

INTERSOCIETY COLOR COUNCIL

NEWS LETTER NO. 88

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NEW AAPL OFFICERS AND AWARDS

We have learned that the new official family of the American Artists Professional League has been elected and is composed of the following persons:

National President: Dr. Gustave Noback;
National 1st Vice-president: Mr. Wilford S. Conrow;
National 2nd Vice-president: Mr. John Scott Williams;
National Treasurer: Mr. Nils Hogner;
National Secretary: Mrs. Helen Gapen Oehler.

We hear also that J. Scott Williams will serve as chairman of delegates to the ISCC. Elsewhere in this issue we have reproduced two letters from Mr. Williams. We have just learned also that the society has awarded its Medal of Honor in gold to Wilford Conrow, well and favorably known to many of us, as well as to Mr. F. Ballard Williams. Our heartiest congratulations and best wishes go to the recipients of these honors. In Mr. Conrow's case our emotions are somewhat mixed, for we learned also that he has been ill for five or six weeks. We are sure all our members wish him a speedy recovery.

BALTIMORE & WASHINGTON COLORISTS

On March 21 the Baltimore and Washington Colorists held a dinner meeting at the YWCA with speakers on Color in Interior Decoration. It was a most interesting and stimulating meeting, arranged under the chairmanship of Mr. Waldron Faulkner. The first speaker, Mrs. Mildred Trimble, of the Veterans' Bureau, described the planning and specification work regarding use of color in hospitals of the Veterans Administration. She and Miss Carolyn Baber of her office brought along a number of interesting samples and demonstrations.

The second speaker, Mrs. Ethel Pilson Warren, outstanding Washington interior designer, described her approach to color in interior design. She showed, in color transparencies, pictures of several distinctly different types of interior-design problems, from the recently completed Garfinckel Industrial School, where even a part of the furniture was specially designed for the job, to a downtown Christian Science world display room, to a luxury type summer cabin, and finally to plans for

period restoration of the famous and historical Octagon House, headquarters of the American Institute of Architects. Samples to show use of texture as well as color were part of the demonstration. There was considerable informal discussion following the talks. Altogether, it was a meeting that all present thoroughly enjoyed.

CALIFORNIA COLOR SOCIETY

On the evening of March 17, the California Color Society met at Art Center School, 5353 West 3rd Street, Los Angeles, to hear Zeylmans van Emmichoven, M.D., discuss the "Psychology of Color." Dr. Emmichoven, a practising psychiatrist of The Hague, Holland, and Chairman of the Anthropological Society of the Netherlands, has lectured in eleven European countries. He is visiting the United States and speaks English fluently. He started over thirty years ago, we are told, to apply color therapeutically. Since then his work has broadened to include the psychological, historical and cultural aspects of color.

On the evening of April 21, the Society met at Art Center School, to hear Lynn Fayman, outstanding creative photographer, discuss Interesting Techniques in Color Photography. Mr. Fayman is a member of the La Jolla Camera Club and the Lens and Shutter Club. The public was invited to attend this meeting.

PHILADELPHIA- WILMINGTON COLOR GROUP

Since our last issue was penned, we have had reports of two meetings of this affiliated group. On March 16, a dinner was held at the Alden Park Manor, Germantown, Philadelphia, followed by a meeting at the Philadelphia Textile Institute, Henry Avenue and School House Lane, Germantown, Philadelphia, at which the members were addressed by two speakers. The speakers and their subjects were:

Mr. Richard B. Stehle, The Effect of Dyestuff on the Temperature
of Fabrics Exposed to Light;

Mr. Francis M. Hirst, The Practical Application of Color in
Relation to Wilton Carpets

Mr. Stehle, graduate of the University of Pennsylvania in chemical engineering, has spent 25 years as superintendent of dyeing at the Allegheny Dye Works. He is the present chairman of the Philadelphia Section of the American Association of Textile Chemists and Colorists.

Mr. Hirst has been actively engaged in carpet designing and coloring for more than 25 years. He has served as Stylist and Colorist for Archibald Holmes & Son for the past 17 years. He also studied color and design at the Bradford Technical College in England and at the Philadelphia Textile Institute. The program therefore was developed by two experts in the field of colored textiles who have devoted their professional lives to this field. The members also had the opportunity of visiting the new home of the Philadelphia Textile Institute and inspecting some of the latest architectural applications of color and lighting in school buildings.

The Ninth Meeting of the Group was a dinner meeting held at Kugler's Restaurant, Widener Bldg., Philadelphia, on May 5. The speaker of the evening was Ralph M. Evans, former Chairman of the ISCC, and Superintendent of the Color Control Department of Eastman Kodak. His subject was "Seeing Light and Color." As chairman of the ISCC, author of "An Introduction to Color," widely traveled lecturer on color, and very active member of the Council, Mr. Evans is so well known to readers of the News Letter that it is superfluous to further cite his qualifications as a speaker on his chosen subject, or the acclaim with which it was received. Instead we shall

quote here a sentence or two of the advance abstract of his talk sent to the members of the Group, for here is the key to many of Mr. Evans' lectures.

