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# INTER-SOCIETY COLOR COUNCIL

## NEWS LETTER No. 75

### MARCH 1948

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News Letter Committee:	I. H. Godlove, Editor
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**NEW MEMBER BODY ELECTED** At the annual meeting on March 2 the Council elected to membership the 15th member body, the National Association of Printing Ink Makers, Inc. Their application was signed by the secretary of the association, David H. Sloane, with headquarters at 1440 Broadway, New York 18, N. Y. We understand that the application of this society for membership in the Council was in large part due to that old friend of color, C. R. Conquergood of the Canada Printing Ink Company, an active individual member of the Council since 1933. In fact, Mr. Conquergood was present at the color exhibition in Washington which preceded the formation of the ISCC, the exhibition arranged by Professor Gathercoal in connection with the 1930 revision of the Pharmacopoeia. As soon as the National Association of Printing Ink Makers appoint their delegates News Letter readers will be informed. Meanwhile we are glad to welcome the Association into membership and hope that the members and delegates will take an active part in the activities of the Council.

**NEW INDIVIDUAL MEMBER** We are glad to welcome to individual membership J. C. Richmond of the Enameled Metals Section of the National Bureau of Standards, who is interested in the measurement of color and color difference.

**I.S.C.C. COLOR SESSIONS AT S.M.P.E. MEETING AT SANTA MONICA IN MAY** The 63rd Semiannual Convention of the Society of Motion Picture Engineers will take place May 17 to 21 at Santa Monica, California; headquarters, the Santa Monica Ambassador Hotel and the Del Mar Beach Club. On Thursday, May 20, there will be two sessions on color sponsored by the ISCC. The afternoon session will consist of four papers or demonstrations:

Characteristics of Light Sources - Norman Macbeth  
A Demonstration of Color - Isay Balinkin  
Basic Principles of Color Systems - Carl E. Foss  
System in Color Preferences - J. P. Guilford

The evening session will be an illustrated lecture by Ralph M. Evans, recent Chairman of the Council.



Requests for accommodations at either the Santa Monica Ambassador Hotel or the Del Mar Beach Club should be sent to Watson Jones, chairman of the Housing Committee, at R C A, 1016 North Sycamore Avenue, Hollywood 38, California.

A very cordial invitation has been received by the Council from E. A. Adams, Director of the Art Center School in Los Angeles, for color sessions of SMPE and the regular summer meeting of the ISCC to use the facilities of their school. But since SMPE meetings are planned for Santa Monica, and the ISCC is simply helping by planning sessions on one day, and since we have no plans for an ISCC meeting in 1948 other than the annual one just completed in New York, this very kind invitation could not be accepted. Those who attend from the East, however, hope that arrangements can be made to meet with the very active color group in Los Angeles in which our friend and member, Albert H. King, is so active.

#### ANNUAL MEETING A SUCCESS

The 17th Annual Meeting of the Inter-Society Color Council, held March 2 and 3 in New York City, was a most successful one. Registrations for the first day were 89 with a total for the two sessions of 135 persons; this does not include the overflow audience which met with the New York Colorists on Wednesday evening to hear Faber Birren discuss the exhibition of paintings executed by Bernard Symancyk from palettes developed by Mr. Birren. The first day included the Discussion Session at which reports of subcommittees working on various technical problems were presented and actively discussed; and a Business Session in the afternoon at which reports of committees and of delegates were received. These will be incorporated in an annual report that will go out to members in the near future. The Wednesday session was well planned and executed by an overworked but effective Program Committee consisting of Walter C. Granville, Chairman; Katherine Chandler and Fred G. Clark.

Two highlights of the Tuesday session were the masterly report by Dr. S. M. Newhall on his committee's almost monumental Survey of Color Terms, and the spirited discussion of Dr. D. B. Judd's report on revision of the ISCC-NBS color names, especially in respect to proposed substitution of "tan" for light brown and pale brown. The subject of the Wednesday session was Color Coordination in Industry; it was discussed by members of the ISCC, as indicated in News Letter No. 74. We shall not comment on these talks, since it is hoped that some of them at least can be published. Meanwhile they will be summarized and thus included in the report of the annual meeting. The only change in the announced program was the omission of the talk by George Ingle, who was ill and unable to be present.

