

INTER-SOCIETY COLOR COUNCIL

NEWS LETTER

NUMBER 116

JANUARY, 1955

News Letter Committee:

Dorothy Nickerson, Acting-Chairman
Eugene Allen Albert H. King
Deane B. Judd Ralph E. Pike

Acting Editor: Dorothy Nickerson
Cotton Division, A.M.S.
U. S. Department of Agriculture
Washington 25, D. C.

Secretary: Ralph M. Evans
Color Technology Division, Bldg. 65,
Eastman Kodak Company
Rochester 4, N. Y.

Address correspondence regarding subscriptions and missing copies to the Secretary.
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UNTIL FURTHER NOTICE items for the NEWS LETTER should be addressed to the Acting-Editor. Items of interest, particularly brief ones, are welcome from any member. Items should be submitted in form ready to edit for use, double spaced, with two copies. Closing date is the first of the month of issue, but items are requested as much ahead of this time as possible.

ANNUAL MEETING The 24th Annual Meeting of the Inter-Society Color Council will
APRIL 5-6, 1955 be held in the Skytop Room at the Statler Hotel, New York City,
on Wednesday, April 6, 1955. The morning session will be occupied by reports of subcommittees of the Problems Committee and the Annual Business Meeting which will include reports of the Officers and chairmen of the delegations from the Member Bodies. The afternoon and evening sessions are being planned by a committee headed by Mr. C. L. Crouch of the Illuminating Engineering Society. During the afternoon four presentations are being arranged as follows:

HOW WE SEE COLORS by Dr. Robert W. Burnham,
Research Psychologist, Eastman Kodak Company
CONTROL OF MOODS AND ATMOSPHERE by Mr. Richard Kelly,
Lighting Designer and Consultant Architect
COLOR TIMING IN MERCHANDISING by Mrs. Helen D. Taylor,
Director of the Color Bureau, Tanners' Council of America
COLOR AT WORK by Professor Edward Carswell,
School of Architecture, University of Toronto

The banquet in the evening will be held also in the Skytop Room at the Statler. The banquet speaker will be the Secretary of the Inter-Society Color Council, Mr. Ralph M. Evans, who will give his lecture, CREATIVE DIRECTIONS IN COLOR PHOTOGRAPHY. An announcement giving final details on the meeting will be sent to delegates and members by the middle of February. A hotel reservation card and advance registration blank will be included with the announcement. The Board of Directors of the Inter-Society Color Council will meet on Tuesday, April 5, 1955 at the Statler Hotel. Committees wishing to schedule meetings on Tuesday, April 5 may arrange for a conference room through the Secretary's office.

NEW MEMBERS By letter ballot on September 23, 1954 the following applications for individual membership were accepted:

Associate Individual Members

Mrs. Minnie Connell
40 Tompkins Road
Scarsdale, New York

Particular interest:

Color TV, industrial and office interiors,
packaging in relation to color TV.

Affiliate Individual Members

Miss Martha L. Hensley
Textiles and Clothing
Home Economics Branch, ARS, USDA,
Washington 25, D. C.

Particular interest:

Application of textiles in the home.

Mr. Tobias Lewin
Tobey Color Card Company
1627 Locust Street
St. Louis 3, Missouri

Color in the graphic arts.

Miss Margaret Miklas
Edwin Raphael Co., Inc.
118 West Ohio Street
Chicago 10, Illinois

Silk screen problems in pigment and vat
dye as well as problems of impregnating
color into plastics such as saran and
printing on same.

Dr. Heinz F. Nitka
Ansco/General Aniline & Film Corp.
Binghamton, New York

Color photography, colorimetry,
spectrophotometry.

Mr. Julio Villalobos
4824 Los Feliz Blvd.
Los Angeles 27, California

Light and color measurement, standardiza-
tion, specification systems, light and
color harmonic relationships.

The Board of Directors of the Inter-Society Color Council met December 7-8, 1954 at the Hotel Statler, Washington, D. C. The following applications for individual membership were accepted:

Associate Individual Members

Miss Therese R. Commerford
29 Starbird Street
Lowell, Massachusetts

Particular interest:

Colorimetry of dyes, small color differ-
ences, and other problems pertinent to
textiles.

Mr. Leon M. Gregg
Research and Control Laboratory
Ponds Extract Company
Clinton, Connecticut

Specification of color controls for color
solids by reflectance curves and CIE
chromaticities, the study of shade sta-
bility in cosmetic lake colors in finished
cosmetics, and reformulation to improve
color stability of cosmetics.

Associate Individual Members (continued)

Dr. Ailene Morris Lane
USN Medical Research Laboratory
USN Submarine Base, Box 45
New London, Connecticut

Particular interest:

Psychophysical research in: Dark adaptation after colored light; spectral sensitivity at various brightness levels; color perimetry; color discrimination; and specification of color components in experiments or calibration of instruments.

Mr. John Todd McLane
Box 436
Pocono Pines, Pennsylvania

Color reproduction on newsprint.

Affiliate Individual Members

Miss Audrey F. Adrian
230 Riverside Drive
New York 25, New York

Particular interest:

Color and Personality, use of color in neuroses and psychoses, creation of atmospheric effects in photography (color film).

Mr. O. Harry Olson
Armour Research Foundation
10 West 35th Street
Chicago 16, Illinois

Instrumentation, specification, control, and problems that vary over wide gamut in organization such as Armour.

Mr. Jack T. Patterson
The Lord Baltimore Press
1601 Edison Highway
Baltimore 13, Maryland

Extremely close color matching, process control of color variation in letterpress and lithography.