"By an extensive series of pictures it is shown that seeing is largely a matter of recognition of objects with properties believed to be possessed by those objects. From this it is shown that the mind has the ability to see several things simultaneously at the same spot. It follows that it is not entirely physical or psychological facts which determine what we see, but also to a great extent our knowledge of external reality supplied by the mind."

HARROGATE SYMPOSIUM ON
PHOTOCHEMISTRY IN
RELATION TO TEXTILES

The December 1949 Journal of the Society of Dyers and Colourists, Vol. 65, No. 12, pages 585-788, contains a full report of the papers and discussion of the symposium held by the British Society of Dyers and Colourists at Harrogate last September. These include 26 papers that cover discussions of spectral characteristics of light sources for fading and degradation tests, the practical assessment of the light fastness of dyeings, the quantitative measurement of light fastness, photochemistry in relation to garment dyeing and dry cleaning, and a great many other subjects.

The lectures were attended by over 250 members and visitors, including 23 from overseas. We note that the response to President-elect Scholefield's Toast to "Our Visitors" was given by Dr. E. I. Stearns, chairman of our AATCC delegates. He attended the symposium both as a representative of the Calco Chemical Division of the American Cyanamid Corporation and of the AATCC.

FADING OF AMERICAN,
BRITISH AND GERMAN
TEXTILE LIGHT-FAST-
NESS STANDARDS

A very full report on measurements made on standard textile dyeings for fading tests has been made in the April 3, 1950 number of the American Dyestuff Reporter (39, 215-220) by our Editor, Dr. I. H. Godlove. This was done for the AATCC Color Committee at the request of their Light-Fastness Committee and has involved a very great deal of work. By use of the GAF-Librascope Tristimulus Integrator attachment to General Aniline and Film's GE Recording Spectrophotometer to reduce one phase of the calculations, and by use of the very simple applied tolerance formula that is based on Adams "Chromatic Value" formulas to reduce work on another phase, Dr. Godlove was able to do a job that heretofore had remained undone. The work of obtaining a single number specifications for the total color differences between faded and unfaded standard dyeings is not so formidable when I.C.I. (X,Y,Z)-data are available, particularly if one uses the Adams "Chromatic Value" formula.

This formula is not based on a visually equi-stepped color space, as is the Nickerson formula based on Munsell parameters, but it is based on the nearest thing to it that offers a simple formula direct application to (X,Y,Z)-data. (See discussion by Godlove, p. P215, American Dyestuff Reporter, 39, April 3, 1950; paper by Burnham, JOSA, 38, 387 (1949), or by Nickerson, JOSA, 40, 85 (1950), to note comparisons between color space of Munsell and that based on the Adams "Chromatic Value" concept.)

The Adams Formula was applied to the measurements of official British, German, and American light-fastness standards exposed in natural sunlight and in the Fade-Ometer. The paper includes graphs in which the results are compared. The author reports that the use of the integrator and the GE spectrophotometer, "together with tables and form arranged to facilitate computation by means of the Adams 'Chromatic Value'

formula, make the method of measuring amounts of fading used herein rapid and precise enough to be an economically feasible and practical procedure for measuring fading simultaneously in visual and objective terms."

It is of interest to note that Vickerstaff and Tough, in a paper that was part of the Harrogate symposium, also propose the use of this Adams' formula and include in their report results for seven reds faded in four exposure times, from 0 to 1600 hours.

Note: Tables for converting X,Y,Z to V_X , V_Y , V_Z will be supplied to those who wish to use the formula if they will address requests to Dorothy Nickerson, Cotton Branch, PMA, U. S. Dept. Agr., Washington 25, D.C. In fact, if there is sufficient need, the information will be published. D.N.

NEW AUTOMATIC COTTON COLORIMETER

Dorothy Nickerson, Richard S. Hunter, and Marshall G. Powell described at the March meeting of the Optical Society of America a new fully automatic, self-standardizing small-difference colorimeter for use in the range of raw-cotton color. The instrument is based on a satisfactory application in the Cotton Branch, PMA, of the U. S. Department of Agriculture, of the Hunter Color and Color-Difference Meter, to problems of raw-cotton measurement. The new instrument measures and graphically shows values for reflectance (R_d) and yellowness ($+b$) on a two-dimensional chart which, without conversion, adequately relate - for this color range - to long established cotton measurements made in terms of Munsell value and chroma. Although this particular model is limited to measurements in the range of cotton color, the principles on which the instrument is designed are adapted to other limited ranges of color, in either two or three dimensions.

The paper given at the OSA meeting has been accepted for publication in the Journal of the Optical Society. Meanwhile, any one interested can receive a mimeographed report on the instrument by writing to one of the authors (Miss Dorothy Nickerson at Cotton Branch, PMA, U. S. Dept. Agr., Washington 25, D. C., Mr. Hunter or Mr. Powell at Henry A. Gardner Laboratory, Inc., 4723 Elm Street, Bethesda 14, Md.)