#### BIRREN BOOKLET ON PERCEPTIONISM

We are glad to note from a recent letter from Faber Birren that he has still available for distribution to interested persons, some copies of the booklet on the principles of the color schemes of the demonstration mentioned above, the system being known as "Perceptionism." The booklet included reproductions in full color. Copies of the booklet may be obtained by writing to Faber Birren & Company, 500 Fifth Avenue, New York City.

#### PHILADELPHIA COLOR GROUP FORMING

Under date of March 17 a memorandum, copy of which we received, went out from the office of Professor Harry Helson at Bryn Mawr College with reference to the possible formation of a Philadelphia Color Group. This project has been under discussion by Mrs. Helen D. Taylor, well known color authority, Dr. Helson and others; and at the annual meeting of the ISCC interested persons were asked to



communicate with Dr. Helson. The letter states that as a result, there seems to exist already enough interest to warrant the formation of a Color Group at Philadelphia, to follow those formed at Washington-Baltimore, Chicago, Boston, New York and California.

Information is requested concerning possible times and places of meeting and the names and addresses of all to whom notices of the first meeting should be sent. In the belief that a lecture and demonstration would bring out more interested persons than a dry business meeting, Professor Helson has wisely offered to provide such entertainment for the first meeting along with the facilities of the Bryn Mawr College campus. Knowing his rare abilities as a speaker as well as a lecture-demonstrator, we have little doubt as to the success of the first meeting. We suggest that any interested person, not already in communication with Dr. Helson, do so at the Department of Psychology, Bryn Mawr College, Bryn Mawr, Pa.

**BOSTON COLOR GROUP** The second meeting of the resumed sessions of the Boston Color Group was held at 6:30 on March 24th at the Mary Stuart Dining Room, 260 Berkeley Street (near Commonwealth Avenue), Boston. The speaker at this dinner-meeting was Mr. George W. Ingle, who was scheduled to speak on the annual-meeting program of the ISCC (but was prevented from so doing by illness). Mr. Ingle, who graduated from Colgate University, went on while on a scholarship to obtain his M. S. from the Institute of Paper Chemistry at Appleton, Wisconsin, where he studied spectrophotometry and the physics of colorants. He joined the Color Laboratory of the Plastics Division of Monsanto Chemical Company at Springfield, Mass., becoming Supervisor in 1945 and recently Operating Superintendent of Plant Laboratories. He talked informally about the magnitude of color problems in plastics production, tools for solving some of them, and his ideas for handling others. Color matching, production color control and kindred subjects were also discussed.

**CALIFORNIA COLOR SOCIETY** We have published no reports of the activities of this up and coming group for several issues. We were therefore very pleased to receive from Herbert B. Palmer, Executive Correspondent, of 4151 Third Avenue, Los Angeles, a full and most interesting set of notes concerning the last three fall and winter meetings and their speakers. We also received notice of a March meeting not included in the Palmer report. Mr. Palmer writes apparently in a very objective manner; but this objectivism is illuminated, as you may see for yourselves, by his own personality and interesting manner of reporting. We quote him now practically verbatim, editing only enough to fit our standard format.

"Dr. Hiler once entertained our audience on his point of view in color. We have heard of the critical attitude, the mechanical, physical and chemical; but this was the first time the Society was treated to the cynical approach to color. It was Time magazine that once described Hiler as a 'saxophone player, night-club decorator, costume expert, ...amateur psychoanalyst and author.' The combination of all produced for our members a very entertaining evening as our guest damned each color system without mercy. Amongst the best remembered suggestions he had for colorists was to be obsessed with a frame of reference, preoccupy yourself with semantics, and ignore all color systems in painting. Hiler, our readers will recall, wrote a book on the materials of the painter and color. He also has, inconsistently, published a color wheel and system for painters. Besides shocking his audience (a method used by psychoanalysts for therapy in various forms of deep neurosis) he insisted that as



a painter he had a right to express his subjective response to objective data such as the Munsell and Ostwald systems of color. Dr. Hiler's paintings are 'abstract as hell' because for one thing it gives him an opportunity to handle color on an experimental basis. A painting of his recently exhibited in the Los Angeles County Museum temporary exhibition of Fantastic and Imaginative Art had all the appearances of being done by a man who collided with an ICI chart of (trilinear) coordinates.

