

# INTER-SOCIETY COLOR COUNCIL

## NEWS LETTER

NUMBER 122

January, 1956

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**ANNUAL MEETING**  
**APRIL 5 and 6, 1956**

The twenty-fifth Annual Meeting of the Inter-Society Color Council will be held in the Georgian Room at the Statler Hotel, New York City on Thursday and Friday, April 5 and 6, 1956. A two-day program has been planned for the twenty-fifth Anniversary Meeting having the general title, "Color Problems in the Graphic Arts". Mr. Norman Macbeth, Inter-Society Color Council Treasurer and Chairman of the Delegation from the Illuminating Engineering Society, is Program Chairman, and Mr. O. C. Holland, Delegate from the National Association of Printing Ink Makers, Inc., is Chairman of the Local Arrangements Committee.

The reports of the various committees and the business session will be held on Thursday morning, April 5th. On Thursday afternoon and all day Friday, April 6th, the following papers will be presented:

**COLOR PRINTING METHODS IN THE GRAPHIC ARTS**  
Author. Dr. Marvin Rogers, R. R. Donnelley and Sons Company

**-tone REPRODUCTION IN GRAPHIC ARTS' PROCESSES**  
Author. Mr. Warren L. Rhodes, Rochester Institute of Technology

**COLOR CORRECTION BY PHOTOGRAPHIC MASKING**  
Author. Dr. Walter Clark, Eastman Kodak Company

**APPLICATION OF SCANNING METHODS IN THE GRAPHIC ARTS**  
Authors. Messrs. V. C. Hall and Joseph G. Jordan, Time, Inc.

**OUTLINE OF COLOR PROBLEMS IN THE PRESS ROOM**  
Author. Mr. Gordon Dalsemer, Lord Baltimore Press

**PAPER CONTROLS IN GRAPHIC ARTS**  
Author. Mr. John L. Kronenburg, S. D. Warren Company

## COLOR MATCHING AND CONTROL OF PRINTING INKS

Author. Mr. C. R. Conquergood, Canada Printing Ink Company

## PRINTING CONTROLS AT THE PRESS

Author. Mr. Daniel Smith, Interchemical Corporation

## USE OF COLOR SYSTEMS IN THE GRAPHIC ARTS

Author. Mr. Carl E. Foss, Roslyn, New York

## LIGHTING FOR COLOR CONTROL AND VISUAL COLOR APPRAISALS IN THE GRAPHIC ARTS

Author. Mr. Warren B. Reese, Macbeth Corporation

## THE ROLE OF THE PUBLISHER IN THE COLOR PROBLEM

Author. Mr. F. E. Church, Time, Inc.

## THE ROLE OF THE ART DIRECTOR

Author. Mr. Albert Kner, Container Corporation of America

There will be an exhibit in connection with this meeting to show equipment and demonstrations consisting of colorimeters, densitometers, lighting equipment, package design, viewers, spectrophotometers and samples of process printing, including samples of process printing where a scanner has been employed.

The banquet will be held on Friday evening in the Georgian Room at the Statler Hotel followed by a new paper by Mr. Ralph M. Evans discussing problems in the Graphic Arts entitled, "Reproduction of Color Photographs".

An announcement giving final details on the meeting will be sent to delegates and members by the middle of February which will include a hotel reservation card and advance registration blank. A large attendance is anticipated at both the meeting and the banquet, and the Committee, therefore, urges members and delegates of the Inter-Society Color Council to make advance registrations promptly after receipt of the announcement in February.

The Board of Directors of the Inter-Society Color Council will meet on Wednesday, April 4, 1956 at the Statler Hotel. Committees wishing to schedule meetings Wednesday, April 4th may arrange for a conference room through the Secretary's office.

OSA SPRING MEETING  
April 5-7

The Spring meeting of the Optical Society of America will be held in Philadelphia, April 5-7. The Optical Society changed its original March meeting dates in order to fit its meeting in to follow that of the Congress of the International Commission of Optics, scheduled for Boston the week of March 26. Unfortunately this means a conflict in dates with the annual meeting of the Inter-Society Color Council to be held in New York. Originally the ISCC meeting was to have extended through three days, but when it was found that it was not possible to avoid the conflict by obtaining meeting space on other dates the ISCC arranged to hold a two-day session on April 5-6, with committee meetings to be held April 4. The Optical Society, in the same spirit of cooperation, has arranged its color sessions for April 7, so that ISCC members may attend following the close of the ISCC meetings on April 6. Since Philadelphia is close to New York, it should be no problem to attend sessions in Philadelphia on Saturday, either on the way home or as a one-day trip out of New York.

From Dr. Stanley S. Ballard, in charge of OSA arrangements, we have notice that on Saturday morning there will be a series of invited papers on topics in physiological optics by the following: Ditchburn and Rushton of England; Toraldo of Italy; Otero of Spain; and Arnulf of France. On Saturday afternoon, there will be a shorter symposium on current problems of color measurement and specification; the participants will be Professor W. D. Wright of England and our own Dr. Deane B. Judd and Dr. David L. MacAdam.