It can be said that potentially the instrument has applications far beyond the field of cotton classification, yet it is the intention of the manufacturers that it be thoroughly tested in this one application before others are attempted. As far as is known, this is the first color measuring instrument that is self-calibrating, or self-standardizing. Every previous color-measuring instrument has required preliminary adjustments on the part of the instrument operator before accurate color measurements can be made. Amplifiers and standardizing motors in this new instrument make these adjustments automatically. The accuracy of the instrument does not therefore depend upon the skill of the operator in making the standardizing adjustments. Even though more costly than many of the present laboratory-type colorimeters, the new instrument should find widespread application for color measurements because of this self-standardizing feature.

MANY FACTORS AFFECT JUDGMENT OF APPEARANCE

Inspection problems are often deceiving. Perhaps you have a color inspection problem. "Very well, then measure the color and we should have the answer," you may think. But it may not be so simple!

The following letter written by Richard S. Hunter to a prospective customer interested in equipment for inspection of color and appearance of white surfaces points out so well by apt analogy the complexity of many inspection problems that we

reproduce his letter here for our readers. It is good to see that there are instrument manufacturers who sense the whole problem, and feel it good business to help their customers and prospective customers gain an overall picture of these problems. (Should any reader be interested in the school he speaks of, he should write directly to Mr. R. S. Hunter, Henry A. Gardner Laboratory, Inc. 4723 Elm Street, Bethesda 14, Md.)

"Dear Mr. _____ : In response to your telephone request that I visit you to discuss the use of our equipment for color and appearance inspection of white surfaces, I have decided to write now and visit you next month. As I told you, I am trying to complete some material for publication. I also feel that some preliminary study of the problem by members of your organization may facilitate its discussion when I am there. Enclosed are leaflets describing some of our instruments and their applications. You will see from these different leaflets that there are a number of different measurable factors of appearance.

Up to the present time, visual inspection of the appearance of products has proved better than instrumental inspection. The eye has a remarkable ability to integrate rapidly the many different factors contributing to appearance and arrive at a decision concerning each specimen presented it. To illustrate this remarkable integrating ability, I have frequently called attention to its operation in a realm of everyday experience. It concerns the speed to which we (men at least) are able to appreciate feminine beauty. Although there are many physical factors which affect judgment of a woman's attractiveness, the eye and brain together require but a brief moment to perceive and integrate these factors and reach a decision whenever a subject is presented to them for observation. No arrangement of photoelectric cells, electronic tubes and electrical components has ever been proposed to perform a task of this complexity with anything like the human observer's speed.

To return to your metal surfaces coated with white porcelain enamel or organic enamel, I estimate from what I know of these materials that about seven factors are involved in their appearance evaluation:

1. Hue)
2. Lightness) These three comprise color.
3. Chroma)
4. Shininess
5. Surface Haze (bloom)
6. Orange Peel
7. Pimples, pits and other markings.

Complete apparatus to examine your products for appearance would thus be quite complex; as a matter of fact we would not now know how to build certain parts of it. Inspection equipment which is practical at the present time can do only part of the job, the rest will have to be done visually. From your inspection, you will want to know not only what pieces are not acceptable, but why they are not acceptable. The record of an instrument must be examined by a skilled technical man if this information is to be obtained. Usually we find the skilled visual inspectors in industry are better able to tell what must be done to a product to correct its appearance than what is wrong optically with this appearance. Instruments are therefore of limited applicability in the replacement of skilled personnel. Their value lies rather in their consistency and in the numerical character of the results they give.

You spoke of wanting to measure color, but do you know how the color of your specimens may be expected to vary? Color, as I just said, is three-dimensional, but color variations caused only by changes in thickness of a film of paint or porcelain enamel on a metal base can (and have in the past) been successfully measured by variations in reflectance. This is a simple measurement with a reflectometer, but if you change source of paint, or enamel, or if you rework pieces so that they are presented for inspection with different coating systems, a simple reflectance measurement will be inadequate to measure color change. Color must then be measured on three scales as by our Color-Difference Meter. If you want to match porcelain and organic enamels for appearance, you will have more than three dimensions to worry about, for gloss and surface differences will then become important.

Because the subject of appearance of materials is not taught in any school, and because many of our potential customers are anxious to learn what can be done in appearance measurement, specification, and control, we organized last year a one-week course on appearance measurement which has already been taken by a number of engineers, scientists and technicians working with a wide variety of materials. Inclosed is our enrollment blank for this course. We would be delighted to have a representative of your organization attend one of these courses.

We manufacture and sell different pieces of apparatus that are used for appearance measurement, but we have always felt it best for our long term interest to sell instruments only where we believe them applicable to the problem at hand. We are anxious to work wherever possible with customers and potential customers in analyzing their problems and proposing solutions.

Our inspection instruments have so far been most valuable where they have been used to measure optical factors subject to momentary control. With most manufactured products, however, it is the present practice to take samples from production and measure them in the laboratory where greater precision is obtainable with delicate instruments. The prescriptions for corrective measures are usually prepared by laboratory personnel.

Because instruments have not heretofore been used in the appearance inspection of products such as you manufacture, we want very much to work with you on this subject. As I told you by phone, we feel that the new Cotton Colorimeter, description of which is inclosed, is the first instrument of a type which will be well suited for the inspection measurement problem. I am looking forward with considerable interest to my visit to your plant next month."

