News Letter Committee:

I. H. Godlove, Chairman
Faber Birren
Deane B. Judd
Dorothy Nickerson

For matters of business, Address the Circulation Manager
Subscription price to non-members:

NEW INDIVIDUAL MEMBERS

Ronald H. Bingham, Ansco Division of General Aniline & Film Corp., Binghamton, N. Y., who is interested in colorimetry, color vision and the theory of color photography; member COSA, SMPE and delegate from SMPE 1946-47;

David Blinderman, of the Concord Decorating Service, Chicago, Illinois, whose interest is in the use of color in homes, offices, schools and industrial plants;

Fred G. Cooper, well known artist with studio in New York, who has been interested in color since the days of his early association with Albert H. Munsell; his chief interest is in color thinking, ideas, language and notation; Mr. Cooper wrote the Foreword for the 1929 edition of the Munsell Book of Color; he is a member of the Society of Illustrators;

Julian E. Carnegy, consulting architect of Princeton, N. J., who was formerly a member of the ISCC and well known to many of its members; is interested in applications of color to architecture and to manufactured products; member of the Architectural League of New York, Beaux-Arts Institute of Design;

Stanton C. Kelton, Jr., of Rohm & Haas, Bristol, Pa., interested in the formulation, testing and manufacture of plastics and in color matching and specification as concerned with this field; member of the American Chemical Society;

Karl Miescher, Ciba Limited, Basel, Switzerland, internationally known chemist interested in color since 1914, now particularly in the metrics of color; member of many scientific societies in Switzerland, England and the United States;

Robert E. Redmann, Providence, R. I., concerned since 1938 with color in industrially designed products, since 1946 teaching color in connection with the industrial-design course at R. I. School of Design;
Merrill J. Sills, of Koppers Co., Chemaco Plant, Berkeley Heights, N.J., where he works closely with William H. Beck (who has gone from color in philately to color applications in the plastics field) and is interested in the optical behavior of dyes in plastics, in the correlation of physical data and the psychological for better understanding by the layman and in the establishment of common color terms;

W. B. Smith, of Polyform Plastics Corporation, New York City, interested in color matching as it concerns plastic materials, in instruments and methods for color matching, and the testing of dyestuffs for heat and light stability; member of S.P.T. and A.I.M.M.E.

AMENDMENT TO "ARTICLES" PROVIDE CHANGE IN DUES

On recommendation of the Finance Committee to the Executive Committee this spring, the matter of raising dues to take care of inflationary costs of carrying on the work of the Council so as to meet the 1948 budget, as recommended and accepted at the annual meeting, has been under consideration. Since an amendment to the Articles of Organization and Procedure is required for this purpose, a letter ballot was authorized and on March 30th ballots were distributed by mail to all voting delegates of the Council. At a special meeting of the Executive Committee on April 30th, ballots were counted. Out of a possible 45 votes (voting delegates having not yet been appointed by the last-elected society), 38 ballots were returned, 37 affirmative, 1 negative. It was explained that the one negative vote was because of unavoidable bookkeeping difficulties, which were expected not to hold in the next budgeting.

Article III, Section 7, Dues, (a) and (b), as now amended, reads:

(a) Member-Bodies. The dues for Member-Bodies shall be thirty five (35) dollars per annum;

(b) Individual Members. The dues for Individual Members shall be six (6) dollars per annum.

Thus bills that go to individual members in April will be for six dollars annually, while bills that go to member bodies in future will be at thirty-five dollars annually. This increase in dues does not contemplate any increase in services, but will take care of the increased costs of the News Letter, of reports such as have been distributed in the past, and of other increased costs of carrying on the regular business of the Council. It is hoped that everyone concerned will appreciate the necessity for this unavoidable move. The fact that the vote was unanimous (in terms of societies voting), with over three-fourths of the delegates heard from, seems to indicate such an understanding.