OFFICERS FOR 1956-57 By letter ballot of three voting delegates from each of the 23 Member-Bodies, the following officers and directors have been elected to serve the Inter-Society Color Council for 1956-57:

President	- Waldron Faulkner (AIA)
Vice-President	- Walter C. Granville (IDI, IES & IMG)
Secretary	- Ralph M. Evans (SMPTE)
Treasurer	- Norman Macbeth (IES)
Directors	- G. L. Erikson (NAPIM & IMG)
	- Dorothy Nickerson, outgoing President, (OSA & IMG)
	- Ralph E. Pike (FPVPC & IMG)
	- Helen D. Taylor (TCA & IMG)
	- Scott Wilson (IDI)

Out of a possible total of 69, 52 ballots were returned for the above slate. Ballots were counted in the office of the Secretary on December 12, 1955 by the tellers appointed by the Board of Directors who were Dr. N. D. Embree, a delegate of AOCSS, and Dr. Sidney M. Newhall, a delegate of APA.

OUR NEW PRESIDENT On January 1, Mr. Waldron Faulkner became president of the Inter-Society Color Council. Mr. Faulkner has been chairman of ISCC delegates from the American Institute of Architects since its membership in the Council. We have had presidents or chairmen from the USP, OSA, ASTM, APA, SMPTE, AATCC, ACS and now we are glad to welcome Mr. Faulkner representing the AIA.

He is a practicing architect, having first been educated in engineering at the Yale Sheffield Scientific School, where he was a member of Gamma Alpha. After working a year in New York, he returned to New Haven and spent two years at the Yale School of Fine Arts where he received his B.F.A. in 1924. He was awarded the AIA student medal and the Alice Kimball English traveling scholarship. The summer of 1924 he spent at the Metropolitan Museum where he made measured drawings of the woodwork in the American Wing, published by the Museum. In 1927, after working for a time in the office first of James Gamble Rogers, then Leigh French, Jr. he opened an office at 101 Park Avenue in New York. His work consisted largely of residential and educational buildings. Among the latter were the Avery Coonley School at Downers Grove, Illinois, The Madeira School, at Greenway, Virginia, and the restoration of the Blair House, Washington, D. C.

In 1934, Mr. Faulkner came to Washington where he was for a time associated with A. B. Trowbridge. During that time, they designed the Strong Residence for the YWCA and Strong Hall, a women's dormitory for the George Washington University. In 1939, he took Slocum Kingsbury into partnership, and later John W. Stenhouse. Their firm has a reputation for competent professional services based on special investigations of problems presented in unusual types of buildings such as the Armed Forces Pathological Institute, as well as hospitals, university libraries, residence halls,

churches, etc. They are architects for The George Washington University, The American University, and consulting architects (1938-1953) for Vassar College. At present they are architects for the AAAS headquarters, an unusual type of building, going up in Washington.

Mr. Faulkner has been a member of the American Institute of Architects since 1929, and a Fellow since 1951. In 1942-3 he was president of the Washington, D.C. chapter, and for the period 1946-51 member of the D.C. Board of Examiners and Registrars of Architects. He was a member of the Washington Cathedral Council, the Diocesan Commission on Church Architecture (1935-8), and of the Commission on Church Architecture and the Allied Arts (1948-54), and Vestryman, St. Margaret's Church (1950-3).

Mr. Faulkner has been a member of the following organizations: The Washington Urban League (president 1938-41), The Washington Housing Association (president 1947-50), The Yale Club of Washington, D.C. (president 1943-44), the Cosmos Club (president 1953). He is also president of the Yale Alumni in Architecture and Design, and secretary of the Board of the Lisner Home for Aged Women. In addition, he belongs to the Chevy Chase Club, Gibson Island Club, and the Century Association (New York). His favorite recreations are fishing, tennis and badminton - in 1935 and 1936 he was D.C. singles and doubles badminton champion!

Mr. Faulkner, as a part of his practice, has made special investigations in the problems of color in building materials; for example, he was responsible for the study of the varieties of natural colors found in Indiana limestone. He is chairman of the ISCC Subcommittee for Problem 17, Color in the Building Industry, and chairman of the American Institute of Architects Research Subcommittee on Color. In the latter connection he has outlined a program of future studies in the field of color in building materials.

Welcome, Mr. Faulkner, to the presidency of ISCC. We know that under your guidance the Council will grow in usefulness, and extend its sphere of influence.

D. N.

#### 1955 INDICES

Enclosed with this issue, you will find name and article indices to the 1955 News Letters. The article index is similar to those which appeared in previous News Letters - a complete listing of all articles in each of the six issues, with the authorship indicated in the case of signed articles. The name index is an innovation, consisting of a complete listing of all names which appeared in the 1955 News Letters. We felt that putting the indices out separately would be better than including them in the January issue, since they may be filed with the 1955 issues. We hope that these yearly indices will be both useful and interesting to our readers.

#### MEETING OF CALIFORNIA COLOR SOCIETY

Just in time to make this NewsLetter we have notice from the California Color Society of a joint meeting on January 25 announced by them and the Design Section of the Southern California Section of the American Ceramic Society at which our ISCC secretary, Ralph M. Evans will lecture on SURFACES AS SEEN AND PHOTOGRAPHED. The meeting is scheduled to take place at Bovard Auditorium of the U.S.C. Campus, and is co-sponsored by the Potters' Guild and the Cinematography and Psychology Departments of the University of Southern California.

