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INTER-SOCIETY COLOR COUNCIL

NEWS LETTER No. 67

NOVEMBER, 1946

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AATCC SILVER JUBILEE MEETING

As most of our readers know, the Silver Jubilee Convention of the American Association of Textile Chemists and Colorists will take place on December 12, 13 and 14 at Hotel Statler, Boston. A very interesting program of papers, featuring an Inter-sectional Contest between eight sections usually meeting at localized areas, has been announced by Patrick J. Kennedy, chairman of the Contest committee, and is given on pages P 519-20 of the November 4 issue of the Proceedings of the AATCC, which is a part of American Dyestuff Reporter.

Mr. Ralph M. Evans, ISCC chairman, under date of December 2, is sending the following letter of felicitation to the American Association of Textile Chemists and Colorists, Silver Jubilee Meeting, Boston, Mass.:

Dear Member Association:

To the American Association of Textile Chemists and Colorists, a founding member of the Inter-Society Color Council, we send our congratulations on your 25th anniversary meeting. In matters of color we can think of many reasons for congratulation, among them two jointly sponsored color meetings, one in 1943, the other in 1946. We look forward confidently to a continuation in the future of the fruitful cooperation that has existed in the past between your society and other member bodies of the Council.

Yours very sincerely,

(Signed) Ralph M. Evans, Chairman

SIXTEENTH (1947) ANNUAL ISCC MEETING

The 16th annual meeting of the Inter-Society Color Council will be held in New York City on February 22-25. On Saturday, the 22nd, the meeting will coincide with the last day of the Optical Society meetings which are to be held February 20-22 at the Hotel Pennsylvania. Regular discussion and business sessions will be held on Monday at the Pennsylvania Hotel. On Tuesday an all-day Technical Session on Color will be held with the Technical Association of the Pulp and Paper Industry at the Commodore Hotel. Details have not been worked out completely but the meeting will be planned so that members may attend color sessions of both the OSA and TAPPI programs. More later!

NEW MEMBERS
ELECTED

We are glad to welcome the following new individual members, elected at a meeting of the Executive Committee on October 2, 1946:

E. Blanchard Brown, with the School for American Craftsmen, Alfred University, New York, formerly instructor at the School of Fine Arts in Boston and the Rhode Island School of Design, Providence, interested in educational and professional arts and crafts, styling for marketing;

Herbert H. Heinrich, director of research at Kolmar Laboratories, Milwaukee, Wisconsin, whose color work deals principally with cosmetics;

H. C. Isaacs, merchandize development manager for Butler Brothers, Chicago, interested in color in its applications to merchandizing;

W. E. K. Middleton, representing the Optics Section of the National Research Council (Canada), interested in particular in meteorological optics and atmospheric colors;

Frank J. Reilly, artist, teacher and lecturer, New York City, interested particularly in color and its preferences and language.

R. S. HUNTER JOINS
THE HENRY A. GARDNER
LABORATORY, INC.

Under date of October 16, we received from Mr. Henry A. Gardner, President, Henry A. Gardner Laboratory, Inc., the following announcement concerning the new affiliation of Richard S. Hunter, long and favor-

ably known to his many friends in the Optical Society of America, the American Ceramic Society, the National Bureau of Standards and the ISCC. We are sure they join us in extending our earnest congratulations. Mr. Gardner, after reminding the editors of Hunter's work on the gloss, reflectance and color characteristics of materials, and that he is the new chairman of the American Ceramic Society delegation to the ISCC, and a member of the ISCC subcommittee on Problem 12, which is studying illumination and viewing conditions in the colorimetry of reflecting materials, writes:

Richard S. Hunter, formerly specialist in methods of color and gloss measurement at the National Bureau of Standards, has joined the Henry A. Gardner Laboratory, Inc., at Bethesda, Maryland. As their chief optical engineer, he will develop apparatus and techniques for measuring gloss, reflectance, color turbidity, and other optical properties of materials.