WASHINGTON AND BALTIMORE COLORISTS

This oldest affiliated group of the ISCC met on April 16 with the Capital Section of the Illuminating Engineering Society in the Pepco Auditorium, 10th and E Streets, N.W., Washington. The speaker was our old friend and member of the council, Charles Bittinger, Captain, U.S.N.R. (retired), who spoke on the Application of Science to Art, including camouflage and a film of the atomic bomb in action at Bikini. Captain Bittinger was the Official Government Artist at Bikini and Navy camouflage expert in both World Wars, I and II. Captain Bittinger is too well known to nearly all of our members to need any further introduction. Notice of the meeting indicates that besides camouflage and the atomic bomb, Captain Bittinger showed pigments which change color under pressure.
This society at its meeting on April 26 met at the A.C.S. Auditorium, 5353 W. Third Street, Los Angeles, to hear a discussion of "Some Attributes of the I.C.I. Chromaticity Diagram" by Mr. C. L. Graham of the Color Control Department of Eastman Kodak Company, Rochester, N. Y. The treatment was said to be a brief introduction to the I.C.I. System of Colorimetry, with emphasis on the description of the Chromaticity Diagram and an elementary survey of its properties.

As part of the fall meetings of the American Psychological Association to be held in Boston, Mass., on September 7-11, there will be a symposium on color, scheduled for the preceding days, September 5-9. We hope to tell you more about this in the next News Letter.

In the same city will be held the annual Technical Conference of the Illuminating Engineering Society, on September 20-24, with headquarters at the Statler Hotel.

Announcement has been made of the fall convention plans of the American Association of Textile Chemists and Colorists. Meetings will be held at the Sheraton Bon Air Hotel, Augusta, Ga., October 21-23. There will be a general technical meeting on Thursday afternoon, with group meetings on Friday morning and afternoon on cellulosic fibers, hosiery, non-cellulosic fibers, auxiliaries and testing. Each group meeting will open with one or more invited papers to be followed by contributed papers that have been accepted by the Technical Program Committee for presentation. No papers specifically on color seem to be scheduled, problems of dyeing and finishing occupying the focus of attention.

A very lively local group in Detroit is working hard to insure the "best meeting ever" for the Optical Society of America when it meets at the Fort Shelby Hotel, Detroit, October 21-23. There will be one day of general sessions planned for the very large and fine auditorium of the Roacham Building. Simultaneous sessions will be held on other days at the Fashion Hotel on emission spectroscopy, general optics and color. One or more invited papers will be given on each subject, with contributed papers as usual. An instrument exhibition is planned, also plant visits to take place on Wednesday afternoon preceding the opening of the general meeting. Ralph Evans has been invited to give his new lecture, Seeing Light and Color, on the general program Friday, and Carl E. Foss has been invited to open the color sessions with a paper on A Classification of Color Order Systems. Mr. Evans' lecture is fully illustrated. It provides a rapid survey of the parts played in vision by the differing types of action covered in the several sciences of physics, physiology and psychology. The presentation will be in non-technical language. Mr. Foss' paper will be in the nature of a demonstration designed to call attention once more to the basic principles which differentiate the wide variety of color reference materials and collections of color samples used in industry.

Recently your secretary had the privilege of visiting in the very interesting Carnegie Hall studio and home of Wilford S. Conrow, secretary of the American Artists Professional League and first chairman of their delegates to the Council. Mr. Conrow's reputation as a portrait painter is so well established that it needs no comment, but the secretary had not before had the opportunity to see any of these
portraits. Their character prompted her to call attention of other delegates and members to them and suggest that they look up any that may be hung in their vicinity. The variety of treatment, from the light, airy setting of mood for a childhood subject to the heavier yet beautiful and substantial mood set for his inspired portrait of Dr. Gustavus A. Eisen, shows an unusual ability to handle color. If Mr. Conrow would tell us how, as an artist, he uses color to create the impressions conveyed by his portraits, we would really have something!

Among Mr. Conrow's portraits are those of Professor Nelson Glenn McCrea of Columbia University; of the Reverend Dr. Howard Duffield, president of Princeton's Board of Trustees; and at one time acting president of Princeton University; of Professor Arnold Guyot Cameron of Princeton; of Viscount Exmoultol and of Mr. Bruce Rogers, master typographer of George Washington (for the George Washington Life Insurance Company of Charleston, W. Va.) Many of Mr. Conrow's portraits hang in schools and colleges throughout the country. There is one in the University Club of New York City, another in the Cosmos Club of Washington. For a more complete list of places where they hang, see Who's Who, which gives generous space to Wilford S. Conrow and his achievements. His most recent portraits are those in Memphis of the Dean of Administration, and the Dean of the College of Pharmacy, Univ. of Tenn.; the founders of the C. M. Good (Educational) Foundation, Mr. C. Walk Jones, architect; in New York, Prof. Samuel Marion Tucker for the Polytechnic Institute, Brooklyn, Mr. Ralph Walker, architect; for the permanent collection of the National Academy of Design, Miss Rosario Oreillana, soprano soloist, Havana, Cuba, Philharmonic Symphony Orchestra; Mrs. Artur Shalian.