#### LOCAL GROUPS MEET IN WASHINGTON

On December 5, at the recently completed National Housing Center a meeting was called by the D. C. Chapter of the

American Institute of Decorators in which they were joined by several local groups, including the Washington and Baltimore COLORISTS, the local chapters of the American Institute of Architects, the Illuminating Engineering Society, and the National Home Fashions League. The speakers were Mr. Jens Risom, designer of contemporary furniture, and Mr. Boris Kroll, designer of contemporary fabrics. The meeting was well attended and created considerable interest and comment.

COLOUR COUNCIL  
OF TORONTO

On October 12, the Colour Council of Toronto saw "The Purple Cow," a color-movie sound film provided by the Lackawanna Leather Company, Ltd. Following the showing of the film, which dealt with the treatment and dyeing of leather, and other interesting sidelights, Mrs. Mary McKenzie, a representative of the Lackawanna Leather Company, conducted a question and answer period with leather as the topic. In November, the Council enjoyed a talk on basic color theory by Charles Conquergood, honorary President of the Council (and past Vice-Chairman of ISCC). "Colour Comments," the monthly publication of the Council, states that Mr. Conquergood's "contentions were all illustrated with slides and presented with humor and the conviction of long experience. He followed a train of thought, through functional, emotional and aesthetic colour and made it seem that he swallowed part of a dictionary of colour terms - of a suitable hue to be digestible of course." The December 13 meeting heard an address on "An artist's view of colour," delivered by Eric Ardwinckle, and the January 10 meeting was addressed by William A. Howard on "An Explanation of the Ostwald System." We have no details of the latter two meetings as yet.

PHYSICAL SOCIETY -  
COLOUR GROUP

On December 14, W. R. Stevens and H. M. Ferguson presented a paper on "The Apparent Brightness of Coloured Light Sources" before the Physical Society - Colour Group in London. The paper dealt with a rather practical problem, as indicated by the abstract: "With the multiplicity of light sources now used for street lighting, it is not surprising that there have been contradictory expressions of opinion on their relative merits. Some road users in particular claim to be less dazzled by certain light sources than by others. Such statements made by motorists and pedestrians have led to some laboratory investigations to compare the brightnesses of different light sources which, on the ordinary photometric scale, would be expected to appear equally bright. The results of the tests so far made will be described." We are interested by the fact that this investigation parallels many other recent ones on the discrepancy between brightness and photometric luminance (see ISCC New Letter No. 121, pp. 4-5). The group held another meeting on January 18, when J. M. Adams spoke on "Colour Halftone Printing."

OBITUARY -  
DR. L. C. THOMSON

In the November issue, we reported the untimely death of Dr. L. C. Thomson, director of the M.R.C. Group for Research in the Physiology of Vision, Institute of Ophthalmology, London. We wish to thank Professor Glenn A. Fry of the Ohio State University for having kindly consented to write the following obituary notice on Dr. Thomson.

News of the death of Dr. Lewis Charles Thomson has come as a shock to his many American friends and colleagues in the field of color.

Dr. Thomson was known to many Americans not only because of his many important published papers in the field of color vision but also because we were privileged to have him visit and lecture in this country in 1953. Many of us were with him last summer at the International Color Conference in Heidelberg.



Dr. Thomson entered Guy's Hospital from Sherborne in 1932. As a medical student he gained several distinctions, the Hilton Prize for dissection in 1933, the Michael Harris Prize for anatomy and the Junior Proficiency First Prize in 1934. He qualified M.R.C.S., L.R.C.P. in 1937, and M.B., B.S. in the following year. In 1940 he joined the staff at Guy's, first in the Anatomy Department, and then, between 1942 and 1947, in the Department of Physiology.

In 1947 he joined the Vision Research Unit which had just been formed at the Institute of Ophthalmology by Prof. H. Hartridge under the auspices of the Medical Research Council. In 1948 he received his Ph.D. degree for a thesis on the part played by the nervous system in visual adaptation. He collaborated with Prof. W. D. Wright on problems concerning the color vision of small areas within the fovea. In 1951 he assumed, on Hartridge's retirement, the directorship of the Vision Research Unit which was then renamed the Group for Research in the Physiology of Vision.

At the time of his death he had published more than twenty papers on visual topics. His more important contributions concern color sensitivity and intensity discrimination of the central fovea, the influence of the light history of the eye upon the course of its dark adaptation, binocular summation within the nervous pathways of the pupillary light reflex, and the variations of hue discrimination with change of luminance level. He also directed attention to the irregularities of shape in the equal-energy luminosity curve. He developed to a high degree of perfection a technique for recording impulses on the fibers of the optic nerve and his untimely death has robbed him of the opportunity to explore to a fuller extent the applications of this technique.

He recently delivered the twenty-seventh Ettles Memorial Lecture and was to have been the first Edridge-Green Memorial Lecturer.

Dr. Thomson had other interests than research. A few years ago he had built a yacht which he was sailing when he was taken ill for the last time. He was also interested in photography and geology. Dr. Thomson was a vigorous person and his life was marked with humility and willingness to help others. His untimely death is a great loss to the science of color and is a source of sadness to his many friends.