Mr. G. E. Smith
Rohm and Haas Company
Bristol, Pennsylvania

Establishment of colorimetric specifications, systems of uniform color spacing, high certainty signal and surface marking chromaticities.

Mr. Alvin Charles Wortman
502 North McBride Street
Syracuse, New York

Color as a strong design medium for interiors and industrial application. At present I use color in graphic reproductions, but my main interest lies in the function and aesthetics of color in reference to living and working areas and its effect on these areas and their functions.

CALIFORNIA MEETINGS
SUCCESSFUL

At the fall meeting of the Optical Society of America, held at the Ambassador Hotel in Los Angeles, there were a number of I.S.C.C. members present from the East. These included

Dorothy Nickerson, president; Ralph Evans, secretary; Daniel Smith, director; Deane B. Judd, president of the Optical Society and Mrs. Judd; Blanche Bellamy, Ailene Morris Lane, L. G. Glasser, Harry Hammond and Mrs. Hammond. In Los Angeles we found that E. Taylor Duncan, of Louisville, Ky, was in Los Angeles studying at the University of Southern California. On Saturday afternoon, at the close of the O.S.A. meetings, an informal reception was held in the garden apartment of the president to meet local members of the I.S.C.C. who had been contacted by letter from a local committee. Among those who attended were the Kings, the Brinks, the Plocheres, the Villaloboses, Karl Freund and Dr. Crandall, Marie Browning and

Lucille Phillips Shumaker, both of Fresno, Vernon Duckett, L. M. Dearing, Mrs. Dearing and a guest, and our old friend - and newcomer to Hollywood where she is living since her retirement last spring - Margaret Hayden Rorke. It was good to meet these California members of the I.S.C.C., to renew old acquaintances, and to make many of the group acquainted with each other for the first time.

On Sunday afternoon Mr. and Mrs. Karl Freund entertained at their home in San Fernando for I.S.C.C. members visiting from the East, including as special guests Dr. I. C. Gardner and Mrs. Gardner, who were attending the Optical Society meetings, where Dr. Gardner received the Frederick Ives Medal for outstanding work in optics.

On the following Monday evening the local group of colorists held a dinner meeting at which visiting I.S.C.C. members from the East were guests, thus providing an opportunity for them to meet a much larger group of active colorists in California - those who belong to the California Color Society. It was a real pleasure to meet such a number of our I.S.C.C. members, and if all other members gained as much from it as did your president, then it was a most successful group of meetings. Perhaps it presages a California meeting for the I.S.C.C. some time in the future!

WASHINGTON COLORISTS MEET

On December 8 the Washington and Baltimore Colorists held its first meeting of the 1954-55 season. It was held jointly with local chapters of five ISCC Member Bodies.

Prior to the meeting officers of the local groups met for dinner with the speaker of the evening, our ISCC Secretary, Mr. Ralph M. Evans, who gave his very fine lecture CREATIVE DIRECTIONS IN COLOR PHOTOGRAPHY. The lecture was given to a crowded house at the PEPCO Auditorium on the usual meeting night of the Capital Section of IES. Your president presided, and introduced in turn Mr. George Buck, chairman-elect of the local AATCC group, Mr. Leon Brown, president of the Washington chapter of the AIA, Miss Margaret Morrow, president of the local AID chapter, Mr. George S. Sward, secretary of the local organization of the ASTM, Mr. Benjamin Goodman, vice-chairman and chairman of the Program Committee of the Capital Section of IES, Mr. Waldron Faulkner, chairman of the Program Committee of the COLORISTS, and finally Dr. Deane B. Judd, president of the OSA, which has no Washington chapter but did have its president in the audience! The aims and purposes of the ISCC were outlined to the audience, and the fact pointed out that this meeting was one of the very sort encouraged by the Council. In the first place the speaker viewed the subject as a very broad one, and second, the very fact that such a group could get together locally as representatives of such widely different approaches to the subject of color is something that helps to fulfill one of the aims of the Council, that of coordination. On January 13 the COLORISTS were invited to attend a COLOR meeting of the local AIA, planned by our vice-president, Mr. Waldron Faulkner. On February 14 March there will be a dinner meeting of the COLORISTS at the YWCA, with Kenneth A. Freeman, chief of the Color Certification Board of the Food and Drug Administration as the speaker.

CALIFORNIA COLOR SOCIETY

Visits from our Eastern ISCC friends have made the past year an exceptionally stimulating one for the Pacific Coast Colorists. During the latter part of April Mr. and Mrs.

Walter Granville and Mr. Norman Macbeth visited Los Angeles. The first part of June, Mr. Ralph Evans gave a lecture in Los Angeles for the California Color Society and another at the Navy Electronics Laboratory at San Diego. From the 24th of September to October 19th, Miss Dorothy Nickerson was a visitor to Southern California - Los Angeles, Fresno, and Bakersfield. October 14, 15, and 16, the Optical Society of America held its first West Coast meeting at the Ambassador Hotel in Los Angeles,

and this was attended by a number of visitors from the East, as reported in a separate item.

On the evening of October 18th the California Color Society was host for cocktails and dinner at the Art Center School Cafeteria in honor of the visiting ISCC members, Dr. and Mrs. Deane Judd, Miss Dorothy Nickerson, Mrs. Blanche Bellamy, Mr. Ralph Evans, and Dr. and Mrs. I. C. Gardner. This afforded an opportunity for the members of the C.C.S to become acquainted with our visitors, and also with some of the local members of the ISCC who were among the forty-three who attended the dinner. After dinner the general CCS meeting was held in the Art Center School Auditorium. The speaker was Dr. George Mount, Assistant Professor of Psychology and of Engineering at the University of California at Los Angeles, and his subject had the provocative title of THE INFLUENCE OF COLOR ON THE SPECIAL PERCEPTION OF OBJECTS. Dr. Mount has a rich background of experience in the fields of psychology and the scaling of color dimension. The popularity of this subject was indicated by the fact that approximately 150 persons attended the meeting. The evening was concluded by a stimulating question and answer period.