SPECTROPHOTOMETRY Reliable spectrophotometric data should now be more easily obtained with the aid of a new booklet, Circular 484, Spectrophotometry (200 to 1000 millimicrons) by Kasson S. Gibson, recently issued by the National Bureau of Standards.

The techniques and data resulting from the Bureau's extensive experience in spectrophotometry are presented in this guide so that users of spectrophotometers can better understand their instruments, calibrate and maintain them in the proper operating condition, and guard against the numerous errors common in such work. Instruments and methods for use in the ultraviolet, visible, and near-infrared spectral regions are considered, including photographic, visual, and photoelectric methods. Important topics covered include definitions of spectrophotometric terms essential parts of spectrophotometers, typical instruments in current use, types of errors which usually occur in spectrophotometric work, and presentation of standard

data for checking the calibration of spectrophotometers. In addition, a bibliography of 127 related references is given.

Containing 48 large double-column pages and illustrated, the booklet is available from the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D.C. (25 cents).

TEST FOR COLOR PERCEPTION

For a number of years Dr. Ellis Freeman has worked on the development of a test for color perception which shall be stable and valid under as wide a range of color temperatures of illumination as possible. The colorimetric solution of the problem has been described in his paper in the J. Opt. Soc. Amer. 38, 971-976, and a patent has recently been issued for it. Validation studies show that the I-S test maintains diagnostic integrity over the very wide range of ordinary illuminants encountered, both natural and artificial, in the testing environment. And this validity maintains itself long after that of prior polychromatic printed tests has broken down with a change from standard illumination. The advantage of such illuminant-stability is obvious. As a commentary on the technical difficulties encountered in trying to accomplish anything like this with scientific rigor, it is interesting to observe that Dr. Freeman hung over the press for every color impression and for every piece of paper, and that he repeated the printing six times, throwing away the results of the first five efforts, until he was satisfied. Now the test is available commercially from Freeman Technical Associates, Sarasota, Florida.

STROBLITE ON THE STAGE

An example of the spectacular color and lighting effects on the stage which have become commonplace production problems for ISCC member Alexander Strobl, using the Stroblite Luminescent colors and Ultra Violet Blacklight, was the Easter stage show, "Springtidings", produced by Leon Leonidoff, with ballet by Florence Rogge in the Radio City Music Hall, New York City. In a colorful ballet the dancers were transformed as if by magic from spring lilies to vari-colored orchids, which glowed brilliantly in the dark.

NO BLUES IN COLOR PREFERENCES

From a bulletin issued late in February, therefore rather tardily reproduced here, we have the following news:

Most Americans are no longer singing the blues in the selection of color schemes for their homes, and an entire new combination of colors has moved to top place among the paint color favorites of American women during the past year. These facts were indicated in a study of color preferences and styles conducted over the past ten months by William N. Stuart, president of the Martin-Senour Paint Company of Chicago. The survey was made on the basis of actual sales of the more than 1,000 available paint colors in more than 100 major paint, hardware, and department stores from coast to coast.

"We believe this method of checking color preferences of American people is the most realistic survey used in the United States," Stuart explained, "because every vote cast for any particular color represented a cash outlay with resultant use of the color by the voter." The survey showed radical changes among the top favorites. "The top nine colors are composed either of yellow, neutral grays, or grayed yellow greens," Stuart said.

One significant development reported by the survey quickly prompted paint experts at the Nu Hue Bars to ask: "Where are the blues of yesteryear?" The cool, quiet, and relaxing blues and blue greens have regularly appeared among the top favorites of American home-makers year after year. In this year's survey, they simply disappear from the list of favorites and not a single blue was to be found in even the first 20 most-purchased colors.

"Last year," Stuart said, "a gray-green was top favorite among all the hundreds of colors available for the decoration of American homes, but that color has slipped to sixth place this year. A delicate pink, formerly a top favorite, has slipped far down the list. In the new survey the trend is toward the deeper tones of the new favorites--yellow, neutral grays, and grayed yellow greens. One startling new development during the past year is the presence of some very definite Geranium Red type of colors and definite, deep pinks."

Stuart was reluctant "to make any guesses regarding why American women's preferences change color styles. There are several factors which may have a bearing on the most recent style trends in color-planning the interior decorations. Style in furniture, draperies, and other furnishings have some effect on color selections for the walls, ceilings, and trims. The blues of previous years are generally believed to present a cool, calming effect upon the mind and emotions by those who dabble in color psychology. On the other hand the same authorities define the reds and yellows among this year's top favorites as warm, cheerful, and even gay."