Mr. Hunter is a graduate of George Washington University. At the National Bureau of Standards, which he joined in 1927, he did important research on gloss, its recognition, description and measurement, on reflectometry, and on photoelectric tristimulus colorimetry. He developed a multipurpose photoelectric reflectometer which is widely used to measure the reflectance, color and gloss of reflecting materials. A number of other instruments of his design are applied to various special problems. As his contribution to the war effort, Mr. Hunter developed a simple device for aiming the flashes of sunlight from signaling mirrors used by downed aviators to attract the attention of possible rescuers.

LOCAL COLOR
GROUPS

At the recent Executive Committee meeting, there was discussion regarding local groups. The suggestion

was made and approved that the Council interest itself more actively in promoting these groups, in suggesting and providing speakers, and other help, where needed. The secretary reported that the California group had forwarded a check for \$69.00 to cover 23 News Letter subscriptions (with 8 more since October 6). Since the Secretary, who is also Circulation Manager, had been instructed to use her discretion in setting prices for group subscriptions (October 19, 1944 Executive Committee meeting), she proposed that a part of this money be refunded to the California group for use in sponsoring their meetings. (The price charged would clear costs, but would be much less than individual subscriptions, if handled as a unit.) The committee agreed; they wish to encourage the development of these groups.

WASHINGTON AND
BALTIMORE
COLORISTS

The first dinner meeting of the 14th season was held at the YWCA, 614 "E" Street, N. W., Washington, on October 14. The speaker was Carl E. Foss, of Princeton, N. J., who, with Frederic H. Rahr of New York City, developed for the Martin Senour Paint Company the paint gamut system now being widely publicized under the name Nu-Hue. The evening was one of unusual interest. Mr. Foss told something of the background work in developing the system, demonstrating with the Nu-Hue charts and index how one would use them. It is of particular interest to the Washington group to know that soon they may be able to walk into Woodward & Lothrop's store and have their paints "prescription-mixed" as described in the preceding News Letter.

On Monday evening, December 9, a meeting will be held at the National Bureau of Standards under the chairmanship of Dr. K. S. Gibson. There will be a tour of the laboratories and an exposition of the work being done there in color. This is a meeting members have been asking for a long time but could not have because of security reasons. On January 17 a joint meeting has been arranged with the local Illuminating Engineering Society members in order to hear Ralph Evans' very fine presentation and demonstration on Lighting a Subject for Color Photography. This is an outstanding lecture, and Washington is grateful that Mr. Evans is coming on January 17. The meeting will be held at 8:00 P. M. at the PEPCO auditorium, dinner preceding at the "E" Street YWCA. Any Council members or friends who wish to attend local meetings in Washington are very welcome.

BOSTON
COLOR
GROUP

The first meeting of the Boston Color Group for the 1946-1947 season was held on Tuesday, November 19. The group met for dinner at the Smith House on Memorial Drive in Cambridge at 6:30; then adjourned to Huntington Hall at the Massachusetts Institute of Technology for a lecture by Dr. Ralph M. Evans, ISCC Chairman and Superintendent in charge of quality control for all color processes of the Eastman Kodak Company. Mr. Evans' lecture, the subject of which was "Lighting a Subject for Color Photography," was requested by a number of camera clubs in the Boston vicinity; and these clubs were invited to attend, so that the attendance at the meeting was very large.

Because of the excellence and importance of this talk, which has been heard by many ISCC members, we give here an abstract of the presentation. The addition of color to photography introduces many problems which have been considered little, if at all, in black and white work. These problems deal, for the most part, with the saturation of the colors and their dependence on the physical nature of the light source and on the exposure of the film. This talk deals systematically with the problems which are encountered when a photographer sets up a simple object in the studio and attempts to make a color transparency which looks like the object. After considering the effect of the size, shape, and position of the light sources,

some time is spent on the advantages and problems of polarized light. The appearance of shadows is then considered, both from the photographic and the psychological points of view; and techniques are considered for dealing with the problem. By way of review, the talk ends with a consideration of subject and lighting contrasts in relation to speed and latitude of the film. The talk is accompanied by 150 colored pictures illustrating every point which is considered.

