

INTER-SOCIETY COLOR COUNCIL

NEWS LETTER

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DON'T MISS THE MEETING

Our twenty-fifth annual meeting, to be held at the Statler Hotel, New York City, April 5 and 6, will be one of the best yet, according to all reports. The subject of the meeting, "COLOR PROBLEMS IN THE GRAPHIC ARTS," is one which cuts across the activities of all our member-bodies, either directly or indirectly. It is therefore a subject on which we should all be well informed. The meeting will provide us with a wonderful opportunity to hear a number of leading figures in this field talk about their own particular specialties.

ISCC treasurer Norman Macbeth, who is serving as Program Chairman, is to be congratulated on the rich bill-of-fare which he has arranged in the form of 12 comprehensive papers, each covering a different segment of the Graphic Arts field. A glance at the titles of the papers, as well as at the list of authors and their affiliations, indicates how well the field has been covered. And the exhibits, arranged in connection with the meeting, will give our members a close look at some of the equipment and techniques used.

A high point of the meeting will be the banquet on Friday evening. All of us who have heard Ralph Evans speak at our previous meetings are looking forward to hearing him address the banquet in a new talk prepared especially for the occasion, "Reproduction of Color Photographs."

The meeting is open to everyone, and we expect a large registration. We hope that you will let your friends know about it, and will spread the word to everyone interested in color: Don't miss our annual meeting!

NEW MEMBERS The following applications for individual membership were accepted by a letter ballot sent out by the secretary's office on February 15, 1956.

Associate Individual Members

Miss Florence E. Byerly
Associate Editor and Director
Home Furnishings Department
Better Homes and Gardens
1716 Locust
Des Moines, Iowa

Mr. Norman H. Davison
6 Pertch Road
Severna Park, Maryland

Mr. Gilbert L. Gibson
4817 Cumberland Avenue
Chevy Chase 15, Maryland

Mr. Willard F. Spengeman
Pigments Department
duPont Company
256 Vanderpool Street
Newark 5, New Jersey

Mr. Frank C. Wise
E. I. duPont deNemours and Company
3500 Grays Ferry Avenue
Philadelphia 46, Pennsylvania

Mr. Nicholas E. Zavalishin, Jr.
c/o W. P. Fuller and Company
301 Mission Street
San Francisco, California

Dr. Michael J. Zigler
Wellesley College
Wellesley, Massachusetts

Affiliate Individual Members

Mr. George F. MacKenzie
Vice-President and Director of Design
Technical Marketing Associates
Concord, Massachusetts

Particular Interest:

Color communication both through the use of numerical designation on color cards and through use of generally accepted color names.

Color control and modern ideas in color separations.

Work of ISCC Subcommittee 18 on extending artificial daylight sources into the ultraviolet region, with reference to instrumentation utilizing same. Fluorescent colorimetry and color system transformations.

Pigment colors - their use and manufacture, and color measurement and specification.

Establishment of a visually linear color coordinate system, and production color control of enamels - transition from visual to instrumental control.

Creation of better environment in classrooms by use of color. Same in industry such as factories, offices and stores.

Theory, dark adaptation, flicker and contrast.

Particular Interest:

Color as applied to human engineering in product design. Psychological effect of color in task and environment.

Affiliate Individual Members (cont'd)Particular Interest:

Mr. Jay H. Snyder, Jr.
General Motors Styling
Post Office Box 56
North End Station
Detroit 2, Michigan

New effects in automotive lacquers, such as high metallics, bronze powders and pearlescent finishes.

Dr. Ramon D. Somoza
S. A. Alba
Centenera 2750
Buenos Aires, Argentina

Industrial and scientific application of color.

PHILADELPHIA-WILMINGTON
COLOR GROUP

On February 21, our active associate on the News Letter, Dr. Ralph E. Pike, addressed this group on "Theoretical and Practical Aspects of Color Matching." Dr. Pike's talk covered primarily the FATIPEC meeting in Belgium last year. He described the general character of the conference, European ideas on the subject of colorimetry and color organization, and the conclusions reached by the conference. The meeting notice revealed that Dr. Pike was one of the original guiding spirits in founding the Philadelphia-Wilmington Color Group.

COLOUR COUNCIL
OF TORONTO

"Colour Comments," published by the Colour Council of Toronto, gives us details of the last three meetings held by this group. At the December meeting, Mr. Eric Aldwinckle spoke on "An Artist's View of Colour." He explained that a technical knowledge of color helps the artist to express the emotional value by producing the desired color more easily and quickly. Accordingly, knowledge of color theory is an aid to the self-development of the painter. At the January meeting, William Howard, speaking on "The Ostwald Color Harmony System," covered the history of color systems in general and explained the many possibilities of the Ostwald system in particular.