TCCA AGAIN The Textile Color Card Association of the U. S. has again been
VERY ACTIVE extremely active since our last report (in January) on the TCCA activities. Evidence of this is contained in some 18 pages of bulletins. We cannot therefore hope to review more than very briefly these manifold activities. In addition to electing new officers and directors for 1950 in a meeting at which Margaret Hayden Rorke, Managing Director, reported a gratifying year of success at the 35th annual meeting, the Association has released information on the following matters: The Advance Confidential Rayon Collection (1950 Fall Rayon Colors); Advance Confidential Woolen Collection for Fall 1950 (Half Century Colors); the regular 1950 Fall Woolen Card; new colors in the 1950 Fall Card for Men's Felt Hat Bodies; the 1950 Fall (and Winter) Millinery Colors; the 1950 Fall Color Card for Women's Gloves; the 1950 Fall Colors for Women's Shoes; and the 1950 Fall Colors for Men's Shoes. Along with the two last named were issued five pages of detailed suggestions of "fashion coordination notes."

The 1950 officers are: President, Roy E. Tilles, Sr. (President, Gotham Hosiery Co.); 1st Vice-President, Armand Schwab (President, Armand Schwab & Co.); 2nd Vice-President, John F. Warner (Executive of Cluett, Peabody & Co.); Treasurer, Carl E. Kempf (President, Brewster Hat Co.); Secretary and Managing Director, Margaret Hayden Rorke. Directors include these officers and the following: Jules L. Foreman, (Burlington Mills Corp. of N.Y.); E. Irving Hanson (Vice-pres., Hafner Associates); C. F. H. Johnson, Jr. (Vice-pres. & Genl. Mgr., Botany Mills); W. Ralph MacIntyre (President, Joseph Bancroft & Sons Co.); James F. Marble (President, Waldrich Co.); Robt. A. Ramsdell (E. I. duPont de Nemours & Co.); and Henry C. Van Brederode, (Vice-pres. Celanese Corp. of America).

Mrs. Rorke reported 301 new members (157 foreign) leading to a total membership of 2221 members. Color cards and advance swatch sets in 1949 amounted to 35,413. An interesting item of the report, among new activities, was that the Association co-operated with the Consulate General of Israel in New York and the official committee

in Tel Aviv in establishing The Color Standards for the Israel flag, the colors adopted being Yale Blue and White from the Ninth Edition Standard. In summing up the Association's achievements over a span of 35 years, Mrs. Rorke declared that it has been the principal architect of color coordination in America, and that it initiated in 1919, the first cooperative movement to bring related fashion industries together.

Turning to the new colors, the 1950 Fall Rayon Colors begin with light Tete-a-tete colors: Twilight Gray, Rendezvous Red, a "bluish crimson," Cocktail Gold, Eventide Blue, a "greenish electric" type, Beige Wine, a "rosy beige," Five O'Clock Green, a "deep emerald," Apertif Blue, a "purplish Sapphire," and Violet Eve, a "reddish violine."

There are also eight colors in the Suncruise Colors. Here are high-lighted three colors of "dashing citrus" hue: Aloha Orange, Bali Lemon and Havana Lime. Also included are: Bermuda Violet, of Parma violet type, Caribbee Rose, a "vibrant flamingo," Haiti Blue, a "greenish peacock," Java Red, a "hot fiery type," and Rico Mint, a "gay fresh green." These will be useful not only in sports, cruise and play wear, but in evening wear and as bright accent notes. In the basic color range are an "orangy copper," and terra cotta and henna shades, expressed in Orange Ember and Copper Brick. Also in this group are Burnt Cognac, Apricot Spice, Green Lacquer, Chinese Bronze, Teal Green, Spray Aqua, India Jade and Green Agate. Among reds are the harmonizing Carnation Red and Madonna Rose; in the violine range are Dusty Lilac and Frosted Grape; in purples, Baroque Amethyst and Viennese Mauve; in blues are Italian Sky and Mural Blue. Completing the rayon colors are Grecian Pink, Wine Plum, Paté Beige, Biscuit Brown, Antique Gray and Smoke Gray.

Featuring the 1950 Fall Woolen Colors in a group of Half-Century Colors, chiefly for sports wear, including Green Glitter, "a lively chartreuse," Gaiety Blue, a "greenish electric," Dramatic Red, Dynamic Greens, an emerald type, Lush Violet, in the magenta range, Pink Glamour, a flamingo type, Blue Flight, a sapphire type, and Golden Era. A more subtle group include the Wintermist Pastels. These are Shadowwhite, Pink Frost, Bluvapor, Icegold, Silverglo, Snowgreen, Blondmist and Mauvehaze.

Among basic woolen colors are Redblaze, French Garnet, Harvest Rose, Rhone Wine, Rose Plum, Lilac Pink, Toasted Muffin, Coral Brown, Beigebark, Teak Brown, Cinnamon Rust, Copper Capucine, Wild Duck, Cloudy Blue, Blue Sunset, Dusky Blue, Crayon Mauve, Vatican Violet, Mello Aqua, Green Laurel, Bronze Olive, Terrapin Green, Burnished Silver, and Midnight Grey, completing 40 new colors in all.