A GREAT MAN PASSES

It becomes the sad duty of the Editor to report the death, in San Mateo, California, on September 22 of Dr. Robert E. Rose, ISCC delegate from the AATCC and member of the latter's color committee. The Editor had the great privilege of serving under Dr. Rose for a decade, and came to know well his unusual personal charm and great spirit. Though human to a degree and endowed with a rippling dry wit which never failed him, to us he seemed the embodiment of dignity, in its best sense, and of serenity. Unperturbed by any of the problems of a scientist and an executive or by occasional periods of bad health, his blithe spirit always carried on and inspired those about him to carry on.

The son of an American consul, Dr. Rose was born in Palermo, Sicily, in 1879. Privately educated in his youth, he received his Ph. D. from the University of Leipzig in 1903. He taught successively at St. Andrews, Scotland, at University College, Nottingham, England, at the University of Washington; and at the Mellon Institute. From the last-named institution he went to E. I. du Pont de Nemours & Company as an organic chemist. Here he served for 23 years as Director of this company's Technical Laboratory. During a period of ill health, he retired from active directorship in July, 1944, but retained his connection as a consultant.

Along with his great personal qualities, which endeared him to his colleagues, his peers and his business and his scientific associates alike, he was acclaimed for his manifold accomplishments in a wide field of activities. He was an outstanding textile chemist and authority on dyes and dyeing mechanisms. He was well known as a naturalist; and the present reporter can testify to his wide knowledge of the field of art. His color and black-and-white photographs, taken frequently in the by-ways and untravelled corners of the world, constituted a great travelogue record by an informed and benignly critical authority.

Dr. Rose had many patents granted for his research work in dyes. He had been a charter member and fourth president of the American Association of Textile Chemists and Colorists; a director of the Textile Foundation, the U. S. Institute for Textile Research, and the American Chemical Society. He was also a member of the American Institute of Chemical Engineers, the Society of Chemical Industry, the Society of Dyers and Colourists, the Franklin Institute and the Faraday Society.

Characteristic of Dr. Rose's personality were the incidents which the Editor remembers of his decade of service under him. Occasionally in doubt whether to take time out to attend the meetings of certain societies, Dr. Rose was consulted. His advice was invariably: "I think you should go; it will be a vacation you need." After the first year under Dr. Rose, the Editor went to him for a criticism of his own work. After what seemed an interminable silence, Dr. Rose said: "Well, since you ask, I shall say that the Sales Department complains that you do every job too thoroughly." This was Dr. Rose's gentle but forthright way of explaining that the Company wanted shorter letters and quicker action. The principle involved we have heard expressed by lawyers, military men and business men as: "The best is the enemy of the good." Dr. Rose himself, to get so much done in spite of much poor health, embodied this principle in a personality which was a rare combination of

thoroughness, accuracy, business acumen and charm." And all of these were molded by his great integrity and rare human qualities.

He is survived only by his wife, the former Glenola Behling, his companion in many of his activities and on many trips to odd corners of the world, whom he met while at the University of Washington. But if immortality consists in the lasting influence we have on the people of our generation, Dr. Rose is and will be immortal.

I. H. G.

PHILATELIC
CENTENARY
MAY 1947

In May 1947, the centenary of the postage stamp of the United States will be celebrated by a Centenary International Philatelic Exhibition to be held at the Grand Central Palace in New York City, May 17 to 25, 1947. William H. Beck, individual member of the Council and a member of the Executive Committee of the Centenary International Philatelic Exhibition, has been invited and has accepted an invitation to conduct an exhibit on Color Research and Its Relation to Philately. Space about 80 by 40 feet and a budget has been assigned to him for this purpose; and he already has blueprint plans developed to cover many phases of the subject. Many Council members and the firms with which they are connected have already agreed to work with Mr. Beck to provide an educational color exhibit. Mr. Beck's own collection of old charts and books on color will be a part of the exhibit, as well as many stamp frames, to illustrate many steps in color work.