The week following the Optical Society of America meetings another Member-Body of the ISCC met at the Ambassador Hotel in Los Angeles, the Society of Motion Picture and Television Engineers. On October 22nd, the final date of these meetings, Mr. Ralph Evans gave his beautifully illustrated lecture, COLOR AND BRIGHTNESS IN PROJECTED COLOR PICTURES for this group. Mr. Evans' deserved popularity on the West Coast is well known, so in order to accommodate the anticipated audience it was held in the Academy Award Theater.

The last week in October the Pacific Coast Regional American Ceramic Society meeting was held, also at the Ambassador Hotel. On the 29th Albert King presented a paper to this group, the title of it was COLOR AND OTHER VISUAL CONTROLS IN PRODUCTION OF SINGLE FIRE HARD PORCELAINS. It was illustrated with color slides and demonstration materials including charts relating color temperature to firing cycle, draw trials of glazes showing color development, and examples of the same glazes used on pieces fired under controlled conditions.

On November 3rd the California Color Society had as their guest speaker Mr. James R. Alburger, owner and manager of the Shannon Luminous Materials Company of Hollywood. The subject was THE SCIENCE OF FLUORESCENT COLOR and the meeting was held at the Art Center School. During this very interesting program numerous types of fluorescent materials and various types of black-light lamps were demonstrated and their behavior analyzed.

During the month of November a set of the original dye-transfer prints reproduced in the recent book WOODLAND PORTRAITS by Jeannette Klute, were placed on display in a specially constructed exhibition arranged by Norman Bilderback, Director of Exhibitions, at the State Exhibition Building, Exposition Park, Los Angeles. In conjunction with, and supplementing this exhibit the Fred Archer School of Photography presented a dye-transfer print production process exhibit.

Due to the holiday season the CCS did not hold a December meeting but is looking forward to a "Colorful" 1955. All CCS members send their New Year best wishes to their ISCC friends and hope that many of them will visit the Pacific Coast during the year.

A. H. and L. King

COLOUR COUNCIL
OF TORONTO

A Christmas letter from our past vice-president, Mr. C. R. Conquergood, tells us that the COLOUR COUNCIL OF TORONTO has been moving along. On January 11 they expected to try a new type of meeting, by dividing the group into smaller groups, and tossing in several items to each group for discussion and consideration. On March 10 Walter C. Granville will be the speaker at their open meeting of the year.

We have been interested in their monthly COLOUR COMMENTS, edited for the Toronto group by Mr. Conquergood, which provides news of meetings and members. From the October issue we note that a new organization has been formed - the CANADIAN COMMITTEE ON COLOR AND ILLUMINATION, with Mr. R. C. Allison as chairman and Mr. W. E. K. Middleton as vice-chairman. Mr. Frank Dean (Ontario Hydro) and the president of the COLOUR COUNCIL OF TORONTO sat in on the provisional committee. It is proposed that the group apply for Canadian membership in the CIE. Up to the present Canadians have been grouped with representatives from the United States as "American."

We note that the secretary of the Montreal Colour Council is Mrs. Lissa Taylor, c/o Duplan of Canada, 423 Mayor Street, Montreal. We also note that under the auspices of the IES British Columbia Section a recent meeting on color was held at which Mr. L. A. J. Thomas of the U. of British Columbia School of Architecture and Mr. Lloyd Hunt of the General Paint Corporation of Canada were speakers.

BRITISH
COLOR GROUP

Announcements have been received of the 81st meeting of this group on October 6, 1954, with Dr. W. D. Wright speaking on the subject: Colour Measurements Applied to Natural Phenomena; the 82nd meeting on November 2, 1954 at which the following two papers were presented: The Use of Phosphors as Light Sources, by H. G. Jenkins and E. E. Miles, and Daylight Fluorescence: Its Nature and Applications, by T. Thorne Baker; and the 83rd meeting on December 8, 1954 at which the following papers were scheduled: An Investigation of Peripheral Colour Perception by Direct Comparison Between Peripheral and Foveal Vision, by J. D. Moreland, and Acuity to Coloured Letters, by Dr. M. Gilbert.

DUTCH SOCIETY
FOR COLOR STUDY

From E. Rijgersberg, secretary of the Nederlandse Vereniging voor Kleurenstudie, we have a letter dated December 5, 1954 written from 'S-Gravenhage (Piet Heinstraat 111), which encloses a 7-page mimeographed report in English on ARTIFICIAL DAYLIGHT. The report was prepared by Friele and Selling of the Vezelinstituut T.N.O. of Delft (Dutch Fiber Institution for Technical-physical Research), a member of the Dutch Society for Color Study. (See N.L. Nos. 95, 96, 100.) It summarizes the use and usefulness of artificial daylight in color inspection, and gives spectral energy curves for several artificial daylights in comparison to CIE Source 'C. They include Macbeth and fluorescent daylight, the Phillips "daylight cabinet," and a smoothed out curve of an Osram Xenon lamp, which they say the makers recommend as very suitable for color matching. In addition they provide a comparison for Daylight Spectacles of the Vezelinstituut T.N.O. They do not say what glass is used for the spectacles but they believe it provides a curve "somewhat better than that of the Macbeth daylight and consequently of good quality." Should anyone be interested in further information about the spectacles it is suggested that he write directly to the Vezelinstituut T.N.O. at Mijnbouwstraat 16a, DELFT.