The 1950 Fall Colors for Men's Felt-Hat Bodies include only three new colors. These are Oakbark, a rich deep brown; Glengreen, a "dark forest green," and Rock-blue, a "muted greyish blue." The 1950 Fall Millinery Colors selected from the woolen collection are: Shadowwhite, Pink Frost, Snowgreen, Icegold and Bluvapor, Cinnamon Rust, Copper Capucine, Toasted Muffin, Terrapin Green, Beigebark, Rhone Wine, Vatican Violet, Blue Flight and Redblaze. Also included are Burnt Orange, from the Ninth Edition Standard; Dancing Pink, Continental Green, Greysmoke and Rico Green, from recent season cards, and black, brown and navy, making 19 in all. Thirteen colors are embraced in the 1950 Fall Glove Colors for leather and fabric gloves. From the woolen colors come Shadowwhite, Pink Frost, and Teak Brown; from the shoe colors (see below), Admiral Blue, Playred, Maple Brown (known as "Balenciaga" in the shoe and leather industry), Glaret Red, Slate Gray and Cinnabar. The remaining colors are: Dancing Pink, Rico Green, Country Beige, Continental Green, Chamois, black and white.

The 1950 Colors for Women's Shoes, in the new group for smooth leathers, include Claret Red and Brown Cardo; for suede leathers, Maple Brown, Coppertone, Miami Blue and Claret Red. Colors repeated from earlier seasons for smooth leathers comprise Café Brown, Cognac Brown, Admiral Blue, Cherry Red, Parkway Green, Turftan, Playred, Green Pepper, Golden Wheat and Cinnabar. Repeated for suede leathers are Café Brown, Parkway Green, Admiral Blue, Slate Grey, Turfgreen, Playred and Cinnabar. Black completes the list of seventeen. The sixteen colors of the Men's Shoe list includes, for smooth leathers, the new colors: Redwood Brown, Cordova Brown and Saddletone, a "golden Tan"; for grained leathers, Barkbrown, a warm medium brown; and for brushed leathers, Desert Copper, a "rust" type, and Slate Grey. Repeated colors comprise Brown Oak, British Tan, Tawny Tan, American Burgundy, Cherrytone, Natural Tan, Golden Harvest, Admiral Blue, Prairie Brown, Forest Green and black. The fashion-coordination notes which accompany the releases on these colors are too long to abstract within our available space. We shall content ourselves with saying that for each color is penned a paragraph giving uses and harmonizing colors.

SCOTT WILLIAMS
REPORTING

Among the letters and news material we received in response to our invitation to members to assist the News-Letter editors in making this organ more useful to the members, were two letters received from J. Scott Williams, noted artist who made our 1946 annual meeting memorable with a fine demonstration and talk, enlivened with an active wit, on the methods and thought-processes of the artist. Mr. Williams' first letter follows.

"On assuming the chairmanship of the Technical Committee on Color of the American Artists Professional League, I have been dutifully reading the News Letter No. 87 with its various reports and news items of interest to members of the Inter-Society Color Council. On page 14 I note that the Editors ask information and contributions from members, with requests to send reprints of our news and doings in the color field.

I have not yet had an opportunity to discuss our committee's doings with Mr. Bement, the retiring chairman, or with Wilford S. Conrow, who for many years worked so enthusiastically and devotedly as Chairman and under whose leadership the main objectives of our Technical Committee reached a satisfactory culmination. As we are reminded that a News Letter can be only as good as its contributors make it and that considerations of modesty are somewhat out of order, we are moved on impulse to write even without official sanction or committee material.

What to write about? The Editors may even permit us to provoke an issue to help stimulate collective interest. As our color problems have been satisfactorily disposed of and we have many other problems besides color, why should A.A.P.L. continue to be a member-society of the I-S. C. C? We are not scientists. We are not a group associated with large or important industries, as some member-groups are. The technological ramifications of color are beyond our comprehension and many of them we cannot use in our profession. Satisfactory books on the chemistry and permanence of artists' paints and varnishes have been readily available to artists and students. Precision values which interest some member-societies are not as important to us as quality values are; we may state relative values. While we try to do a little thinking on the mental impressions stimulated by colors, we are not psychologists, as some members are. Our members are supposed to be concerned with beauty or esthetics of color and color impressions. Other member-groups are also concerned with this aspect, and perhaps more skillful in its saleability.

Just what we mean by beauty or how to explain it is almost harder for us than it is to try to express it in our accustomed language of visual forms, whether in realistic, conventional or abstract manner.

As artists, we are somewhat in awe of the impressive scholarship and scientific triumphs of this world of light and color. We marvel at the magnificent accomplishments of some of these researches, ranging all the way from the field of astrophysics, with its vast pageant of stars and galaxies, to the almost infinitely small and where hidden secrets are revealed by that prince of detectives known as the spectroscope. In its nuclear investigation, we understand that heavy hydrogen was first revealed. But this may not be so magnificent if it is to play an important part, as at present indicated, in the next tragic unfolding of human destiny.

This unlovely thought and perhaps one unfair to all the good that color science has wrought is introduced only to juxtapose it to the following thought. For may we state that after all the grand aim and end of color is for expressions of beauty for human enjoyment, and that this enrichment of our visual life transcends its usefulness, however creditable these various assets may be! Or are we wrong?

Also we are struggling in this argument to find some justification for artistry in our lives and a reason why an Art Society such as A.A.P.L. has some justification in attendance on and admission to Inter-Society Color Council affairs even after its own technical objectives with color problems have been fairly well satisfied." (Signed: J. Scott Williams.)