Glenn A. Fry

NETHERLANDS Ed. Note: Our correspondent from the Netherlands, Dr. A. A.  
"COLOR DAY" Kruithof, sent us the following note about an interesting yearly event which occurs in that country:

In the Netherlands there exists an "Association for the Study of Color Problems." This association has about 30 members and its chief work until now has been the yearly organization of a so-called "Color Day" in the Hague. The attendance of this event has increased since its inception until this year's Color Day, the sixth, saw about 400 participants, all working in some way with color. Among those present were dye makers, textile dyers, architects, photographers, and also physiologists and physicists. This time the papers presented were of a psychological character. In the past papers of a physical, physiological, and psychophysical nature were given.

The three papers presented were: "Color in Advertising," by Mr. A. P. van Boxsel; "Color Problems in Industry," by Mr. D. G. Ruarus Psych. drs.; "Ugly Colors," by Dr. Jac. van Essen. The papers were followed by a general discussion by a "Color Forum" consisting of the three speakers, the President of the Color Day, a physiologist, and a physicist.

A. A. Kruithof



FRENCH COLOR  
JOURNAL

From our very active and energetic correspondent in France, Maurice Déribéré, we have recently received the latest issue (November) of Couleurs, the French journal edited by Mr. Déribéré for the Centre d'Information de la Couleur. The articles in this particular issue appear to be germane to the subject of this year's ISCC meeting: "Printing in Color," "Original Documents in Color," "Does the Color of a Printing Ink Exist?" "Toward Better Aniline Printing," and "Reproduction of Colored Documents in 200-2000 Copies."

Also included in this issue is an extremely interesting article by Mr. Déribéré himself. The article is headed Technical Note 1 from the Centre d'Information de la Couleur, and is entitled "Study on the Choice of Color for Papers to be Used in Printing and Writing." This article is actually an insert in the journal, and may be obtained separately. The entire article is printed on green paper, which was one of the twelve colored papers used in the study. Specimens of the other colored papers, each with printing in 6-, 8-, 10-, and 12-point type, are included at the end of the article. Factors studied were color of the paper, type of illumination, level of illumination, influence of type font used in printing, color of the printing in relation to color of the paper, and visual fatigue.

THE COLOR ASSOCIATION  
OF THE  
UNITED STATES, INC.

This is not a new Member-Body, but is the new name of the Textile Color Card Association of the United States, Inc. The change of name was voted by the Association members, upon the recommendation of the Board of Directors, at a special meeting held December 1, 1955. In giving the reasons for this change of name, Mr. Hughlett, president of the Association, explained that in the early years of the Association, founded in 1915, it served primarily the textile and related fashion trades. Now, because of the increasing importance of color in more and more segments of industry, the scope of the Association's membership is constantly broadening. In addition to the women's and men's fashion trades, it now serves many other branches of industry such as home furnishings, including decorative fabrics, floor coverings, wall paper and household appliances, also paints, plastics, automobiles, motion pictures and television, all strongly influenced by advance color trends in fashion. It is believed that the new name will more adequately express the widening horizon of the Association's activities and be more representative of the many different industries it serves.

An excellent indication of the increasing scope of the Association's activities is the fact that Miss Estelle Tennis, executive secretary of the Association, was one of the featured speakers at the annual convention of the National Paint, Varnish and Lacquer Association which was held in Washington on October 31 to November 2, 1955. The title of Miss Tennis' address was "Color As A Force for Greater Sales." In her address, Miss Tennis stated that "Since it is everywhere apparent that we are living in a chromatic age - as visualized in the clothes we wear, the homes we live in, the offices we work in, and the automobiles that speed us along the highways - it is obvious that color, through its eye-appeal and emotional appeal can, when expertly planned and coordinated, prove a dynamic sales-builder and profit-maker for business - and above all, for paint products, whose greatest selling force lies in color." She went on to say, "I can think of no field of business which can better capitalize on the tremendous influence of color in our daily lives than the paint industry. Like countless other products involving color, paint cannot be sold profitably on a purely functional or practical basis. We expect, of course, the proper performance and quality, but it's the color excitement and fashion-rightness of merchandise that make it desirable in the customers' eyes. You have a golden

opportunity to promote your products with increasing success by placing more and more emphasis on the color-appeal and decorative beauty of paint, and their psychological value in attracting consumer attention and winning sales." We understand that Miss Tennis' report was extremely well received and widely discussed. In fact, on the first page of "Coatings," the weekly NPVLA report, NPVLA President Joseph F. Battley quotes part of Miss Tennis' address to show the vital importance of color in present-day American life in general and in paints in particular.

The Color Association of the United States has issued three new color cards: an Advance 1956 Fall and Winter Color Collection for Man-made Fibers and Silk, an Advance 1956 Autumn and Winter Palette of Woolen and Worsted Colors, and a Confidential Advance Hosiery Card for Spring and Summer, 1956.

#### COLOR-DIFFERENCE CHARTS

A new set of charts for calculating color difference, described by ISCC members Hugh R. Davidson and J. J. Hanlon in the Journal of the Optical Society of America, 45, 617-620 (1955), combine extreme simplicity of operation with the advantages gained by the use of the MacAdam ellipses. Recent evidence indicates that the MacAdam ellipses may be somewhat more trustworthy than the various formulas so far proposed for determining small color differences. However, the ellipses are rather cumbersome to use if the work is to be done by calculation alone. The present series of graphs enables one to dispense with calculation almost entirely, and thereby speeds up the work considerably.