G. G. Waite addressed the February meeting on "Colour in Gems." Mr. Waite exhibited a varied collection of precious stones, and explained that he is an amateur lapidary^{/ist} who collects rough materials and cuts and polishes them purely as a hobby. Taking a delight in hunting for his own materials, he seldom buys or sells, but trades some of his surplus materials with others having a similar hobby, Mr. Waite declared.

We have as yet no details of the March meeting, which dealt with "Colour in TV." In April the Council is planning to hold a joint meeting with the Society of Interior Decorators at the Art Gallery of Toronto.

PHYSICAL SOCIETY -
COLOUR GROUP

On January 18, in London, this group heard an address by J. M. Adams on "Colour Half-Tone Printing." Mr. Adams is associated with the Printing, Packaging, and Allied Trades Research Association. The talk described the formation of a color by four-color half-tone printing, dealt with color-correction methods, and explained some of the factors which enter into the color of the final print.

Mr. G. J. Chamberlin of Tintometer Ltd. was the speaker at the February 22 meeting. His talk had the provocative title, "Kippers, Cocktails, Confectionery, and Colour," and we are looking forward to hearing more about this talk so that we can give you details on it in the May Newsletter.

REPORTS OF 1955 MEETING
DISTRIBUTED WITH THIS
ISSUE OF THE NEWSLETTER

With this Newsletter, copies of three of the four papers given at the afternoon session of our 1955 annual meeting are distributed to delegates and members. This very fine session of our 1955 meeting was arranged by a committee of which C. L. Crouch of the Illuminating Engineering Society staff was chairman. With him served R. C. Allison, Helen D. Taylor, and James A. Meachem. Illustrations in the form of colored slides formed an important part of the papers as presented, but it was the strong feeling of so many who heard the lectures that the papers should be made available to members, even if possible only in revised or summary form, that the authors were asked to provide copies of their talks edited so that they could be duplicated without illustrations in color for distribution to ISCC members. Mr. Crouch arranged to have the papers duplicated in his office. Thus, with this issue, and through typical Council cooperation, you receive copies of the following three papers: HOW WE SEE COLORS by Robert W. Burnham, research psychologist of the Eastman Kodak Company; COLOR TIMING IN MERCHANDISING by Helen D. Taylor, color consultant, Philadelphia and New York; and COLOR AT WORK by Prof. Edward Carswell of the School of Architecture, University of Toronto.

ASTM COMMITTEE E-12
ON APPEARANCE TO MEET

Committee E-12 on Appearance has called its next meeting for April 4, New York City, the day before the ISCC meeting. The meeting place is Room 2944, American Standards Association headquarters, 70 East 45th Street, New York City, at 9 a.m.

CORRESPONDENCE ON
PROBLEM 7 REPORT

With the September News Letter, ISCC delegates and members received a copy of a report: SURVEY OF AMERICAN COLOR SPECIFICATIONS - 1955, prepared by Subcommittee on Problem 7, Survey of Color Specifications. There has been quite a gratifying volume of correspondence commenting on this report. It all adds up to the fact that there is some divergence of view as to what is an American Color Specification, and as to what instruments, methods, and standards are important enough to warrant inclusion in the survey. This divergence was evident in discussion among the members of the subcommittee itself, and many of the decisions taken were difficult. The chairman, Walter C. Granville, is to be congratulated on a wise resolution of these controversies arising in the subcommittee, and we welcome the expression of diverging viewpoints from ISCC members not serving on the subcommittee so that any subsequent survey may have an even broader base.

So that the suggestions already received will not be overlooked, we propose to summarize them here, together with some of the considerations which led the subcommittee to make contrary rulings. Faber Birren, for example, has been emphatic in calling attention to the fact that while the Nu-Hue Custom Color Directory was listed among "Other Prominent Methods in Color Specification with Material Color Standards" no reference was included to the work of Cheskin, Colorizer, duPont, Glidden, Sherwin Williams, and Pittsburgh Plate Glass. The subcommittee decision to include the Nu-Hue Custom Color Directory was based on the fact that they knew of considerable application of this directory as a collection of color standards in addition to its primary use, which is, of course, to sell Martin-Senour paint. Furthermore, they knew that the proportions of the Nu-Hue base paints required to match the colors shown in the Color Harmony Manual and the Munsell Book of Color had been worked out. Perhaps, unknown to the members of the subcommittee, similar applications of some of the works mentioned by Birren have been made which would warrant including them also.