At its meeting on October 2 the ISCC Executive Committee, at Mr. Beck's request, agreed that a committee be appointed to advise with him. It is believed that considerable good can be accomplished for color by assisting Mr. Beck in this work. Members of the committee were appointed as follows, each already having agreed individually to work with Mr. Beck on this exhibit: Norman Macbeth, chairman, Forrest L. Dimnick, I. H. Godlove, Harry Helson, Deane B. Judd, William F. Little, Dorothy Nickerson and E. I. Stearns. Mr. Beck has asked that members of this committee, and others who may be willing, spend a day or two at the exhibit to be available to answer questions, etc. He wishes to list their names on the program, with the dates on which they will be present. (Write to Mr. Beck, 4502 Mainfield Ave., Baltimore 14, Md., if you desire to cooperate)

Lectures on color by Dr. Godlove, Dr. Helson, Dr. Judd and Dr. Stearns, and on various phases of stamp work are to be parts of the program. Do not forget the date - May 17-25, 1947. The color exhibit, as well as the more complete philatelic exhibits, should be well worth seeing. Plan to be there.

TCCA
ACTIVITIES

Confidential leather swatches of the new colors for men's shoes for Spring 1947, together with their names and merchandising notes, have just been issued to the Textile Color Card Association's members in the shoe and leather industry, it was announced by Margaret Hayden Rorke, managing director. As previously announced, the Spring 1947 colors for men's shoes, adopted by the joint committee of tanners, shoe manufacturers and retailers in cooperation with the TCCA comprise 15 colors, in addition to black and white. The colors are presented in three groups: Group I, for street and general wear in smooth and grain leathers, includes Boulevard Brown, described as a "brown of rich lively tonality," Brandy Tan, a "spirited new golden version," Tawny Tan, a "Western saddle shade," Golden harvest, an "animated golden tan," Ruddy Wine and Black; group II, for casual and sports wear in smooth-finish leathers, includes Cocoa Tan, a "warm rich medium tan," Aloha Beige, a "clear medium beige," Spicetone, "lively reddish copper," Beach Sand, Bermuda Tan, a "classic saddle type of warm

light tonality," and white; and group III, also for casual and sports shoes but in reversed or suede-finish leathers, includes Cocoa Tan, Cabaña Brown, a deep chocolate brown, Cruiser Blue, a navy, Burgundy, Country Grey, a "medium steel grey," and white.

Following up the announcement of the 13 colors for women's shoes for Spring 1947 by the joint committee of tanners, shoe manufacturers and retailers in cooperation with the Textile Color Card Association, Mrs. Rorke has issued confidential leather samples of the new colors, together with names and fashion coordination notes, to the Association's members in the shoe and leather industry. The selection, in addition to black and white, comprises three groups. The Town colors include Frappé, a rich light brown, Gypsy Brown, a warm brown of medium value, and Copper Spice, a "spicy shade" with slightly reddish undertone. The Casual colors include Tropic Sand, Peppermint Green, Wildfire Red, a "flaming red," and Dynamic Blue, a brilliant blue. Repeated colors, continuing in vogue, include Town Brown, Amber Brown and Turftan, of russet type, Admiral Blue, a navy, Cherry Red and Rancho Tan, a "Western saddle shade." The announcement gives many notes on the harmonizing of these colors with the others comprising an ensemble.

"Lively spice, copper, apricot and orange-tinted hues" receive strong emphasis among the basic color ranges portrayed in the regular editions of the 1947 Spring Woolen and Rayon Cards, just issued by the TCCA to its members. Margaret Hayden Rorke, managing director, also called attention to the significance of refreshing new greens in the spring fashion forecast, as interpreted in juniper, jade fern and bluish sea versions, as well as more animated mint and peacock greens. Important also are warm burnished blond and amber colors, coffee cream beiges and suntan browns. The neutral gamut of grays is stressed in pearl, haze and light taupe shades. Cited as promising in the rose gamme are glacé strawberry and frosted raspberry versions. The sophisticated violine family finds expression in bluish renditions of lilac and violet, as well as rosier cyclamen and orchid nuances. Special features of these spring collections are the gay Happy Landing Colors and "All-Aboard" Colors, dramatizing the travel theme, and the Play Pastels and Sunset Shades, highlighting the pastel motif for sports and play clothes.

FRA ANGELO
BOMBERTO IN
THE UNDERWORLD
OF ART

We depart from our usual custom to give space to the review of a book that may have almost nothing to do with color.