"The following meeting was given over to another painter of the Franco-American school, S. MacDonald Wright. Like Hiler, Wright wrote a treatise on color which has long been out of print. The famous art critic and historian, the late Willard Huntington Wright (equally famous as 'S. S. Van Dine,' detective-story writer - Ed.) expressed the belief (in his very fine treatise on modern painting - Ed.) that S. MacDonald Wright and Morgan Russel, who founded the Synchromist attitude in painting, had made the last advance in modern methods of painting.

"Like Hiler, S. M. Wright still is active as a painter and exhibitor. He discussed the historical use of color in different parts of the world and made special point of Persian purity, and Sieneese splendor. He traced the history of the use of color to the present and his own theories. He believes very strongly in the similarity between the harmonies of music and the harmonies of color. The link between emotions and color, he suggested, was very strong and some thus evoked less emotional response than other colors. Harmonies of colors were equally compelling as emotional stimuli. Color, he suggested, produces a reality beyond visual experience; it has three-dimensional aspects and even set general associations. Yellow suggests light, blue shadow and red strength. Green could be considered least emotional. One idea he has held for a long time is that the painter tries to draw the spectator into the picture by means other than intellectual. Color is the method and at the same time emotions of density and transparency can be achieved. He places more emphasis on natural forms than inventive ones and ultimately the combination of natural forms.

"The third winter meeting was given over to Mr. Oskar Fischinger, a world famous cinematographer and painter. He showed a series of abstract films that he has created between 1928 and 1947. Five films were in black and white and the others in color. One film, Allegretto was shown both in black and white and in color; and the emotional response to the color was noticeably greater than that to black and white (at least if you can use audience noise and response as an indication.) Music was used with all the films because, Mr. Fischinger explains, it helps make the transition from the conventional forms of motion picture films. His abstractions are not patterned after the music but often the other way. In at least two of the films the abstraction disregards the rhythm of the music. His most recent abstract film is Motion Painting #1 done with an accompanying background of Bach's Brandenburg Concerto. The Society generally acclaimed the work as one of the most unique and stimulating experiments in color abstraction of our generation. For ten minutes of film it took one year of constant shooting. Mr. Fischinger is a consultant to many of the motion-picture studios on problems of color and has worked in all types of film. His preference for Gaspar Color was apparent and he recommended its use for laboratory shooting. Many of his films are in museum libraries throughout the world and it is safe to predict that his new series of Motion Studies will bring him further praise and recognition."

So runs Mr. Palmer's letter. We have more recently also received notice of a meeting at 8:00 P.M. on March 17 at the Art Center School, 5353 West 3rd Street, Los



Angelès. According to the notice Mr. Spencer Stuart of the Martin-Senour Company was scheduled to present their Nu-Hue Custom Color System. This system of 1,000 colors is scientifically arranged for mixing and matching paints for harmonizing interior color schemes. Mr. Stuart was to have complete demonstration material for his talk and the cards and transparent charts made available through stores in which the Nu-Hue color bars have been installed. Color consultants to the Martin-Senour Company in preparing the Nu-Hue System were Carl E. Foss of Princeton, N. J., and Frederic H. Rahr of New York City, both practicing color consultants to manufacturers and industries and members of the I.S.C.C.

The notice also informs us that the regular monthly meetings of the California Color Society will henceforth be held on Wednesdays instead of Thursdays.