Mr. Birren also pointed out that while the Fischer Color Chart (published by the New England Gladiolus Society, and used in color specification of flowers) was mentioned,

there was no mention of the Birren chart, the American Colorist, of which he notes that thousands of copies have been sold in two editions since 1939 for use in training judges and setting up competitions and prize awards in floral arrangement. The omission of the American Colorist from the survey was based largely on the fact that the members of the subcommittee had received much fewer requests for information about it than about the Fischer Color Chart. The question here is not the amount of sales but the extent of American usage of it for specifying color, and we welcome expressions of opinion as a guide to inclusion of the American Colorist in a later survey.

Both Mr. Birren and Mr. Gaugler have suggested the inclusion of the Ostwald color charts published by Winsor & Newton in London in 1931, copies of which are still available. The view of the subcommittee is that there is no appreciable American usage for specification purposes of this very creditable collection of color standards. They note that, unlike the color chips of the Color Harmony Manual, these color standards have not been subjected to spectrophotometric analysis, and they take the view that, although this may not be true for Great Britain, the Winsor & Newton edition of the Ostwald color standards have been essentially superseded in America by the various editions of the Color Harmony Manual. They hold similar views for the many German editions of the Ostwald color standards.

Mr. Gaugler points out that 65,000 copies of the Colorhelm have been sold since 1940, and that it is stated therein that the system for combining and controlling contrasts is based on the Ostwald system. He suggests that the Colorhelm might therefore be entitled to be listed in the Survey of American Color Specifications. The view of the subcommittee has been that the Colorhelm is used as a guide for selecting color combinations, and that the colors shown therein are but little used as color standards. Perhaps users of the Colorhelm will be willing to help us resolve this question.

Mr. G. J. Chamberlin of Tintometer Ltd. has called attention to the many fields in which Lovibond glasses are used in American specifications -- in specifications by the ASTM, the American Malt Analysis Standardization Committee, the American Oil Chemists Society, the American Society of Brewing Chemists, the U. S. A. Federal Specifications Board, the U. S. A. Treasury Department's Internal Revenue, the Association of Official Agricultural Chemists, and the Toilet Goods Association of New York Board of Standards. Mr. Chamberlin's suggestions have, in large part, been incorporated in the corrections and addenda to the report immediately following this article. - Ed.7

The length of time that shall elapse before a new survey of American Color Specifications is undertaken by the ISCC will, of course, be decided by action of the Board of Directors. If it appears from suggestions, such as those just summarized, that an importantly better survey can be produced in the near future, no doubt the ISCC will undertake it.

Deane B. Judd

CORRECTIONS AND ADDENDA TO
ISCC REPORT SURVEY OF AMERICAN
COLOR SPECIFICATIONS, 1955

Ed. Note: These corrections and addenda were prepared by Mr. Walter C. Granville, Chairman of the former Subcommittee for Problem 7. Mr. Granville had the assistance of those former

committee members who were most closely associated with the parts of the report on which questions were raised (Deane B. Judd, Francis Scofield, and R. C. Stillman). Complete agreement between these members has been reached on the copy as presented here.

I SYSTEMS OF COLOR SPECIFICATION

- A. 2. Change last line to read: "TAPPI T442m-47, T216m-47"
- D. 2. Change first listing to read: "Lovibond glasses"

II REFLECTING COLOR STANDARDS

- B. Under the listing for TCCA, delete TCCA and at the end add "Association name changed December 1, 1955, to The Color Association of the United States, Inc." Add the following in alphabetical order: RETMA GEN-101-A, Supplement 1, Standard Color Chips (1956).
- C. Delete entire listing under U. S. Army Color Cards and substitute the following. "U. S. Army Color Cards published by the CA (TCCA). Arms and Services Card with supplement, 2nd ed. 1953, 24 colors. Sewing Threads, 6th ed. 1952, 16 colors; supplements to 6th ed. 7 colors. Slide Fastener Tapes, 2nd ed., 1952, with supplementary color, 18 colors."

III TRANSMITTING COLOR STANDARDS

Add to listing of U. S. Rosin Standards "ASTM D 509-52".