There are 65 chromaticity difference charts and 25 lightness difference charts to cover the entire color gamut encountered in most color work. After selecting the appropriate charts, the user plots  $\Delta x$  and  $\Delta y$  on the chromaticity difference chart and measures the distance of the point from the origin to obtain the chromaticity difference. He then plots this chromaticity difference and  $\Delta Y$  on the lightness difference chart, and measures the distance of the point from the origin to obtain the total color difference. If desired, the chromaticity difference may be corrected for variation of size of ellipse with lightness by reference to a graph.

Dr. Davidson is associated with the firm of Davidson and Hemmendinger, Easton, Pa., and Mr. Hanlon is connected with Mohawk Carpet Mills, Amsterdam, New York.

#### CORRESPONDENCE FROM GRETE OSTWALD

NewsLetter 106, May, 1953, contained a letter from Grete Ostwald, daughter of Dr. Wilhelm Ostwald, written to Egbert Jacobson, art director of Container Corporation and author of "Basic Color." Through courtesy of Dorothy Nickerson we have copies of recent correspondence from Miss Ostwald concerning some of her present color activities which we believe will interest NewsLetter readers and for which we therefore obtained permission from Miss Ostwald for their publication. The occasion for the letter was a request for a reprint (which was, of course, sent). She was kind enough to write in English, for which she apologized, but for which Miss Nickerson thanked her! We quote below from these letters:

"Dear ...: You will know my family name, but of course nothing of my person. I am no scientific worker, only a lover of scientists and science. This love developed in the 50 years of happy comradeship with my father, Wilhelm Ostwald, and is inexhaustible overliving him.

"Thus I had to take care of his scientific cessation and built up the Wilhelm Ostwald Archives with all of his papers, books, unpublished manuscripts, letters,



founder periodicals (6), color-organs and apparatus. By quite unusual luck - perhaps being the compensation for my living in a rolling chair for 35 years - all was saved throughout the war and is now in the hands of the Deutsche Akademie der Wissenschaften of Berlin. This farsighted institution does still more and is running here an investigation camp with a color research institute, to be followed by a Technical Institute for Color Application. Leader and organizer of all is at present my younger brother, C. O. Ostwald, and first assistant is the former last assistant of my father, Manfred Adam. It is no fairy tale but truth, although I often feel unreal."

In return for the reprint which her letter requested Miss Ostwald offered to send Miss Nickerson a copy of her recent book, "Wilhelm Ostwald, Mein Vater," an offer which was promptly accepted. The following paragraph is from a second letter:

"Many thanks for your so friendly letter and the announced reprints ... I ordered my book for you directly at the editor in Stuttgart, hoping they will paste in the dedication-scrip I sent with the order. When you will read the book and the last three pages, you will understand still better the fairy tale I live in and why I am a 'lotus-eater,' as a scientific friend of mine called all those who, once begun, can't leave off with color. You too belong to the 'lotus-eaters' ....."

These last three pages which Miss Ostwald refers to are so poetically written that we plan to quote them in translation, at least partially, in a later issue of the Newsletter, at which time we shall provide a brief review of Miss Ostwald's book.

**BALINKIN REPORTS ON EUROPEAN CONGRESSES** Dr. Isay Balinkin has published his impressions of three international congresses held in Europe this summer. In the article, which appeared in the American Ceramic Society Bulletin, 34, 342-6 (1955), Dr. Balinkin covers the Heidelberg Conference on Color Metrics, the CIE meeting in Zurich, and the First Congress of the International Academy of Ceramics which was held in Cannes, France, in June. The report is written in Dr. Balinkin's usual pungent style, and his trenchant remarks on the pottery exhibitions in the ceramics conference are particularly worth reading.

There are several illustrative photographs: One shows Dr. Balinkin, with a rather unhappy expression on his face, standing by the display of American pottery at the International Exposition of Masterpieces of Modern Ceramics; another shows Dr. Balinkin and his ghost, as seen in the glass case, studying a display of pottery by Picasso. (He specifies that this is not his ghost writer.) Incidentally, the latter photo shows a rather attractive woman standing next to the author. Still another photograph shows Pablo Picasso gazing with unconcealed amazement into the distance where another ceramist is exhibiting a piece of bizarre pottery.

Dr. Balinkin says that he would be glad to mail a copy of the reprint to anyone who may wish it; just send him a postal card request.

**ED STEARNS BECOMES BRANCH MANAGER** Edwin I. Stearns, past chairman of ISCC (1952-3) and past chairman of the Problems Committee (1953-5) has recently been promoted to Branch Manager in American Cyanamid Company's Dyestuff Department. Ed will be located in Chicago, and will have charge of the mid-west territory.