We pass on to another letter from Mr. Williams, whom we know to have returned to the environs of New York after a period of teaching at the University of Wyoming, and as we shall see, painting in a new atmosphere. He writes:

"It may or may not interest members of the I-S. C.C. to hear about color at 7000 feet elevation compared with color impression at sea level.

The great difference is in the sky colors. In the thin atmosphere of seven to ten thousand feet elevation, the sky is clear blue. As the moist atmosphere of sea level are lacking, colors become vivid, sometimes hard, harsh and local. Overhead the sky appears a deep ultramarine blue with violet tinge and takes the colder green blue near the horizon. It has the same graduated scale from zenith to horizon as commonly accepted by artists and color observers of outdoors, only more so, more decided. Clouds are more dramatic, with vivid colorings. The sky and clouds seem to be part of the land, as they should be, for they are closer to it as a rule.

Painting at 11,000 feet presents its own special problems, for one is above timber line and the struggle for existence at this level is severe. Lugging sketching material with heavy paint box is a heart-pounding job and slow work. Rocks, ice patches and stunted ground growths test the stamina of the upward toiler.

Why go up there to this silent and uninviting world of eternal struggle and gigantic erosions, where great rocks have been sheared off cliffs and brooding ramparts by the enormous glacial pressures of the past and where unbelievable chaos reigns.

You have seen these white and glistening ramparts many times from fifty miles away, and while many go to them to fish in the numerous lakes that lie in glacial pockets at the foot of their ridges you as an artist are tempted to solve the magic of light that plays about their summits. You are a seeker of new things.

A road winds up from the Laramie plateau, winds up over the main mountain shoulders of the Medicine Bow, which are a series of granite ridges. The road turns ~~and~~ twists its way to the Libby flats, a gaunt expanse at 10,800-foot level. A number of bare sticks stand upright on these heights, like scattered telephone poles with some crawling and clinging growth at their base. They have tried to stand upright and grow as well-intentioned trees, but severe, impossible winds and cold have ruled otherwise. Bare sticks bear mute testimony of the unequal struggle. From these flats you see the great wall of the Snowy Range rising on top of the Bow mass and just exceeding 12,000 feet, a quartzite denuded mass of snow-festooned gray rock lying athwart the mass of Medicine Bow.

By Lake Marie beyond, the road is close to this gray rampart of rocks and it is here the fine drama of timberline snow-capped mountain is revealed. Color is not so much the story that intrigues the artist, but rather the drama of light as it plays on these elemental forms of rock wall, talus slopes and lakes at their feet. Gentleness is not the asset of these scenes, and the soft contours of New England scenes with stately elms and hard maples are lacking. Instead conifer forests, some aspen fringes and rugged mountains are dominant. The road is open for only about three months in this region and snow shoes can be used even on July 4th. Drifts may be very deep and bulldozers are used to take off the tops before plows can reach the road. Long poles are placed on the side of the road in places to help find it." (Signed: J. Scott Williams.)

TAYLOR DUNCAN
TRAVELS

Another News Letter reader who responded to our call for help was E. Taylor Duncan, who in New York showed some of us his interesting arrangements of Munsell charts which permit "boxing in" of a sample to be identified by four or more standard colors seen closely contiguous to the one in question. After stating that some of his news may by now be somewhat "time worn," because of necessary attention to his college work, he goes on to write as follows:

"When the meetings of the Inter-Society Color Council and the Optical Society ended, I went on to Boston (March 12-13) and visited Harvard. I talked with Professor James M. Carpenter at the Fogg Museum who very graciously acquainted me with the teaching that he is doing there. You may know of the color theories of Dr. Denman W. Ross that were proposed more than forty years ago. At Harvard, they were taught for a great number of years by Professor Arthur Pope who is now retired and has just recently written, you may recall, a book called The Language of Drawing and Painting (Harvard Univ. Press, 1949). This book is a revision and rearrangement of his The Painter's Terms and The Painter's Modes of Expression. The Ross-Pope concept of color and color harmony has been traditional with Harvard and is now taught by Professor Carpenter at the Fogg Museum. Professor Carpenter informed me, however, that there has been a change of interest at Harvard, and that he expects to continue his teaching at Colby College in Waterville, Maine. I assume that this new assignment will start this fall.

When I was in New York, I visited the office of Faber Birren and learned that he is completing a book that deals largely with the psychological aspect of color. When I passed through Baltimore (March 18), I called the Institute for Cooperative Research of The Johns Hopkins University to inquire about some work that was being done by a Dr. R. M. Hanes. I was told that the experiment concerned the effect of color upon apparent size, and also that the advancing-receding aspect of color was being investigated. Dr. Hanes may have finished the project by this time.