**REPRINTS** Bound reprints of the papers given at the TAPPI color meeting of February, 1947, have been mailed to delegates and members. Single copies may be obtained on request from the ISCC Secretary. Bound reprints of papers given at the American Ceramic Society color meeting of April, 1947, will be made available in the near future, these papers having appeared in the February number of the Bulletin of the American Ceramic Society.

**1948-1949 COMMITTEES APPOINTED** The Executive Committee of the Council, in addition to dismissing the Subcommittees on Problems 11 and 13, at their request, has confirmed the following appointments:

Finance Committee: Norman Macbeth, Chairman; Margaret Hayden Rorke, M. Rea Paul;

Membership Committee: W. C. Granville, Chairman; Executive Committee members are members of this membership committee;

News Letter Committee: I. H. Godlove, Chairman; Faber Birren, Deane B. Judd, Dorothy Nickerson;

Problems Committee: Michael J. Zigler, Chairman; includes:

Subcommittee on Problem 2, Color Names: Deane B. Judd, Chairman; W. H. Beck, Carl E. Foss, I. H. Godlove, W. C. Granville, K. L. Kelly, Dorothy Nickerson, Genevieve Reimann, Margaret Hayden Rorke, E. I. Stearns;

Subcommittee on Problem 6, Color Terms: Sidney M. Newhall, Chairman; E. Q. Adams, Josephine Grove Brennan, Harry Helson, A. E. Parker, E. I. Stearns;

Subcommittee on Problem 7, Color Specifications: Walter C. Granville, Chairman; A. H. Croup, R. S. Hunter, D. B. Judd, K. L. Kelly, A. E. Parker, C. Robertson, F. Scofield, F. T. Simon;

Subcommittee on Problem 10, Color Aptitude Test: Forrest L. Dimnick and Carl E. Foss, Co-chairmen; I. A. Balinkin, Carl Z. Draves, W. C. Granville, J. P. Guilford, LeGrand H. Hardy, Harry Helson, Deane B. Judd, Norman Macbeth, Elsie Murray, S. M. Newhall, Dorothy Nickerson, J. L. Parsons, A. H. Taylor, Louise L. Sloan, M. J. Zigler;

Subcommittee on Problem 12, Studies of Illuminating and Viewing Conditions in the Colorimetry of Reflecting Materials: Deane B. Judd, Chairman; E. Q. Adams,



N. F. Barnes, W. C. Granville, A. C. Hardy, R. S. Hunter, H. J. Keegan, D. L. MacAdam, Dorothy Nickerson, F. J. O'Neil, A. E. Parker, J. L. Saunderson, Francis Scofield, E. I. Stearns, M. H. Switzer;

Subcommittee on Problem 14, A Study of Transparent Standards Using Single-number Specifications: R. H. Osborn, Chairman; B. R. Bellamy, C. C. Hartman, R. S. Hunter, N. J. Kreidl, Francis Scofield, Procter Thomson, A. J. Werner.

#### RECENT COUNCIL APPOINTMENTS

In accord with recent amendment to the Articles of Organization and Procedure, the number of Counsellors on the Executive Committee has been increased from three to five. To fill the two vacancies thus created the Executive Committee has appointed E. I. Stearns (AATCC) and A. H. Croup (TAPPI). To represent the Council as Liaison Member of the Army-Navy-NRC Vision Committee the Committee has appointed Deane B. Judd. Finally, to serve as Council representative on ASA Sectional Committee Z53, Safety Color Code for Marking Physical Hazards, the Executive Committee has appointed Harry J. Keegan.

#### DUES TO BE RAISED

The Finance Committee, Norman Macbeth, Chairman, recently recommended to the Executive Committee that dues, both for the member bodies and for the individual members, be increased. To do this requires an amendment to the by-laws. It has been generally agreed that, to defray materially increased costs of carrying on Council business, the individual-member dues should be raised from \$5.00 to \$6.00 per year; but the amount of increase for member-body dues is still under discussion by the Executive Committee. As soon as a decision has been made, an amendment to the Articles of Organization and Procedure will be recommended and a letter ballot sent to all voting delegates for approval or disapproval.