We have known Ed for close to ten years now, both of us having worked for the same organization (although in different departments). Ed's scientific achievements have



been remarkable. Many of you are familiar with his publications (some 50-odd), his patents (approximately 20), his Chapter VII in Mellon's "Analytical Absorption Spectroscopy," and his lectures before many groups. Most of you know that in 1951 he was given the honor of being made the official delegate from AATCC to the Symposium on Photochemistry of the Society of Dyers and Colourists, held in England. However, most of you do not know his unpublished work as well as we do. Every so often in the course of our work for the American Cyanamid Company we see yet another memo, another letter or another report which uncovers a new facet of Ed's scientific knowledge or effort. Furthermore, Ed has the ability of so expressing himself in speaking or writing that the average person who knows nothing of the field can grasp clearly what the work is about.

We have often wondered why a person of Ed's particular attainments should have switched to the Sales Department. We conclude that there hasn't really been too much of a change. We have always held, contrary to the opinions of some, that a very good many of the factors which make for a good scientist also make for a good executive. The tools of the trade are, of course, different. But the qualities of originality, capacity for integration of unrelated facts, ability to make oneself understood, ability to differentiate the relevant from the irrelevant, capacity for working well with people, and many others are necessary for success in either field. That Ed, in his new position, is using most of the qualities which have brought about his success as a scientist is apparent to us who know Ed and his work.

In a letter to Dorothy Nickerson, Ed writes that "as you know my heart is in the welfare of the Council." All of us who have been associated with him know that this is true, and will not change with the termination of his office as chairman of the Problems Committee. We will look forward to hearing from Ed and following his progress in the future.

E. A.

NBS CHRISTMAS GREETING      The "Color tree" illustrated here was distributed by the Bureau of Standards to its employees during Christmas week. We understand from Kenneth Kelly that this is all the idea of Dr. Wallace R. Brode, associate director of the National Bureau of Standards. This is Dr. Brode's way of saying "good luck!" to the new ISCC-NBS Dictionary of Color Names.

WANTED -      We received the following position-available notice from  
EXPERIENCED PHYSICIST      the Celanese Corporation of America, and would like to take the opportunity to comment that such notices are always welcome in the News Letter. If you have either a help-wanted or position-wanted notice in the field of color which you would like to have published, please send it to the Editor. In the case of position-wanted notices, anonymity will be preserved, if requested.

Wanted - An experienced physicist or engineer capable of supervising a color measurement and microscopy laboratory. This laboratory, which will service both development and production, will be located in Charlotte, N. C. Please reply to J. L. Barach, Celanese Corporation of America, Summit, New Jersey.

INDUSTRIAL DESIGNERS  
INSTITUTE

Ed. Note: We wish to express our appreciation to Mr. Scott Wilson, Chairman of *Delegates from the* Industrial Designers Institute, for cutting into his busy schedule to provide us with the following excellent article on



U. S. DEPARTMENT OF COMMERCE • NATIONAL BUREAU OF STANDARDS

# National Bureau of Standards Technical Calendar

The National Bureau of Standards Technical Calendar is issued regularly on Thursday, excepting in the summer months. Supplemental notices are also issued throughout the year as may be required. Notices to be included in the regular issue should be transmitted in writing and should be transmitted in time to be received by 2 p. m. on Wednesday. Requests for this calendar and notices should be sent to Room 304, South Building, attention Mrs. Augusta O'Brien, phone: Emerson 2-4040 (Code 154) Extension 7181.

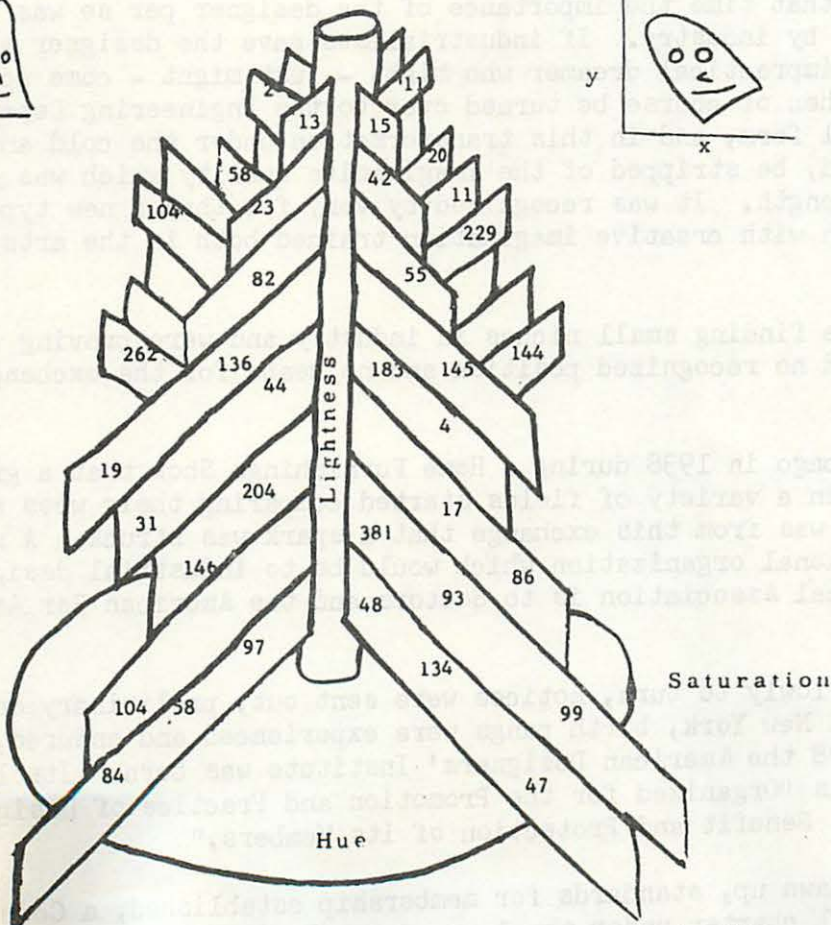
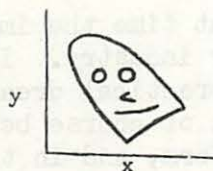
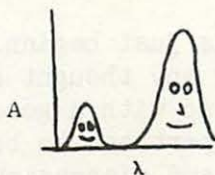
All lectures and meetings are open to staff members and their associates except when attendance is limited by designation as (closed), (invitational), (society), etc.