V STANDARDS AND METHODS OF TEST CLASSIFIED ACCORDING TO MATERIAL

- A. Add to listing of U. S. Rosin Standards "ASTM D 509-52". Add the following listings in alphabetical order.
- beer, AOAC method 10.2
 - beer, ASBC spectrophotometric method
 - malt, AOAC method 10.57
 - oils and fats, see section G also
 - spirits, AOAC method 9.31
 - turpentine, ASTM D233-51, Federal specifications
TT-T-801 and TT-T-806
 - vanilla, AOAC method 19.8
 - vegetable oils, AOCS, NCPA and NSPA (Lovibond glasses)
 - vinegar, AOAC method 28.70
- B. Remove entire listing under Radio-Electronics and substitute the following. Radio-Electronics-Television Manufacturers' Association: RETMA Standard GEN-101-A, Color Coding for Numerical Values (1955).

Supplement 1 to RETMA GEN-101-A, Standard Color Chips (Jan. 1956), available for sets of (a) 28 nominal and limit chips, \$20.00, (b) 10 nominal chips, \$6.00 and (c) 18 limit chips, \$14.00.

Television test charts (1955).

Resolution chart with gray scales, \$4.00; linear gray scale, \$6.50; and logarithmic gray scale, \$6.50.

- D. In last listing, delete copy in parentheses.
- G. Delete first listing "AOCS photometric color". Under listing for Union

Colorimeter add "for lubricating oils, ASTM D 155-45T". Under listing for Wesson change "standards" to "instrument", and add "(uses Lovibond glasses)". Add in alphabetical order the following listing.

dipentine, ASTM D 801-48
 Lovibond glasses for vegetable oils, etc.
 raw soybean oil, ASTM D 124-48
 raw tung oil, ASTM D 12-48
 tall oil, ASTM D 803-51
 vegetable oils, AOAC, NCPA and NSPA (Lovibond glasses)

- I. Under listing "brightness of paper" change 425 to 452.
- K. Add the following listing. Standard Color Card of America (CA) (TCCA). U. S. Army Color Cards published by the CA (TCCA).

VI COLOR CODES

Add marginal heading "Numerical Values" and after it "Color Code for Numerical Values, RETMA Standard GEN-101-A, (1955). Supplement 1 to GEN-101-A, Standard Color Chips (Jan. 1956).

APPENDIX

- II Change address of RETMA to 11 West 42nd Street, New York 36, New York. Add to listings under RETMA, "RETMA Standard GEN-101-A, Color Coding for Numerical Values (1955). Standard Color Chips, supplement 1 to RETMA GEN-101-A, available in sets of (a) 28 nominal and limit chips, \$20.00, (b) 10 nominal chips, \$6.00, and (c) 18 limit chips, \$14.00.

Under TCCA, remove the entire listing and substitute the following in alphabetical order. CA (TCCA) Standard Color Card of America, ninth edition, 1941, issued by The Color Association of the United States, Inc. (formerly named The Textile Color Card Association of the United States, Inc., 200 Madison Avenue, New York 16, New York. Contains 216 silk swatches 1 3/4" x 1 1/4" folded size, satin on one side and crepe on the other. Available to non-members at \$35.00. Also issued by CA are the following U. S. Army Color Cards: Official Colors for Arms and Services, Branches, Agencies, etc., of the Dept. of the Army and the official colors of the U. S. Air Force, Revised - Second Edition with supplement, Issued 1953....24 colors shown in silk ribbon having both satin and grosgrain weaves, \$5.00. Sewing Threads, revised 1952, sixth ed., 16 colors in tassels of cotton thread, \$3.50; supplement, 5 colors including 2 Marine Corps colors, \$1.50; also additional thread colors E and X at 25¢ each. Unit price for Thread Card with supplements \$4.75. Slide Fastener Tapes, revised 1952, second ed., with supplementary color X, 18 colors in samples of cotton tape \$2.50.

Add in alphabetical order: "TCCA (The Textile Color Card Association of the United States, Inc.) name changed to The Color Association of the United States, Inc., on December 1, 1955; see new listing under CA.

- III Delete "Lovibond Tintometer" on first line and substitute "Lovibond glasses available individually". Delete all copy after "New York 17.". Add as a separate listing "Hellige glasses and comparators available from Hellige Inc., 877 Stewart, Garden City, New York.

IV Under listing for Lovibond Tintometer delete the last three words: "for transmission only".

APPENDIX - LIST OF ABBREVIATIONS

Add in alphabetical order the following.

AOAC - Association of Official Agricultural Chemists

ASBC - American Association of Brewing Chemists

CA - The Color Association of the United States, Inc., 200 Madison Avenue, New York 16, New York (formerly named TCCA)

FAC - Fats Analysis Committee of the AOCS

Under listing for TCCA add "name changed December 1, 1955, to The Color Association of the United States, Inc.

Under the listing for RETMA change address to 11 West 42nd Street, New York 36, New York.