#### TRIBUTE TO MRS. RORKE

A recent letter received from Mr. Edwin H. Blanchard, editorial writer of the New York "Sun," contains what is in essence a fine tribute to Margaret Hayden Rorke, Managing Director of the Textile Color Card Association of the U. S., one of our member-bodies and former officer of the Color Council, though Mrs. Rorke was not mentioned by name. Mr. Blanchard was replying to your Editor's letter of comment on his editorial in the Sun of March 5. Though it is now quite clear that we agree on matters of real importance, we had disagreed on the minor matter of factual data with reference to the numbers of colors and names thereof. Mr. Blanchard had quoted some of our quotes in this field and had added some thoughts on color names. In his letter he "accepts in good spirit the chiding which you put in such acceptable form."

Before ending with: "This is mainly to thank you for a delightful letter, "Mr. Blanchard said: "All that was intended, in any case, was a tribute to the ingenuity of those who find, season after season, new names for old colors and who thus transmute the poverty of observation into the limitless wealth of imagination." Regarding this as largely a tribute to Mrs. Rorke derives from the well-known fact that a preponderant share of the new names arise in Mrs. Rorke's fertile imagination, backed by her broad historical, traditional, psychological, technical and commercial knowledge. This tribute recalls our own remark to Mrs. Rorke some years ago: That she need not worry about upstart color-name systems like that of the Inter-Society Color Council-National Bureau of Standards, for her names represent romance, and "romance will never die." Incidentally, we must uncover to Mr. Blanchard our bald head, description "Nude" or "Natural," not in Munsell or other



numbers. For it is easy to recognize and salute a man of letters possessed of a soul as well as a sense of humor. More power to his puissant pen.

**NEW EDITION OF "DECORATING LIVABLE HOMES"** A second and revised edition of this book by Elizabeth Burris-Meyer, Council member and active in the New York Colorists for some years, has been published by Prentice-Hall, Inc., New York, 1947 (price \$5.95). This book, published first in 1937, is divided into two parts: One, the elements of decoration; and two, the traditional manner. The first part contains twelve chapters of which three are devoted to light and color: Chapter IX, Light; X, Color and the Room; and XI, Coordinative Color. The second part contains six chapters devoted to a discussion of various types of decoration, modern to antique, which may be applied to the home. This is one of five books by Mrs. Burris-Meyer, all of which contain discussions and applications of color. The others are: Color and Design in the Decorative Arts (Prentice-Hall, 1935), Historical Color Guide (Helburn 1937); This is Fashion (Harper & Brothers 1940), and Contemporary Guide (Helburn 1946).

**I. E. S. LIGHTING HANDBOOK** The I. E. S. Lighting Handbook, First Edition, published by the Illuminating Engineering Society (member-body of the ISCC), 51 Madison Avenue, New York 10, N. Y., 1947; printed by The Waverly Press, Baltimore, Maryland. The following review was written, on request, by Norman Macbeth, lighting engineer, President of Macbeth Corporation, ISCC Treasurer, and Chairman of the I. E. S. delegation to the Council.

The I. E. S. Lighting Handbook has been prepared over the past several years by a Handbook Committee appointed by The Illuminating Engineering Society, and a Board of Review also appointed by I. E. S. The Editor of the Handbook is Robert W. McKinley who has cooperated with the Handbook Committee and with Mr. C. L. Crouch, the Illuminating Engineering Society's Technical Director. The information contained in the Handbook has been gathered by the Editor and the Handbook Committee from the most recent and most up-to-date contributions in the art; in addition, contributions were received from over one hundred forty of the country's most outstanding engineers, physicists, color consultants, decorators, artists and ophthalmologists.

The net result is one of the most useful Handbooks for a specific branch of engineering which this reviewer has seen. The contents of the Handbook are broken into three sections: First, a reference division in which is included all of the important basic considerations of light which include the physics of light production, light and vision, color, measurement of light, light sources, light control, lighting calculations and daylighting. The second section, known as the Application Division, includes the important handling of interior lighting, exterior lighting, sports lighting; transportation lighting; photographic reproduction, projection and television lighting, miniature lamp applications, and many miscellaneous applications of radiant energy. The third section includes the appendix and manufacturer's data, the latter being very important to illuminating engineers.