December 26 - 30 1955

DO IT YOURSELF

BE AN ARTIST

[Fill in color squares according to NBS Circular 553 (Just issued) entitled "ISCC-NBS Method of Designating Colors and a Dictionary of Color Names" by Kelly and Judd]



- Holly Berry (19)
- Wintergreen (136)
- Raspberry Glace (262)
- Flirt (15)
- Cinnamon Pink (42)
- Poinsettia (11)
- Coffee (58)
- Chianti (13)
- Snow Shoe (68)
- Icy Morn (143)

- Happy Day (104)
- Paris Mud (20)
- Spark (11)
- Crushed Strawberry (3)
- Clove (58)
- Wine Dregs (16)
- Evergreen (137)
- Charm (2)
- Starlight (185)
- Cathedral (225)

- Hearts Desire (15)
- Mint Green (144)
- Madonna (182)
- Chocolate (23)
- Ginger (55)
- Fiesta (3)
- Midnight (229)
- Spruce (145)
- Sleigh bells (171)
- Hemlock (135)

\* \* \* \* \* MERRY CHRISTMAS \* \* \* \* \*

and a  
**HAPPY NEW YEAR**



IDI. It reads like a short story of 1,000 words. In the article, Mr. Wilson states that industrial design "can certainly be called the youngest of the professions." We cannot refrain from remarking that this statement, taken together with the known importance of color in industrial design, points up the fact that color is a young and vigorous force in our national economy, one which will assume increasingly greater importance with time.

Like all organizations, the Industrial Designers Institute grew out of need. Even eighteen years ago industrial design was not recognized as a profession, and was in fact a term that had to be explained to most people. Industrial designers were working in an atmosphere both tenebrous and tenuous, each designer following his own hastily evolved methods of practice, very often unwittingly to the detriment of the profession as a whole.

Certainly at that time the importance of the designer per se was just beginning to be understood by industry. If industrialists gave the designer any thought at all, it was as an impractical dreamer who might - just might - come up with a good idea, which would then of course be turned over to the Engineering Department to be worked into practical form, and in this transformation under the cold and dispassionate technical mind, be stripped of the imaginative quality which was its commercial value and strength. It was recognized by very few that a new type of designer had emerged: a man with creative imagination trained both in the arts and the mechanical skills.

These men were finding small niches in industry and were proving their value; but they still had no recognized position and no means for the exchange of ideas and experiences.

It was in Chicago in 1938 during a Home Furnishings Show that a group of designers specializing in a variety of fields started comparing their woes and dissatisfactions, and it was from this exchange that a spark was struck. A need was realized for a professional organization which would be to industrial designers what the American Medical Association is to doctors and the American Bar Association to lawyers.

Wheels began slowly to turn, notices were sent out, preliminary meetings were held in Chicago and New York, birth pangs were experienced and endured, and finally by the end of 1938 the American Designers' Institute was born. Its letterheads described it as "Organized for the Promotion and Practice of Design in Industry and for the Mutual Benefit and Protection of its Members."

With bylaws drawn up, standards for membership established, a Code of Ethics adopted, and an official charter under the laws of the State of Delaware, the American Designers' Institute was in business.

Needless to say, these things were not come by easily or painlessly. Dozens of people gave hundreds of hours to the work of formation. It is interesting and gratifying to recall that three men, none a designer, breathed into the embryonic organization an immeasurable amount of their experience and wisdom. One was Mr. Lawrence Whiting, then head of the Chicago Merchandise Mart. The second was Mr. Alfred Auerbach, at that time Editor of Retailing Daily, the Bible of the home furnishings industry. And the third was Mr. Richard F. Bach, for many years the kindly always helpful Dean of the Extension of Education and Dean of Industrial Relations



at the Metropolitan Museum of Art in New York. The unselfish interest and the vision of these three men was invaluable to the creation of the infant organization.

As the years passed and the infant grew in strength, it began to be obvious that one of the most important contributions the ADI could make to its members was to establish for them by legislation true and accepted professional standing. Member opinion, fortified by legal counsel, agreed that in order to stimulate the passage of such legislation, it was important to lay stress on the industrial aspect of the designers' work - to emphasize his professional contributions to industry and to differentiate him from the craftsman who designs individual articles not planned for machine production or the mass market. Therefore, in 1951 by referendum it was voted to change the name of the Institute from the American Designers' Institute to the Industrial Designers' Institute. This change not only described the activities of the members with more accuracy, but it opened the doors of the organization to designers from abroad.