The reference to these spectacles is a reminder that in the mid-twenties when the Munsell Research Laboratory was investigating the Munsell scales, a considerable amount of work was done by means of spectacles. The only trouble is that the amount of tungsten illumination that must be used in order to obtain reasonably good levels

when the lamp-plus-filter combination is used is very large. It makes no difference whether the filter is over the lamp, or over the eyes, the same high wattage of tungsten must be used to gain equivalent amounts of light at the eye. There may, however, be cases where samples can be brought close to a 500 or 1000-watt lamp more easily when the lamps are not equipped with filters, and in such a case the spectacles should be very useful. In any case they are considerably more portable!

C. I. C. From the CENTRE D'INFORMATION DE LA COULEUR, (See N.L. Nos. 101 and
BULLETINS 103, 114) 23, rue Notre-Dame des Victoires, Paris, we have received recent copies of their Bulletin. On their committee of patrons we find listed the names of Belin, Champetier, Germot, and Salles, and on their administrative council the names of Fleury, Birle, Rabate, Deribere, Duval, LeGrand, Monnier, Moreau, and Sack. Their administrative secretary is M. Lutier, at the address given above. We turned over copies of three 1954 Bulletins to Waldron Faulkner, our vice-president, to summarize for us. This he has done in the following paragraphs:

1954: Bulletin Number 5 (13 pages of text and one of bibliography):

The first article by M. Lutier, Administrative Secretary of C.I.C., deals with meetings of the Center; radio broadcasts by M. Maurice Deribere on the Color Safety Code as a means of reducing industrial accidents; a showing of color films on natural history at the offices of the Mazda Lamp Company.

Mr. Letouzey has an article on a new color policy in the graphic arts. In this he discusses some of the problems of modern color printing that are being attacked by scientific studies.

The second installment of a paper by M. B. Persoz on colored plastics also appears, in which he outlines the phenomenal growth in the use of these materials.

In another article by M. Deribere, the author suggests the use of light colors for photographic cameras for functional reasons instead of the usual black.

The final article is also by M. Deribere. In this he describes the use of incandescent lights, instead of arc-lights, in the production of the color film "Lucretia Borgia."

1954: Bulletin Number 6 (13 pages of text and one of bibliography).

Beginning with an account of recent meetings, Gerard Lutier mentions one on color in cosmetics; one on color in crystallography and another on color photography. He also lists the current problems being studied by the various C.I.C. committees.

Professor Yves Le Grand discusses in the second article the difficulties of exact reproduction of an object by means of color photography from the standpoint of the physicist, the physiologist and the psychologist.

The third article, by the late M. Jean Ayrat, outlines the problem of standardizing fluorescent light tubes.

In the last article M. Deribere compares the colors used as symbols for the points of the compass in the Old World with those used by the natives of Mexico.

1954: Bulletin Number 7 (29 pages of text and one of bibliography).

The introduction by M. Gerard Lutier explains that this number of the bulletin, devoted to painting, both decorative and utilitarian, is the first of several special numbers.

The second article is by M. P. Fleury, President of C.I.C. In it he outlines the problems surrounding the production, reproduction and perception of colors. Of special interest is a description of the French terms for the attributes of color.

The third article by M. Yves Le Grand outlines some of the accepted methods of specifying colors and of setting up tolerances for them.

Madame Madeleine Hours, Chief of the Research Laboratory of the Louvre, writes the fourth article on the subject of Color in Painting, in which she traces the use of color from prehistoric times down to the present day. At the end she quotes Dufy as saying --- "Art is not a thought, it is a fact; for the painter the solution of his problem lies in his paint box."

A fifth article deals with color in decorative and utilitarian painting. This paper, by M. Henri Rabate, vice-president of the C.I.C., covers the history of painting as a fine art. In it he says --- "Thus, a source of light and physical pleasure and a source of well-being and comfort, painting is still, for the individual a source of intellectual joys and of intimate satisfactions."

The last paper, by M. Andre Roussel, Secretary of the Societe Nationale des Beaux Arts, is on harmony and "personal" colors. The author proposes the theory that colors in clothing and personal effects should harmonize with the color of the eye of the individual in question.

At the end of the bulletin a description is given of the documentation service of the C. I. C.

We plan to exchange copies of the News Letter and our reports for copies of the CIC Bulletin and reports, so that if anyone is interested in seeing a copy (in French, of course) he might write the secretary, Mr. Evans, who will supply a sample copy as long as one is available. If anyone should be interested in subscribing, he can do so directly. Active members pay annual dues of 2,000 F., which includes the Bulletin. We are glad to know that such an active color group has been established in France. Our congratulations!

PUBLISHER Armin Jacobs & Co. Inc. recently published a loose-leaf edition
MAKES CORRECTION entitled "Psuedo Isochromatic Plates for Testing Color Perception." The preface page and the first title page both contained references to the Inter-Society Color Council, to which we took exception. Bannister, Stitt, Holloway & Krauss, our lawyers, after investigation, conferred with the lawyer for Armin Jacobs & Co. Inc. As a result of the lawyers' negotiations, Armin Jacobs agreed in all future sales of this book to remove the pages to which our lawyers made objection, and also to write the following letter to all those who had already purchased this book. The letter reads as follows:

"We beg to inform you that the Inter-Society Color Council did not select the

plates of the Looseleaf edition of Pseudo-Isochromatic Plates, Armin Jacobs & Co. Inc.

