.5 to 3.0; C includes all colors of higher chroma. Page 14 is devoted to practical applications and bibliography; and p. 15 illustrates 21 colors of reddish orange hue (including orange pinks and reddish browns), using the correct inks. Page 17 lists the component units of General Printing Ink Company, a division of Sun Chemical Corporation.

If we wished for a moment to be a somewhat carping critic, we could find only two minor points of disagreement. These are, first, possibly insufficient emphasis of the fact that the system, like the dictionary, follows and records simplest current popular usage; the method does not create a terminology (this fact is stated in the booklet, so we speak here only quantitatively of emphasis). Second, we do not agree with the usage, following Birren, stated on p. 5 in the sentence: "Tones are colors, which are grayish in quality, such as tan." We frankly admit we have no good substitute for this term; we would have to coin one, such as "leptochromas" (or chamae-, mio, or possibly micro-chromas). But we believe that most persons use "tones" in a different way. But all in all, the booklet appears to us to be an admirable exposition of the method; and we congratulate all concerned in its preparation.

Because we believe that Council members will be interested, copies have been obtained through the courtesy of General Printing Ink Company for distribution with this issue of the News Letter.

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V. Keppler; Camera (Baltimore) 67, 20-3, 100-1 (1945); animal models in color

M. K. Kidd; Brit. J. Photog. 92, 98 (1945); daylight as a dark-room illuminant

P. Kirkpatrick; Amer. J. Physics 13, 267 (1945); problem in psycho-physics (note)

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