COMMITTEE MEMBER FROM NEW MEMBER-BODY
We understand from W. C. Granville, chairman, Committee on Problem 7, a Survey of Color Specifications, that Mr. Proctor Thomash, delegate from the American Oil Chemists Society, has agreed to serve on Mr. Granville's Committee. We cordially welcome Mr. Thomson and his society to this service.

TCCA ELECTIONS AND ACTIVITIES
In an announcement dated March 19, received just too late for inclusion in the March News Letter, we learned that the Textile Color Card Association of the U.S., Inc., long a member of the ISC, had re-elected all of its standing directors. The Association's Board of Directors comprises: E. Irving Hanson, Allan C. Jacobson, Charles F. H. Johnson, Jr., Carl E. Kempf, W. Ralph MacIntyre, James F. Marble, William B. Olmstead, Jr., Charles Pinnell, Armand Schwab, Roy E. Tilles, Sr., Henry C. Van Breederode and John F. Warner. At a meeting of the directors held immediately after the business session, all officers were likewise re-elected for the ensuing year, as follows: Roy E. Tilles, Sr. (Gotham Hosiery Co., Inc.), President; Armand Schwab (Armand Schwab & Co.), 1st Vice-president; John F. Warner (Riegel Development Laboratories, Inc.), 2nd Vice-president; Carl E. Kempf (Brewster Hat Co.), Treasurer; and Margaret Hayden Rorke, Secretary and Managing Director.

In her report for the combined fiscal years of 1946 and 1947, Mrs. Rorke stressed the Association's gain of 861 new members, of which 536 firms are in the United States and the remainder in Canada and 28 foreign countries. There are now nearly 560 members in Great Britain alone. Besides covering nearly every branch of the textile and allied industries, there are members representing the manufacturers of cosmetics and perfumes, rubber and plastics, chemicals, wallpaper, stationery, paints and varnishes, and automobiles as well as motion-picture concerns, art schools and many other classifications. Services rendered to members and others
has greatly increased; but our space does not permit detailing some of these activities. The demand for the Ninth Edition Standard Card far exceeds the supply. There continues to be a wide distribution of the report giving the scientific data on the calibration of the 216 colors of this master card, data which was compiled by the Association's research associate at the National Bureau of Standards under the Bureau's supervision. Mrs. Rorke has returned from a three and a half month trip to a number of countries in Europe, this being her first post-war resumption of her annual pre-war visits with foreign members and European industrial and color research.

In honor of the fiftieth Anniversary of Greater New York and the Centennial of the discovery of gold in California, the Association's recently issued 1948 Fall Rayon and Woolen Cards highlights eight Golden Jubilee Colors. These brilliant festive colors comprise a "golden format," namely: Pioneer Gold, Pacific Sea, Sierra Sun, Atlantic Green, Jubilee Orange, California Mint, Manhattan Blue and Festive Red. Also featured are Dragese Tones, suggesting the colors of French sugar almonds. In the 1948 Fall Woolen Card, also issued to the Association's members, are highlighted Antique Tones, reflecting the rich soft colors of heirloom jewels, and a gay sports group, captioned Snow and Sea Colors. There are also colors in the green range, from the rich pine type to yellowish mossy or turtle versions. Several other colors in the red, blue, neutral and violene ranges are also included.

Another recently issued group is presented in the 1948 Fall Glove Color Card. This includes 15 colors, of which six appear in the Association's fall woolen, rayon and millinery collections, namely, Continental Green, American Copper, Ruby Clarat, Tortoise Shell, Cuban Coffee and Autumn Navy. Further illustrating the close tie-up between costume and accessory colors are the following glove colors: Coctone, Greensmoke, Victorian Purple and Southern Moss. Completing the collection are Continental Green, Grey Cloud, Country Beige, Jolly Red, Irish Green and Old Rose.