(Mr. Duncan next refers to a verbal report from Dr. D. B. Judd about the March 21 meeting of the Washington and Baltimore Colorists, which is reported elsewhere in this issue. He then speaks of reference work in patents dealing with color, and lists for us nine such patents which, with his permission, we will list in the usual place in our bibliography. He then states:) "At the Inter-Society Color Council meeting, I met Mr. M. Rea Paul. He told me that a new and revised edition of A Dictionary of Color would be published soon. Mr. William Thorne, a graduate student of the University of Louisville, made a survey of literature available concerning the Effects of Room Color Upon the Emotions and Performance. He is presently preparing to conduct experiments to determine the effect of room color upon certain mental and physical tasks. In his experiments, Mr. Thorne will be mainly interested in the correlation of room color with the subjects' calculation as to apparent weight and time interval.

I hear that Dr. Harry Helson is preparing an extensive survey of literature dealing with the psychological aspect of color. Recently, I received a letter from Dr. Helson, but he did not mention his survey.

Now for some personal matters. (They are not too personal to pass on, we think. - Ed.) You may recall that in our 'midnight' conversation at the Statler, we became so interested in Munsell charts (of the Duncan variety - Ed.) and other things that I forgot to give you the General Appearance Form used by the Federal Bureau of Investigation. This form may be interesting from the standpoint of its reference to color of complexion, hair and eyes. (Color in a racial sense has 5 entries to check, complexion 8, hair-color 6, and eye-color 5; "eye defects" is another of the 27 groups. - Ed.) So far as I know, there is no widely recognized standard whereby these features may be judged and noted. Mr. Quinn Tamm, of the F. B. I. Identification Bureau in Washington, told me that a Dr. Wilmer Sander, of the National Bureau of Standards, was interested in complexion standards and specifications. Also, there is a Mr. Vincent Fox, of the Sheriff's Office in Ann Arbor, Michigan, that is interested in the problem. Mr. Tamm also told me that the Eastman Kodak Company had done a little work in this respect too. (Likewise there is the work of Drs. Duntley and Edwards at M. I. T.)

Aside from the possible importance of color standards for investigation agencies, I should think that if a set of complexion standards could be produced, they would be valuable in photography and in the movie industry as a means for faithfully reproducing skin colors. Also, I might add that the art student might be interested inasmuch as there are still quite a few portraits painted realistically. You may know that the facial planes are taught quite extensively by use of special plaster casts. If these casts could be painted with colors that have the same appearance as skin under varied illumination, I should think that they would be very valuable to the portrait artist.

It may interest you to know that I have become a member of the American Society for Aesthetics and, also, a member of the J. B. Speed Art Museum of Louisville. Now I'm wondering when I am going to get enough time to take part actively in the programs of these organizations. Lately, I have been reading a book titled Principles of Art Appreciation, by Stephen C. Pepper. He seems to take a viewpoint toward aesthetics that may be similar to yours. (In the Statler conference we had discussed a theory of color harmony - broadened - based upon first principles - Ed.) I am definitely interested in the so-called principles of art and color harmony, so I would be very grateful if you could refer me to more literature on the subject." (With best wishes, etc., Signed E. Taylor Duncan.)

VISION
REVIEW

Following annual reviews by S. A. Talbot and by A. Chapanis an 18-page review for 1949 has been prepared by the well-qualified worker Neil R. Bartlett, of Hobart College, Geneva, N.Y. The Paper is divided into divisions titled Methods and Equipment, Research on Visual Functions (8 pages), Advances in Testing and Physiological Bases of Visual Functions. Under the first division the sections are Short-flash generators, Phosphor screens, and Aids to recording and measurement. In the second division the sections are Depth perception, Pulfrich phenomenon, Acuity, Ocular tremor, Span, Figural after effects and distortions of form and shape, Reading, Interpolation, Color theory, Light and dark adaptation and Successive flashes. In the third division the sections are Visual-acuity testing and Color-vision testing; and the last division treats especially Visual purple, Electroretinograms, Nerve impulses, Cerebral damage and Thresholds and quantal variation. The recent books on color by Evans, Wright and Bouma are mentioned. Under Color Theory the following statement is made: "That color theory is still in the jungle is attested by several recent essays." The review, which closes with 169 bibliographical references, can be recommended to all color workers who wish to keep posted on the backgrounds of color work in human vision.

ANOMALOSCOPES

The anomaloscope, it may be said for the benefit of our readers who are not specialists in color vision, is an instrument enabling one to test the degree of color deficiency of persons who are not extreme cases of the color-blind, but who, for example would get in color matches proportions of components of a mixture differing significantly from the normal average. We have received reprint of a paper by Dr. Louise L. Sloan, Wilmer Ophthalmological Institute, Johns Hopkins University, Baltimore, well known to color workers and members of the Optical Society of America, which is titled: Comparison of the Nagel Anomaloscope and a Dichroic Filter Anomaloscope.

The Nagel Anomaloscope and a simple filter anomaloscope were used in testing 103 subjects with deficient color perception for red and green. The filter anomaloscope differentiates the deuteranomalous and the protanomalous types, but does not distinguish types of defect among dichromats. A small number of subjects seemed to have a transitional defect between anomalous trichromasy and dichromasy. Evidence is presented suggesting that many if not all of these are actually dichromats, who give atypical responses because differences in saturation are mistaken for differences in hue. The two instruments agreed closely in their classification of subjects as to type and degree of defect. The filter anomaloscope is the simpler in procedure and in interpretation of results.

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