Of special interest to members of the Inter-Society Color Council is the section on Color in the reference section. In this section, the importance of color to illuminating engineers is stressed, and a clear picture of color, colorimetry and spectrophotometry is presented. Reference is made to the many contributions of the I.S.C.C. to color practice, including the I.S.C.C. - N.E.S. Standard hue names and abbreviations. The Munsell and Ostwald Systems of color designation are also discussed and explained graphically. Spectral characteristics of illuminants are



discussed and plotted on chromaticity diagrams. Special attention is given to illuminations for color selection, grading and matching. Surround conditions, levels of illumination and color temperatures are specified. Many outstanding colorists, mostly members of the I.S.C.C., contributed to this fine section.

The editor of this I. E. S. Handbook deserves special praise for the noteworthy manner in which this material was gathered, edited and presented.

N. M.

LORAIN  
FAWCETT  
LECTURES

We have received a brief description of two lectures from among those recently given by Miss Fawcett of the Allcolor Company, 527 Fifth Avenue, New York City, whose lectures have been mentioned in these pages before. The two very similar ones were given in Chicago on February 16 and 17, the first (a demonstration called "Color Effects") at the W.G.N. Studio under the banner of Intaglio Service Corporation, the other at Hotel Sheraton. The audience at the first numbered 560 persons, including advertising-agency personnel, production men, art directors and retail-store representatives; the second audience was largely of apprentices of the photo-engraving and rotogravure industries.

After the opening remarks, the spectrum halo seen as the afterimage of a nearly point-source light in a darkened studio, was demonstrated. After a brief introduction to color in the usual way, numerous charts were displayed to demonstrate the effects of color in printing, photography, fashion and many phases of color in the industrial world. By means of a light box, vivid demonstrations of the effects, on the appearance of the same subject, of various light sources were made. Similarly shown were many actual proofs used in magazine reproduction, effects which create many a dispute between art directors and engravers; and explanations were given. The translation of a kodachrome to its final appearance on a magazine page was traced, showing the possible variations, not only from light sources, but from ink formulation and ink coverage, as well as the variety of paper stocks which produce many differences.

The practical advantage of a common language of color to interpret many of these effects was discussed; and the Munsell nomenclature was suggested as the most flexible mechanism. In conclusion, negative afterimages were demonstrated by using fashion models, one in red chiffon and the other in a blue-green dinner dress. This was an amusing departure from the usual "Color Effects." We feel sure these lecture demonstrations were again up to the high standard set by Miss Fawcett in her previous lectures.

RETINAL  
STRUCTURE AND  
COLOUR VISION

We have received notice of a book of this title by the well-known British histologist and color worker, E. N. Willmer. It is published by the Cambridge University Press Department of The Macmillan Company, 60 Fifth Avenue, New York City 11. It contains 66 text illustrations (including charts), 2 halftone plates and 4 color plates; no data on number of pages in all are given. The price is \$4.50.

The book begins with a study of the detailed structure of the retinal elements and the connections which they make with their related nerve fibers, and investigates the properties of the light-sensitive units. From structure the book advances to the function of the retinal elements, then to rod and cone sensitivity, impulse frequencies, trichromatic basis for color perception, and certain aspects of color-blindness.



**CANADAINK** We were fortunate enough to receive copy of the No. 12 (March 1948) issue of Canadaink, house organ of The Canada Printing Ink Co., Toronto, Canada, and edited by Mr. Charles R. Conquergood, whose name, long honored in color circles, appears in the first item of this News Letter. This is a little 4-page 6" x 9" sheet, three of which, in this issue, contain interesting matter of a non-advertising character. Incidentally, under the title "Inkling" there is what looks like a commercial for another ink company, which may be a competitive one. Besides black, the ornamental printing ink used is No. 61 Heliotrope; and Mr. Conquergood gives a brief history of the traditional symbolism of the purples and violets generally in this connection. Under the title "Inkinformation" are given customer inquiries and replies, the rest of the material being Mr. Conquergood's editorials.