"Will you therefore please destroy those pages referring to Inter-Society Color Council, namely, the Preface Page and First Title Page.

Yours very truly,
Armin Jacobs & Co. Inc.
By Armin Jacobs"

INTERNATIONAL MEETINGS OF COLOR INTEREST - 1955

The 13th meeting of the International Commission on Illumination (C.I.E.) will be held June 13-22, 1955, in Zurich, Switzerland. Dr. Deane B. Judd is director of the Secretariat for Technical Committee No. 1.3.1, Colorimetry. Questionnaires concerning items on the agenda have been circulated among representatives of the various countries and soon the agenda should be complete. Prior to this meeting, a special color meeting is being called by a joint committee led by Dr. Manfred Richter of Berlin, Dr. W. D. Wright of London, Dr. D. B. Judd of the U. S., and Dr. Y. LeGrand of Paris. This meeting is to be held in Heidelberg, June 8-9. Announcements are being sent to I.S.C.C. members. And in May there is to be held in Spa, Belgium, a meeting of the 3rd FATIPEC Congress concerning color matching problems in the paint and ink industries. The Federation of Paint and Varnish Production Clubs will be represented officially by Paul O. Blackmore. Ralph E. Pike is planning also to attend, and they are working together on a paper outlining the status of color technology in the United States as it applies to the finishes industry. It may be of interest to note that the JUBILEE ISSUE of our News Letter (November 1954) is providing them with considerable information for this summary.

HARMONY - IN ALL ARTS ILLUSTRATED BY BRADLEY

Among us we have a member heard from too seldom in these past few years in regard to progress in color studies, particularly as they relate to the teaching of color and color harmony. He has some interesting and basic ideas regarding the teaching of color, and had begun to illustrate them so that others might carry on this work when we stopped hearing from him about color. He became interested in the whole field of esthetics - harmony seemed to follow the same patterns in color, music, and in the written word. First of all he completed and published in 1950 his book THE TREATMENT OF PICTURES, a standard handbook for the expert restorer, useful, as he says, "for competent conservators and curators and for students working under their direction." Meanwhile he kept thinking of the written word, how its principles of harmony seemed so similar to those in other fields where harmony was taught with more assurance - painting, and music. This interest is intriguing - the very largeness of the idea. Einstein has made the world see the unity underlying the principles of the physical world; we believe Bradley (for it is Morton C. Bradley, Jr. to whom we refer) may yet succeed in making this modern world recognize the unity underlying the principles of all esthetic experience - music, art, literature, even of life itself - the art of living.

In following this interest in the field of literature, Mr. Bradley has just produced a magnificent illustration. It is the KING JAMES version of THE NEW TESTAMENT designed and printed in cadenced form, a form invented by Mr. Bradley to reveal the rhythm and beauty of prose such as this to even the most inexperienced reader. He could hardly have chosen a more familiar or more powerful example to illustrate the usefulness of this new cadenced form. Not one word has been changed or omitted in what we can agree is a "highly original, deeply satisfying presentation." Even the "begats" can be read with interest!

In the Christmas book lists this edition was often praised highly and recommended; it sells itself on sight. It is published by the Bradley Press, printed by the Riverside Press, and distributed by Rinehart & Co., New York, at \$5.00. The book has novel elements in production that may be of interest to News Letter readers. It is the second book composed on a Higonnet-Moyroud or Photon photographic type composing machine, the first printed letterpress from Photon composition with Dow magnesium plates. We quote the following from Photon's description:

"The versatility and speed of the Photon enables the operator to fit characters, make fine changes in leading and indention, compose and make-up pages, including typing horizontal rules, at an average rate of four pages per hour from a standard electric typewriter keyboard.

"By conventional hot-metal processes, composition and make-up would take approximately 1.2 hours per page by Linotype (selling price at prevailing book rates, \$8.00 per page), and 1.8 hours per page by Monotype (selling price at prevailing book rates, \$9.75 per page)."

We would like to set up and quote a representative passage from the book, but we leave that for those of you who are interested to discover for yourselves. We add only that among the several acknowledgments made by the author are the following to:

"Arthur Pope, whose theory of visual design is basic to the theory of cadenced form, and whose criticism of the design has been invaluable; and

"Jose da Costa, whose concept of musical phrasing has strongly influenced the development of cadenced form."

We salute Mr. Bradley, and hope - perhaps selfishly - that soon he will be able to publish more of his work in the field of color, that he will continue his studies in color, though set perhaps against a background of his larger interest in the whole field of esthetic harmony.

D. N.

WOODLAND PORTRAITS No one book has given this writer more pleasure and enjoyment
BY JEANNETTE KLUTE than the recent publication, "Woodland Portraits" by Jeannette
 Klute, published simultaneously in Canada and the United
States by Little, Brown and Co. (Canada) Limited and Little, Brown and Co., Boston.

Physically the work consists of some 70, 12½ in. x 17 in., pages tastefully cloth bound and boxed. It has a preface by Mr. Ralph Evans (ISCC Secretary and past Chairman, and Director of Eastman Kodak Company's Color Technology Division) - a short "Author's Note" by Jeannette Klute - a "List of Plates" - and 50 superb color plates, divided into three groups - "Spring," "Summer: June and July," "Late Summer and Autumn" - a title page with an additional color illustration introduces each of the three groups. Accompanying each of the plates is a simple statement-of-fact title - "Plate 41, Mushrooms Russula sp.," - also a short poetic quotation, as Miss Klute states in her Author's Notes, "selected....from many cultures and many periods,.....has been used to aid in sustaining or enhancing the mood created by the pictures." A 14-page photographic appendix with a small black and white reproduction of each color plate for quick identification, furnishes information about how each picture was made. Concerning this Miss Klute states in her introductory note, "I should like to emphasize that all were made in natural light, and the plants and animals were in their natural habitats."