As this is being written, the IDI has 214 active members, 30 associate members, 85 student members, 89 junior members and 10 honorary members. It has chapters in Chicago, New York, Philadelphia, Southern New England (with headquarters in Silvermine, Conn.), Syracuse, Detroit and Florida. Chapters in Pittsburgh and in California are in the process of formation.

In the eighteen years of its life, the Institute has achieved many of the things which were its avowed purposes. First and perhaps most important, it has helped to bring to the profession of Industrial Design a dignity and prestige never before enjoyed. It has built up a Code of Ethics and a set of Standards of Practice to which its members adhere with the same fidelity found in the practice of medicine. It has exerted constant pressure for more adequate design and copyright protection, and it has waged battle against the copying and adaptation of designs among manufacturers. It has succeeded in stopping many of the unfair design competitions which some quite reputable companies have tried to organize.

Creatively, it has done much to improve the quality of design and the public acceptance of good design by setting up traveling exhibitions and by the presentation of its Annual IDI Design Award. Its members carry the creed of good design into the lecture halls of many schools and universities; and it is presently setting up a Scholarship Program for the assistance and encouragement of design students.

After concentrated study of more than a year, a committee, under the expert leadership of the late Alexander Kostello, Professor of Industrial Design at Pratt Institute, produced the first carefully planned and balanced Curriculum for a Four Year Course in Industrial Design. This curriculum was shaped to give the student first a general cultural background, especially in history and art, then to develop his aesthetic and creative perceptions and his taste in the use of color; and finally to provide him with the practical technical training to put his ideas into such form as to meet the demands of industry. Since its first presentation, the curriculum was revised in 1954, and has since been adopted as standard by many schools and universities.

Industrial Design, it is felt, can certainly be called the youngest of the professions. To practice it properly requires a sincerity of purpose, a desire to contribute to the happiness of the world through providing honest beauty and functional simplicity in the smallest and most humble of everyday objects as well as in the most splendid of Diesel locomotives. And a good designer must be a person of



understanding and of many facets and of broad knowledge. He must understand the psychology of the public on which he and his client are dependent - its tastes, its moods, and its sudden, inexplicable and unpredictable shifts in interest. He must be a creative thinker, and then he must know how to translate his thoughts into useful form. He must know many materials and their properties, the weaves of cloths and the chemistry of dyes, the techniques of molding and stamping, and the complexities of the multitudinous machines which will turn his ideas into reality. He must sense new potentialities in these machines, and at the same time be aware of their limitations. He must know and appreciate COSTS. He must be able to get along with shop foremen, production managers and presidents. He must be an iconoclast, but must always accept compromise.

If he can do these things and produce a good ten-cent-store saucepan, he will have his reward in the knowledge that he has brought something of satisfying beauty into a million kitchens.

This is the sort of creativity and the sort of reward which the Industrial Designers Institute was formed to foster.

Scott Wilson

#### INDUSTRIAL DESIGN CONFERENCE

On January 19-20, an Industrial Design Conference was held on the Illinois Institute of Technology campus. The conference had a triple sponsorship, the sponsors being the Industrial Designers Institute, the American Society of Industrial Designers, and the Institute of Design of Illinois Institute of Technology. ISCC Vice President Walter C. Granville played an active part, being one of the co-chairmen of the conference and also one of the speakers. The other co-chairman was Jean O. Reinecke of Reinecke and Associates. Mr. Granville's talk was entitled "Why Are Today's Products In Color?"

#### COLOR VISION OF BEES AND OWLS

ISCC member Dr. Henry Phelps Gage brings to our attention some interesting facts on the color vision of bees, which were contained in a series of lectures entitled "Bees, Their Vision, Chemical Senses, and Language," by Karl von Frisch, published by the Cornell University Press in 1950. Dr. Gage says that by methods of psychological inquiry into the minds of insects comparable only to the classic experiments of Henri Fabre, von Frisch rather definitely establishes that to bees red is black. In other words, bees are blind to red, and if studied under red light they will act exactly as if they were in the dark. Furthermore, bees are sensitive to ultraviolet. It would seem that the visual spectrum of the bee appears to be shifted down the scale by a hundred or so millimicrons. If a beehive is painted with white lead it will reflect ultraviolet light as well as visual light, and will look white to a bee. On the other hand, if the hive is painted with zinc white which absorbs ultraviolet, it will look conspicuous and attractive to the bee, somewhat like a flower.

It is interesting that owls, too, are blind to red light. In an article entitled, "Nocturnal Animals," written by H. N. Southern and published in the October issue of Scientific American, the author describes how he observed the predatory habits of owls in the forest for extended periods of time by using an automobile head lamp with a red filter. Of some dozen families of owls observed, no bird ever evinced the slightest sign of fear while being observed in this way. Another interesting fact about owl vision, according to Mr. Southern, is the great enlargement of the eye and the presence of many rods. Since rods are primarily sensitive to changes of light intensity, the owl is especially apt at detecting movement across the field of view; less than a millionth of one candle power is sufficient to reveal a mouse to this bird. Furthermore, since the owl's eyes are immobile, it has a way of constantly moving its head when concentrating on some object. This is presumably to make the object move across its visual field, even though it is motionless.