John G. Wolcott, author of the satire, Fra Angelo Bomberto in the Underworld of Art, and Massachusetts Chairman, American Artists Professional League, our esteemed member body,

has granted to us, the Inter-Society Color Council, the honor of mentioning us in the dedication of the book, itself. He says, "Dedicated also to the Inter-Society Color Council, an altruistic scientific society that desires to know what artists and art dealers are like." The vivid green paper cover of the book (published by N. M. Hill Press, 236 Fairmount St. Lowell, Mass.) promises mystery and fun, and this comes out in the first reading. The mystery consists partly in trying to discover what the author is driving at, but there is also the question of who threw the brick through the studio window, and who is the Beglerbeg who controls fashion in the art world. Also what is Pragmatic Surrealism. Fra Angelo said it really amounted only to practical supernaturalism, which simple people could understand quite easily.

Your reviewer began really to enjoy Fra Angelo only on second reading when he had finally decided that the author was sincerely aroused about an unhealthy condition in the art world and was trying to combat it to the best of his ability. The

strange doings of Dr. Bumblebird, counterpart of Dr. Watson stooging to Fra Angelo's Sherlock Holmes, and Philomela Stackpole, the most beautiful model in Suffolk County, seemed to be quite hilarious once one could be sure of not having missed the point. Although the main intent of the book is cloaked in mystery, the author delights in calling a spade a spade when it comes to physiological details. An excerpt may give the reader an idea of what to expect of the author's earthy style:

(Page 13) "The door of the studio was ajar. Dr. Bumblebird was arrested by the sight within. Fra Angelo, who faced a canvas of at least six feet by eight, enormous for the room, was painting on it with an attack that spattered floor and ceiling with paint. At the moment he was brushing in a vivid orange color at the top of the canvas while his Pisa paunch obliterated what he had painted at the bottom. "When the Monk stopped for breath, the Doctor said in a hale-fellow manner, 'What are you doing?

'I'm painting a Conversazioni,' explained Fra Angelo.

"The Doctor sought words that would not let the Monk down. He fumbled a bit in his mind and then said, 'Good.'

'I'm painting in the style of Holy Conversations.'

'Excellent,' said the Doctor.

'It is after the manner of the Venetians.'

'An artistic people, weren't they?'

'There is room for Holy Conversations in modern life,' said Fra Angelo profoundly.

'I know it. What are they; that is, specifically?' said the Doctor.

"Fra Angelo smiled benignly and caressed his Pisa paunch with a graceful religious gesture to cover a digestive disturbance within. His face suddenly went aghast. His fingers had mired in the pigment that his belly had rubbed off the canvas.

'What the hell's this!' he screamed."

It would appear that many paintings of inferior design and execution command a good price because some art dealers play upon public ignorance of serious developments in art to build up an artificial demand based upon ballyhoo and underhanded manipulation of the art market. Fra Angelo implies that serious work in art is thereby deprived of an important part of the support it deserves from the public. He says painters using the style called modern in 1900 connive with art dealers and museum directors to shut out from exhibitions the work of artists who really are developing new methods. Fra Angelo protests against the many impediments placed in the way of an artist of integrity. These range from Emily Thistlesifter, who believes "noods" should not be allowed in studios, to Mr. Fieldpiece, discharged employe of an Academy of Modern Art, who mistakenly regards serious new work a menace because it threatens the prestige of Picasso and Matisse. Fra Angelo exposes dishonesty in the art world not only by his paintings of Spiritual Machiavellism, but also by his preachments as spiritual advisor to the art world. On page 111 he speaks thus:

"... 'The art underworld contains many dealers who will sell anything that will sell. Some dealers won't admit such behavior. Others profess it openly.'

'What's the matter with them?' said the Doctor to help out.

'They call their open profession of exploitation honesty!' explained Fra Angelo with an ironical smile.

'It is honesty. Of a sort.'

'Of a sort! You see the light. What sort?'

"Dr. Bumblebird mused. 'That kind of honesty would not do in the medical profession. If it did, medical quacks would control the business.'

"The Monk's eyes opened wide. He strode towards Dr. Bumblebird and placed a hand on his friend's hand. 'Doctor, you have provided the world of art with an epoch-making illustration of the danger of dishonesty!'"