LOVIBOND GLASSES IN THE OIL INDUSTRY A report by J. T. R. Andrews in the Journal of the American Oil Chemists Society (25, 20-23; 1948) on "Lovibond Color Standards -- Crisis or Challenge?" brings up to date the present controversy within the American oil industry regarding prospects for future delivery and quality of Lovibond glasses. While Tintometer Ltd. of England can supply Lovibond glasses, their recently announced policy is to do so only within certain limitations and under special circumstances. Loose slides will no longer be available except for replacement and to supply ASTM and TAG petroleum standards; slides will no longer be sold in 2" x 3/4" size, but in 3/8" x 3/4" size; in future, except as noted, only complete color-measuring instruments will be sold by Tintometer, Ltd. Excerpts are included from correspondence of the Uniform Methods Committee with Tintometer, Ltd.

MESSAGE FROM FR. OSTWALD A few weeks ago such a very interesting letter came from Fraulein Greta Ostwald, daughter of the famous physical chemist and writer on color, that portions of it are summarized for the many News Letter readers who will be interested. She wrote to send thanks "for the two Munsell numbers of the Journal of the Optical Society of America. I owe you, as Dr. Judd mentioned in his letter. . . . . They fill up and often felt gap in the library as well as in our historical knowledge. I myself plunged into this life-story with double interest; firstly out of human sympathy with the high-spirited, sensitive man (A.H. Munsell), whom I clearly remember as the lecturer in the winter of 1905-6, Mass. Inst. of Technology, Boston; secondly because of the many thoughtful parallels -- in science as in business -- with my father's and my own experiences.
"I am the older and unmarried one of the two daughters, accompanying their father to America, a (student) painter (that's why I attended the lectures on color). So I have been intensively living with my father the often very stormy and dramatic story of his love and his 'bringing into order' of color . . . .

"Perhaps . . . fate spared me and house. Energie with the Archiv this time in world-war, so that the writings, the historical color-organs, the books, the apparatus still exist in spite of many surmounted dangers. Grossbothen is a silent countryplace one railway-hour from Leipzig . . . . where Americans and Russian soldiers met at the river Mulde in April 1945.

" . . . you will imagine the overwhelming contrast caused by (this) journal . . . . crowded with thoughts that had absolutely nothing to do with (bare) existence . . . . It is and was fairyland! Dr. Manfred Richter (as a color-worker probably known to you) was the first to give me a (his) Ostwald Symposium number . . . . last June, but now I have one of my own and since Christmas a Color Harmony Manual, made possible by good Mr. Jacobson . . . ."

Fraulein Ostwald writes something of the many questions that come to her, and the fact that color interest seems increasing everywhere. She speaks of Dr. Richter and of her father "who would have extremely enjoyed your clean, cool and cautious repetition, refinement and representation of his passionate pioneer work." She adds, "How very often he ardently sighed for younger eyes, brains, hands to continue and refine." The letter is so full of warm personal interest that it will be treasured on that score as well as for its historical interest.

D. N.

AMERICAN SOCIETY FOR AESTHETICS

From Dr. Edwin M. Blake, individual member, whose interest sensibly from his mathematical background, we have a recent letter which tells us something of the American Society for Aesthetics. In Dr. Blake's opinion, this society gives promise of covering a very essential field of art in which our Council has a real interest but which societies such as the American Federation of Arts and the College Art Association do not cover. Dr. Thomas Munro of the Cleveland Museum of Art, who was very influential in establishing this society, served as its first president 1942-44, followed by Prof. Curt J. Ducasse of Brown University, and he by Mrs. Katherine E. Gilbert of Duke University. In the spring of 1945, Dr. Dagobert D. Runes, head of the publishing house "The Philosophical Library" of New York, who had for some time previously edited and published "The Journal of Aesthetics and Art Criticism," generously gave it to the American Society for Aesthetics, and Dr. Munro became its editor. The Journal is a quarterly, annual subscription four dollars. Dr. Blake writes: "It is hoped that once the many problems of establishing a new group of this sort are overcome and it is firmly on its feet, the Society may join with other national associations now members of the Inter-Society Color Council. We are on the lookout and would welcome additional members to represent the art groups and their interests. Several of our individual members are members of the Society for Aesthetics and if others wish to support the work by becoming members, they should communicate with Lynn D. Poole, Johns Hopkins University, Baltimore 8, Maryland. Dues are five dollars including subscription to the Journal."  (Ed.- The address of Dr. Blake is P. O. Box 210, Mount Kisco, N. Y.)
While we have not always agreed with Moon and Spencer in some of their interpretations, we think that nevertheless this book is an outstanding job for use in teaching principles difficult yet necessary as a sound background for anyone in the lighting field, or anyone making use of color in fields affected by illumination problems. It becomes clear, as one goes through this text, why Moon and Spencer have been interested in such a wide number of color subjects as those in which they have been publishing in the last several years. They had to be in order to cover the subject of this book. Their use of unfamiliar terminology, the desire to name the several unnamed color functions, and the search for equations to substitute for a number of the empirical tables in which color data are expressed, are all part of a search for clear teaching tools. Much of the material published in research papers by Moon and Spencer in the past several years is included in this book.