Here is the proof that technical knowledge, aesthetic expression, mechanical means, and deep human feeling are not disparate poles and, when harmonized, each can enhance and supplement the other to produce a work both personal and universal. Here is the beauty, gentleness, and joy of the quiet unassuming side of nature, made manifest. It should give satisfaction to untold research workers in such fields as those of paper, dye, ink, photography, optics, engraving, and printing in the realization that their cool, cold, intellectual labors of faith can collectively make possible, through the medium of reproduction, the availability of such a sensitive, warm document of sympathetic understanding and insight.

Miss Klute's work has been shown in many museums in this country and abroad, such as the Museum of Modern Art, Memorial Art Gallery in Rochester, the Royal Photographic Society Invitational Exhibition, American Museum of Natural History, and California Academy of Arts and Sciences. She has studied the history of the fine arts - oil painting, the dance, modern music, and has received a degree in fine arts at the University of Rochester. She is probably best known to ISCC members for her excellent color slides that illustrate 35 of Mr. Ralph Evans' lectures. Of these, Mr. Evans says in the introduction: "This work has run the gamut of photographic requirements, from explicit presentation of objects in detail to pictures showing the application of photographic theory to artistic ends. Part of her work, therefore, has been directed toward investigating some of these possibilities, to see where they would lead. In the course of this work two main directions have become apparent; the manipulation of the process to produce wholly new kinds of results, as her now quite famous Derivations from Color Photographs, and the full use of the possibilities to push 'straight' photography beyond realism, into the realm of the expressive and the creative."

To the publishers our congratulations for their vision, but first and foremost, to Jeannette Klute our sincere gratitude for sharing her experiences, and for her faith in believing that we might wish to.

A. H. King

ASTM's E-12 SYMPOSIUM
ON COLOR OF TRANSPARENT
AND TRANSLUCENT PRODUCTS

With an introduction by George W. Ingle of Monsanto Chemical Company, chairman of ASTM's E-12 Symposium on COLOR OF TRANSPARENT AND TRANSLUCENT PRODUCTS, the papers and discussions of this symposium have now appeared in the October and December 1954 numbers of the ASTM BULLETIN. Bound reprints are available from American Society for Testing Materials, 1916 Race St., Philadelphia, Pa. at \$2.00 each. The contents include:

Introduction - George W. Ingle

The Determination of the Color of Petroleum Products - H. M. Hancock and J. J. Watt

A Color Space for Grading Purposes - George W. Ingle - (Discussion)

Color Methods in the Brewing Industry - Irwin Stone

Color Measurement and Control in the Sugar Industry - R. A. McGinnis - (Discussion)

Color Grading Agricultural Products - Wilbur A. Gould, Rees B. Davis, James O. Mavis

Color of Transparent Liquids for Surface Coatings - Francis Scofield - (Discussion)

Color in Dairy Products - Mark Keeney

General Discussion

Summary - Deane B. Judd

This symposium should be "must" reading for anyone even remotely concerned with the subject discussed. Its importance lies not so much in the individual papers, good as they are, as it does in the series of papers considered as a whole. Dr. Judd's

remarkably fine summary points out two important advantages to be derived from a consideration of papers covering such a wide scope as these: 1, an appreciation of the diverse uses of color measurement; and 2, noting the similarities in the problems that face various industries and seeing the more or less successful attempts to solve these problems. To take advantage of this Dr. Judd made an analysis of the type of problem based on the degree of light scattering and metamerism in the various products. As he said in his concluding paragraph: "This is a matter for each one of us to think about and try to clarify. I believe that then only will full value be gained in transferring from one industry to another the solutions to problems that have already been solved."

Symposia such as this one serve to fulfill one of the chief purposes of the I.S.C.C., and we would like to see this symposium of ASTM's E-12 Committee given wide publicity. (We remind you also of ASTM's Symposium on Color Difference Specification (1952) available in bound form from ASTM headquarters.)

MACDONALD WRIGHT
SHOW IN NEW YORK

Since the early 1920's the one outstanding, single human influence on color in the Southern California art world has been that of Stanton Macdonald Wright, painter, author (A Treatise on Color, 1924), lecturer, and Professor of Oriental Aesthetics at the University of California at Los Angeles. Macdonald Wright and the late Morgan Russell, cofounder of Synchromism ("the only American art movement that the French were willing to accept as a bona-fide 'ism'" - A.M., L.A. Times, 1930.), held their first synchromist exhibition in Munich in 1913.

Mr. Wright will have a one man show for the first time in twenty years, beginning February 7, 1955, at the Rose Fried Galleries, 40 E. 68th St., New York. He was at one time considered the most controversial painter on the Pacific Coast, if not the United States. To quote art critic Arthur Millier, L.A. Times, 1930, "If you want to start a raging controversy --- just mention the name S. Macdonald Wright. Like a schoolboy's home chemistry experiments the results will be sure to astonish you. Who is this man at whose name artists drop brushes for epithets." It will be interesting to see if Macdonald Wright's recent work, which is to a greater degree reminiscent of his first Synchromist style than any of the paintings he has created in the intervening years, produces the same controversial reactions.