**COLONEL EATON  
COUNTRY  
GENTLEMAN** Lieutenant Colonel Harvey Doane Eaton, Jr., ISCC individual member, after many years in the army, has retired to civilian and rural life in Cornville, Maine (RFD Skowhegan). We have vivid memories of Colonel Eaton; they were recalled to us by copy of a very long and very personal letter forwarded to us by the Council Secretary. The letter is characteristic of Mr. Eaton, who, though apparently a New England Yankee by birth, does not appear to be bound by any hidebound traditions. On Christmas eve he was completely abashed by the impossibility of answering the multitude of Christmas greetings which had accumulated. Nothing daunted, he conceived the idea of answering all, at one fell swoop, in a long letter, reproduced for all, instead of replying with "stingy little thank-you notes." Eaton never does anything by halves. Some years ago we were occupied with the problem of handling bibliography, and it was mentioned in an ISCC meeting. Shortly afterwards there came in the mail a veritable cartload of printed matter and forms for gathering bibliography systematically and scientifically. On another occasion Mr. Eaton persuaded his sister to give us for the News Letter a fine article on the use of color in children's toys. We are now told that the (then) Major Eaton, having to travel thousands of miles on Army liaison work, looked for a new car when (in 1945) there were no cars. He was laughed at and given a 1942 Buick catalog. Not daunted, he picked out the expensive model he wanted. On January 26, 1945, he got the car (through some sort of undescribed wizardry; and on the Christmas eve of inditing his letter he had driven the car over 86,000 miles.

The long letter constitutes an interesting travelogue, filled with homely and erudite sidelights on life all over these United States. His remarks on his stay in East Aurora, N. Y., "made famous by our father's intimate friend and eulogist, Elbert Hubbard, especially interested us. Eaton's quiet sense of humor effervesces on every page, and one can guess his Yankee ingenuity between the lines.

But we cannot make a long story short without sacrificing the human, warm character and interest of the Colonel's story, so assuming that he still has a few extra copies available, we suggest that interested friends write to him.

**COLOR IN EARLY  
CIVILIZATIONS** We wish to call to the attention of our readers interested in the early backgrounds of art and the use of color, a 65-page paper-bound book, "The Comparative Stratiography of Early Iran," by D. E. McCown, whose title does not lead the uninitiated to expect much on color in early civilizations. To be sure, one does not find here an abundance of color notes; and the book is not easy reading; but is of the "must" category for one who wishes to obtain the best present-day perspective with which to view the backgrounds of early art. The book is No. 23 of the Studies in Ancient Oriental



Civilization done under the auspices of the Oriental Institute and published by the University of Chicago Press, 5750 Ellis Ave., Chicago 37, Ill. (price \$2.50). The book may be supplemented by an article by the same author in the same year (1942) in the Journal of Near Eastern Studies, and by a series in this journal by R. J. Braidwood and others in 1944. Here and elsewhere may be found chronological correlations between the earliest cultures found in Iran, Iraq (Babylonia and Mesopotamia), Palestine, Syria and Anatolia. It was from these centers that there first came what we know as European civilization today.