The miraculous way Fra Angelo's own paintings come to be in great demand is worthy of a Hollywood extravaganza and this reviewer will not spoil the reader's amazement by disclosing how it was done.

Now to return to the dedication. It starts out, "Dedicated to the Academy of Modern Art, to the National Academy of Design, to the directors of art museums, to directors of art classes in universities and schools, to art students, and to art dealers." Most of these organizations and people come in for lampooning in the course of Fra Angelo's adventures, much of it apparently deserved. Since the Inter-Society Color Council is mentioned next in the dedication, maybe we, too, should look for guidance to the gentle Fra. As an organization chiefly of representatives from scientific and technological societies we should be heartily in favor of valuing paintings according to their true worth, and we should join Fra Angelo in his condemnation of the tactics of high-pressure salesmanship in art, to say nothing of downright knavery. Unfortunately, most of us know little of how to value art at its true worth. How then does the Fra look upon us? In this connection we may note what happened to Fra Angelo when he was welcomed by the Beglerbeg to his Committee on Psychiatry in the Fine Arts.

(Page 106) "Fra Angelo's first attendance at the meeting of the Committee in the Beglerbeg's office at the university began with a delightful exchange of opinions among the members. The Beglerbeg's behavior was polite beyond reproach. He encouraged study of the effect of color combinations on college students, expectant mothers and bus drivers."

To one who is aroused to redress great wrongs, the deliberations of the Council regarding the "standardization, description, and specification of color" may seem no more important, or pertinent, than the effect of color combinations on expectant mothers. It is a very sobering thought.

D. B. J.

(Ed. Note. In view of page 106, it should be noted that in these pages we have discussed the effect of color combinations on college students, and the color vision of bus drivers; we have been remiss in not discussing color for expectant mothers. In view of the reviewer's phrase, "calling a spade a spade," the Editor may say, for purposes of clarification, that in another place he defined a spade as "a sharp instrument for turning up dirt.")

COLOR TERMS IN LITERATURE

An 80-page survey of research on the use of color terms in literature, containing 1183 bibliographical items, has recently been published by the American Philosophical Society.

It is the work of Sigmund Skard, professor of American Literature at the University of Oslo. While Goethe cannot justly be called the founder of literary color analysis, Professor Skard indicates that he was the first to broach in a systematic way the study of color harmony and its extremely complicated background, and that his scattered notes on optics and theory of art are closely linked to philology and history of civilization.

Mention is made of the Homer controversy, linked to the name of Britain's Gladstone. The absence of certain "color shades" in Homer had been noticed by scholars before, usually explained by the old philologists as a phenomenon of a general primitive trend. Gladstone, on the other hand, attempted to prove by statistics that Homer was color blind, recognizing only light to shadow. While the struggle has long ago been decided against Gladstone, the hypotheses let loose heated debate in which the exchange of opinions was broad and comprehensive.

From this beginning, research methods were developed that in one period led philologists in most of the great languages to work through the general words of apperception, particularly the color words. Their age was established, their development studied, and their meaning analyzed. In the tendency toward generalization several large scale compilations were published, the most significant (though highly premature and later refuted) was an attempt by Ewald to write the "inner history" of the color yellow all through human history.

The ties between body conditions and literary expression seemed most tangible with the pathological case, and in this research psychiatrists and other medical men played a part. The interpretation of sensation as a language function raised many problems, the part science has had in moulding and widening the modern color vocabulary: There is, Professor Skard says, a gulf between the scant color vocables of Chaucer and the language of a present-day dressmaker!

In 23 pages the paper outlines problems and methods; in 17 it presents the more important results. There are 37 pages of references, and a name index of 8 pages.

This is a most unusual study, one that may interest many Council members. Paper bound copies of the July 26, 1946 issue of the Proceedings of the American Philosophical Society, devoted entirely to this paper, may be obtained at \$1.25 each. Cloth bound copies will be available later at \$2.00 per volume. Purchase requests should be addressed to the American Philosophical Society, 104 South Fifth Street, Philadelphia 6, Pa.

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