Each of the 11 chapters contains a lucid discussion, a number of problems, a bibliography, and appropriate tables, sometimes extensive, as Table 3.09 which contains a combined list of I.C.I. data of typical materials for walls, ceilings, and other surfaces which Professor Moon published in a series of six papers in the Journal of the Optical Society, 1941 and 1942 (we wish he had given the approximate color name in terms of the ISCC-NBS names). The one color plate showing use of high as opposed to low reflectance in a classroom and library is very effective.

While only an expert in the lighting and teaching field is qualified to review this book for use as a textbook, the writer believes it is so entirely readable and covers so well such a number of subjects of interest to colorists that many besides students and professionals in lighting engineering will find it useful. The authors state their purpose in the book's preface: "The book attempts to show how illumination can be made a true branch of engineering. In this way we hope that the ideal lighting systems of the future can be realized even today." If the material covered in this book were known and understood by illuminating engineers and colorists, then there seems no doubt that the authors' hope could come far nearer to realization than at present.

D. N.

Lenore Kent Kiefer, individual Council member for many years, has written a book of interest to colorists that is now in its fourth printing since publication in April 1947 by the National Paint, Varnish and Lacquer Association (1500 Rhode Island Ave., N. W., Washington, D.C.; 350 pages, $4.50).

Paint Power, and How to See It is a beautifully laid out book. Its wide margins, many marginal and other drawings by John H. Irwin, and Miss Kent's clear, almost chatty style make this an interesting book for the casual reader to browse through, or for the student of paint selling, to study in detail. News items about the book indicate that it was approved by the Scientific Section of the National Paint, Varnish and Lacquer Association (of which Mr. J. C. Moore, first chairman of the F.P.V. P. C.'s delegates to the Council, is now director), by the Business Education Service of the U.S. Office of Education, by the paint association's Committee on Education, and by many others.
Related to the book are two booklets on Paint Power, one How to Teach It, the other How to Start a Sales Training Course, both published in cooperation with the Business Education Service, Vocational Division, U.S. Office of Education. The latter indicates how, through the George-Bardon Act (Appropriations for Vocational Education), funds are available for payment of an instructor or group leader in almost every section of the country to carry out courses based on Paint Power. It indicates how these groups may be set up through local paint association groups, etc. The first booklet is a teacher's handbook, based on Paint Power as a textbook, with teaching suggestions, suggested questions and assignments for the eleven units into which the book is divided.

It should be of considerable interest to many colorists, particularly technical groups, to see how color teaching is handled by practical colorists in the paint industry. The history of the industry, the many types of products it manufactures, and instructions regarding estimation of amounts of paint that may be needed for a job are of particular interest. There is a supplementary reading list, inclusive rather than critical (if the color and decoration list is a pattern) at the end of each unit. The book contains eight pages of definitions of terms and expressions frequently used in the paint industry.

REPORT OF NEWS LETTER COMMITTEE FOR 1947

During the year 1947 six issues of the News Letter were issued as usual on regular schedule, except that a few of them rather later than the nominal date due to difficulties in production. However, the total coverage bulked more than usual, three issues being longer than the customary 14 pages (19, 18 and 16 pages, respectively) so as to yield a total of 95 pages. This was divided roughly as follows:

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<th>Strictly &quot;news&quot; items</th>
<th>&quot;Feature&quot; articles</th>
<th>Reviews</th>
<th>Bibliography of color articles and patents</th>
<th>Index</th>
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<td>37.5 pages</td>
<td>3.6 &quot;</td>
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These figures indicate a somewhat higher proportion of bibliography than heretofore. This was in part because of the release of some European material held up by the war. The proportion of so-called "feature" articles is smaller than usual.

No immediate plans have been made for any material changes in the News Letter by the new editorial committee; but it has been suggested that a questionnaire or survey be made among delegates and individual readers to ascertain more precisely the wishes of the readers as to the desired character of the coverage; and it is hoped that this may be done in the reasonably near future.

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