But before reading this material, in order to achieve an adequate realization of the immense antiquity of the earliest of these cultures, some with their beautiful painted pottery and others with Painted Temples, one may be advised to read an article by the archaeologist V. Gordon Childe in Nature, Sept. 24, 1938, pp. 557-9, entitled "The Orient and Europe." Remembering that the Early Dynastic period in Egypt and Babylonia, the earliest historical one, began about 3000 B.C., one must go backward (downward in the excavation levels) through successive levels in the way so impressively described by Childe. We would like to reproduce Childe's graphic picture, but the limitations of News Letter space and function deter us. Suffice it to say here that in Iraq the now classical sequence preceding about 2360 B.C. includes the long Early Dynastic period (paralleling the earliest historical dynasties of Egypt), the shorter Jemdet Nasr period with polychrome pottery in black and dull red or deep plum color. Before these and the Great Deluge was the Uruk, a "Red-ware" culture (Red-ware pots were actually red, gray or black, depending on the firing), brought perhaps by people from around the Caspian Sea who received the traditions from Anatolia and Trans-Caucasia. Still earlier was another culture-period visited by great floods, the Ubaid, brought to Iraq from the highlands of Iran, where it was known from the beautiful pottery of Susa. This was one aspect of the Buff-ware cultures, now better known broadly from McCown's book. The pots had dull black or light red paint on greenish or "pinkish-yellow" grounds. Before this culture came the Halafian from Syria, with graceful, delicate pottery forms painted in polychrome: black, white and red to orange on a creamy yellow slip. This takes us back into the fifth millenium B.C. At some sites, Halafians preceded Highlanders; at Ninevah the reverse was true; in others, the Syrians and Iranians dwelt side by side, with mixed cultures. But the end is not yet; for still earlier is the Samarran culture, found at Samarra and at Baghouz on the Euphrates, and elsewhere. It was also of Buff-ware type. And in point of time this was still not the end, as will appear below.

Paralleling these were so-called "Pre-dynastic cultures" in Egypt; and the still earlier Badarian, Merimbdian, Faiyumian and Tasian. In Palestine, preceding the Early Bronze cultures were the Esdraelon and the Ghassulian with fresco painting (perhaps 3200 - 4100 B.C.); earlier sub-chalcolithic and neolithic levels as at Jericho and the still earlier Tahunian and Natufian cultures. The Natufians used flint sickles to cut their grain and carved statuettes of men and animals. We had also had revealed to us glimpses of levels earlier than the Samarran, at some of the sites with unpainted but polished brown or black pottery. In 1944, Seton Lloyd described six levels at Tell Hassuna in northern Iraq below one with Halafian items. R. J. Braidwood in 1944 in the Journal of Near Eastern Studies ("JNES" below) described for the Plain of Antioch in northwest Syria, "Amuq culture" levels C to F contemporary with the Samarra-to-Uruk sequence, while levels B and A were earlier. General E. J. Ross in 1946 in JNES repeated McCown's tabular survey of cultures and added on the very interesting early ones of India and Baluchistan, describing excellently and in detail a new site with stratigraphic parallels connected. It now appears that when the Buff-ware cultures were ended



by the people with plain red and gray pots, the displaced Buff-ware folk may have drifted to the Indus valley region of India. S. Lloyd's work on Hassuna is given by him in greater detail in the 1945 JNES.

Though our understanding of the earliest neolithic civilization has been pushed back considerably in time, there still remains a serious gap, bridged only in Palestine, in our knowledge of the transition to the neolithic from the still earlier mesolithic times. Now we are learning of cultures in Iran parallel to those in Iraq (and in Syria, Anatolia and India). And still earlier than even the Samarra-Halaf group, is the Siyalk culture, revealed at Tepe Siyalk in west central Iran and in the lowest level at Chasmah Ali (also the name of a culture) in northeast Iran. Besides Red-ware and a black pottery, Siyalk ware included a light-toned, slipped and painted coarse ware, perhaps close to the parent of the Buff-wares generally. Apparently the light-ware (or at least the Siyalk) folk buried their dead in life-giving red ocher, a custom we have more than once mentioned in these pages. Though Red-ware displaced Buff-ware at the Ubaid-Uruk transition, in Siyalk's "III" (Hissar culture) period we see, along with chamois-colored and gray pottery, in well stratified levels a steady gradual change from Red-ware toward something like Buff-ware; then a gap, then polychrome Jemdet Nasr ware.

The designs of the lovely, delicate Susa I pottery, painted in a glossy violet black on a yellowish white or buff ground, will remain a joy forever; they were characterized by a "remarkable synthesis" of elaborate but harmonious geometrical patterns with stylized animal and plant designs. Here at least, this almost-the-most-ancient of ancient cultures included a very modern "non-representational" art.

I. H. G.



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