A. H. King

STEWART SEASS
RESIGNS

In early December a letter was received from Stewart Seass resigning as chairman of the subcommittee on I.S.C.C. Problem 16. This resulted from a merger of two engineering departments within the Bigelow Sanford Carpet Company and consequent termination of certain projects and personnel, as of December 15. His own position is affected - as were those of 12 others, some of whom had been with the company up to 21 years - but he will be with them until January 1 in order to complete certain reports and records of the Product Research and Development Department in which he served. His letter indicates that he appreciates the fact that relocation may take time, since he is interested particularly in the color-measurement field. He is prepared to wait for the proper opening if necessary. We often get requests for a good man in such a field, but usually it is at a time when we know of no one available. We therefore pass along the above information and suggest that if among our members anyone is looking for such a man that he contact Mr. Seass at 349 Maple Street, Longmeadow, Mass. We hope that his relocation may be (1), prompt; (2), in the textile color-measurement field; and (3) that we may be able to keep him on as an active member of our subcommittee.

"OPTICS AND APPEARANCE"
REPRINT DISTRIBUTED

Recently Richard S. Hunter prepared an article for INSTRUMENTATION, published by Minneapolis-Honeywell Regulator Company, Industrial Division, Philadelphia, Pa.

This article, OPTICS AND APPEARANCE INSTRUMENTATION, seemed such an excellent Report and so basic to the interests of ISCC members that reprints have been obtained from Minneapolis-Honeywell for distribution with this issue of the News Letter. In this paper, Mr. Hunter -- a delegate from the OSA and a member of two other ISCC Member Bodies, ASTM and TAPPI -- describes in what is intended to be an elementary way the basic design considerations and instrument elements used for color, gloss, reflectance, and other appearance measurements. We believe it to be the first paper of its kind, and while the author admits that he is not completely satisfied with this effort, we think it will be of interest to ISCC members. If additional copies are desired, they may be obtained directly from Mr. Hunter at the Hunter Associates Laboratory, 5421 Brier Ridge Road, Falls Church, Virginia.

PROF. VILLALOBOS DIES

We regret that we must report the death on August 4, 1954, of Prof. C. Villalobos Dominguez of a coronary thrombosis. Prof. Villalobos was born in Castilla, Spain, November 12, 1881, and moved with his family to Argentina when he was a young boy. In 1908 he began his career as an illustrator for the magazine "Caras y Caretas." In 1911 he was appointed professor of drawing in the School of Architecture, University of Buenos Aires; in 1914 he became instructor of drawing in secondary education; in 1921 professor of sketching on the faculty of Agronomy and Veterinary; in 1922 illustrator for the National Museum of Natural History; in 1927 professor of sketching in the School of Natural Sciences, U. B. A. He retired some time between 1931 and 1936. Prof. Villalobos was a writer on political and social matters, the author of "Evitemos la guerra Social" (1919); "Apropiacion Social de la Tierra" (1932); "The Condition of Labor," a translation of Henry George's work (1939); and numerous magazine and newspaper articles. It was about 1925 that he started to pay specific attention to color problems, publishing in 1931 "Investigation on Impure Spectra." The actual preparation of the Villalobos Atlas, on which his son Julio worked closely with him, began approximately in 1940, with publication in 1947. He became a member of the Inter-Society Color Council in 1945. (See N.L. Nos. 60, 82, 83, 85)

J. VILLALOBOS PLANNING
PUBLICATION OF ABRIDGED
"COLOUR ATLAS"

During the California meetings attended by a number of ISCC members several of us had the pleasure of meeting our new member, Mr. Julio Villalobos and his wife. With his father (whose recent death is regretfully reported

on this page), Mr. Villalobos was author of the Villalobos COLOUR ATLAS (1947) printed in Argentina. He is an architect who now makes his permanent home in California. We found that he is planning an American edition of their COLOUR ATLAS in abridged form, to contain 20 plates, 760 samples. He believes that the printing techniques used in the ATLAS make it possible to produce this abridged form in substantial quantities to sell at popular prices and thus place it within the reach of students as well as professional and non-professional users of color who often cannot afford more expensive charts. He has had produced a preliminary sample of one of the 20 plates in order to illustrate the general pattern intended for the abridged Atlas and its simplified analytical notation. The brief text of the ATLAS will include a set of color harmony rules to enable one to develop any number of color schemes where any quantity of colored elements are involved. This feature was developed for designers and decorators as well as students and amateurs. Mr. Villalobos will be glad to receive comments from anyone who may be interested to write him concerning these plans. He may be reached at 4824 Los Feliz Boulevard, Los Angeles 27, Calif.

NEW BOOK BY FRED BOND COLOR...HOW TO SEE AND USE IT, is the title of a new book by Fred Bond, published by Camera Craft Publishing Company, 1954, San Francisco, California. Applied color is the familiar field of this well-known author. His earlier works on color photography are about Kodachrome and Ektachrome film, making color slides, cine color pictures, and getting good pictures in the West. This fifth book, as the subtitle implies, is broader in scope and purpose; in brief, it is concerned with the characteristics of color (first four chapters), aesthetic principles of color composition and their general application in planning and analyzing effective arrangements of color (next seven chapters), and also special applications to the taking of color pictures (last five chapters). Incidental and illustrative references are also made to problems of interior decoration poster design, picture painting and wearing apparel.

As the author explains, his treatment of color itself is not for the expert; unfortunately, it is not exactly for the novice either. His principle of presenting color in terms of the Munsell system seems excellent to the reviewer, but he has not done this as well as Maitland Graves in his comparable book called Color Fundamentals. The latter described the Munsell system so lucidly that misleading impressions were avoided, and he used the standard Munsell terminology throughout. The present author, on the other hand, is a bit confusing for the student on both counts. For instance, he gives the erroneous impression that the odd-numbered chromas are generally available in the form of color samples. He also suggests that the chroma limits on the Munsell charts are in fact the chroma limits for pigments in general; numerous black and white charts in the form of constant hue and constant value charts serve to drive home this false notion.

Actually the author does not use the Munsell term chroma at all, but instead sometimes uses purity and more often intensity. Moreover, the standard term value is occasionally displaced by brightness. Since the three basic terms (hue, value and chroma) are accepted all over the world as part and parcel of the Munsell system, is it not laying the groundwork for confusion to espouse the Munsell system as thoroughly as Bond has done and still fail to use explicitly all the basic terms?

Bond could also profit from Graves' example to the extent of at least providing some differentiation of the concept of colorant mixture from additive color mixture. This would seem essential to the basic education of the student. Instead the author states that "we will be concerned with what the scientist calls 'subtractive' color. This is no mysterious phrase - it means just what it says. It means that color is reflected back from objects or surfaces - the color that remains after the object or surface has absorbed all other colors in the light which falls upon it."

The present author, like Graves, is especially concerned with color appearance and how to control it for aesthetic purposes. Therefore, a broader conception of color than that outlined would better serve his purposes. Both writers neglect the role of visual adaptation in color appearance and omit the whole subject of color constancy. Artists and photographers at work are constantly concerned with these matters and are giving them more and more explicit consideration.

Despite certain difficulties regarding color, the author achieves very effectively his main purpose, which is a teaching development of color composition. His classical tenet of aesthetic control is expressed as "order without monotony and variety without confusion," and this serves as a fundamental guide throughout. Aptly employing such Munsell devices as the value scale, constant value charts, constant hue charts, the power formula, and the color balance test, the author applies the

principles and technique of aesthetic organization to increasingly complex problems of construction and analysis. Starting with a simple, still-life monotone, improvements from systematically controlled variations in the several attributes of color are progressively introduced. The use of related hues, complementaries, split complementaries, two pairs of complementaries, complementaries with related hues, various combinations of hues, values and chromas, all are considered. So many conventional devices of color harmony are used and so many exceptions to conventional rules are found, that the author seems amply justified in his conviction that no colors are essentially bad colors. He finds appropriateness to be an important key to good selection among the multitudes of possibilities.

Three principles are used in working toward or assessing approach to the ideal of "order without monotony and variety without confusion." The first of these which is called limitation means that the composition should not be too complicated. The second, dominance, means that one hue or group of related hues should dominate over other hue families. The third, balance, is not restricted to the notion that all colors in the composition should spin to gray; rather it is broadened to apply to hue, value and chroma individually. On the basis of these principles and the variables of color presented previously, several full color reproductions of photographs are very interestingly analyzed. Attempts to analyze a number of black and white reproductions by imagining the colors present in the original are naturally slower going!

This raises a question of some general interest to writers of books on color, viz., what was the author able to do about getting color into his book. Obviously he could have used much more than he got, but he did quite well. There are four full-color pictorial reproductions (courtesy of the U. S. Savings and Loan League), seven other full-color reproductions of unstated origin, and several approximations of Munsell color charts. One of these, a color wheel, is printed on a folding page to permit convenient reference when reading anywhere in the text.

This book with its colorful cover, loose-leaf plastic binding, high-gloss pages, marginal glosses, and numerous illustrations presents a very attractive appearance. It is a worthwhile product which should contribute substantially to the teaching of color composition and the solution of aesthetic color problems in various fields.

S. M. Newhall

BIBLIOGRAPHY Just what we shall do about bibliography is not sure. Do readers want it continued? Will some of you agree to cover certain journals for each issue? If so, or if you have other suggestions, write the Acting-editor. For this issue we include the following list of patents as sent to us by our good correspondent, E. Taylor Duncan, now in California where he is studying at the U. of California.

J. E. Albright (to Radio Corporation of America); U. S. Patent 2,672,502 (1954);

J. G. Atwood (to The Perkin-Elmer Corporation); U. S. Patents 2,679,184-5 (1954); Apparatus using monochromatic radiation of different wavelengths

T. A. Banning, Jr.; U. S. Patent 2,683,769 (1954); Color television and the like

W. L. Bulkley (to Standard Oil Company); U. S. Patent 2,684,010 (1954); Comparison candle colorimeter

H. R. Davidson & J. M. Lambert (to General Aniline & Film Corporation); U. S. Patent 2,682,801 (1954); Color mixture computing device

A. N. Goldsmith (to Radio Corporation of America); U. S. Patent 2,686,218 (1954); Color television system

M. F. Hasler, D. R. Proctor, J. W. Kemp & R. W. Lindhurst (to Applied Research Laboratories); U. S. Patent 2,675,734 (1954); Spectrochemical analysis system

M. V. Kalfaian; U. S. Patent 2,683,770 (1954); Multiplex color video and audio modulated color television

T. R. Merton (to National Research Development Corporation); U. S. Patent 2,671,376 (1954); Spectroscopic apparatus with ruled cylinder as the dispersing means

S. W. Moulton (to Philco Corporation); U. S. Patent 2,673,890 (1954); Color cathode-ray tube registration system

L. T. Sachtleben & G. L. Dimmick (to Radio Corporation of America); U. S. Patent 2,672,072 (1954); Color television optical system

A. Savitzky & R. S. Halford (to The Perkin-Elmer Corporation); U. S. Patent 2,680,989 (1954); Recording spectrometer

A. C. Schroeder (to Radio Corporation of America); U. S. Patent 2,684,995 (1954); Apparatus for reproducing images in color

B. Sherman (to Farrand Optical Co., Inc.); U. S. Patent 2,670,652 (1954); Double monochromator

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 Get Your Red or Green? (Helen Taylor)
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