Walter C. Granville

NEW CA COLORS

The regular editions of the 1956 Fall and Winter Color Cards for Woolens and Worsteds and for Man-Made Fibers and Silk have just been issued by The Color Association of the United States (formerly The Textile Color Card Association of the United States, Inc.) to its members. Forty new shades are portrayed in each edition and though different, the colors in these collections are keyed in close harmony for fashion coordination.

In the woolen and worsted group, according to Estelle M. Tennis, executive director, strong emphasis is placed on the brown to beige range, which includes a warm pheasant tone, a rich dark mocha, a muted slate brown and a flax-toned beige. Greens rate a top fashion position, especially in a deep forest shade and a medium almond green. Bronze and olivy tones are also represented. In the blue scale are cool misty shades and greenish-tinged deepwater blues. The red scale for fall favors garnet and grape versions and a rosy cedar type. Lively amber, spice and coppery tones are also included. The mauve palette is expressed in a cloudy amethyst and a lighter twilight mauve. The fall woolen collection also presents featured groups of vibrant autumn shades and winter pastels in subtle powdery tones.

The man-made fiber and silk collection stresses the increasing style importance of greens, from a deep pine shade to glowing emerald. Olivine and mossy tones interpret the yellowish greens. Spotlit in the fashion-favored brown range are dark chocolate and a lively tobacco shade, also spirited nutmeg and ginger types. Reds give prominence to a light sparkling burgundy and to an interesting cinnabar shade. Sapphire, steel and duckling connote the new fall blues. Mauve thistle and smoke diamond are subtle winter color themes. Special features of the man-made fiber and silk collection are rich glowing Persian-inspired colors and tender pastels.

PROF. RICHTER TO VISIT
WITH DR. WRIGHT

We quote the following from a letter which we received from Dr. W. D. Wright of the Imperial College of Science and Technology in London:

"...Prof. M. Richter, who will be well known to your members as the leading German authority on colorimetry, is spending three months (January, February, and March of this year) working in our Colour Laboratories at the Imperial College here. He has received a grant from the British Council to carry out a short research project using my colorimeter, with which he hopes to measure his own colour-mixture curves for various sets of matching stimuli. The ultimate purpose of the work is to establish

the theoretical relation between normal, deuteranomalous and deuteranopic vision. While Prof. Richter is in this country, he will also visit a number of scientific and industrial organizations in which research on colour is being carried out...

W. D. Wright."

LIGHTING STANDARDS
FOR COTTON GRADING

Ed. note: Our new Problems Committee chairman, Miss Dorothy Nickerson, addressed the Association of Southern Agricultural Workers at its meeting in February on the subject, "Achievement of Lighting Standards for the Grading of Cotton." With Miss Nickerson's permission, we are happy to reprint the "Summary" section of her talk. Although concerned mainly with lighting for cotton grading, the talk offers valuable information to anyone interested in proper lighting conditions for visual examination of commodities in general. A copy of the complete talk may be obtained by writing to the Cotton Division, Agricultural Marketing Service, United States Department of Agriculture, Washington 25, D. C.

During the past season the United States Department of Agriculture, in 35 local offices, already has classed over 12.5 million bales of cotton. Visual judgments are the basis for grade and staple determinations of cotton samples: therefore, if classing is to be done uniformly and promptly, the quality and quantity of lighting in a classing room becomes a matter of economic importance.

Natural daylight skylights based on studies that resulted in a "government-type skylight" were used widely from 1914-1937 as a guide by builders and architects designing commercial classing rooms. In 1930's artificial daylighting studies led to satisfactory units of filtered-incandescent tungsten lighting. These, despite their inefficient use of electric power, were increasingly used by the cotton industry during the 1940's until, by 1949, the cotton man began to lose his long time reluctance to class under anything but daylight. the
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By 1949-50 many cotton men began to look around for lighting less expensive than the filtered incandescent, and an answer was found by combining in a single unit fluorescent and incandescent lamps to produce a color temperature about 7500K, with a spectral energy distribution as close to that of daylight at 7500K as was possible with these lamps. In the 1950-56 period there has been development and improvement of details, yet the basic specifications remain: Diffuse reflection over a relatively wide area from a wide angle source; color and energy distribution close to that of a moderately overcast sky at 7500K; no less than 60-80 foot-candles on the classing tables. Such substantial achievements have been reached that it is now accepted procedure to supply artificial rather than natural daylighting for classing rooms, and more often than not this is by lighting the entire room. Standard installations employ lighting units set end to end in an even number of rows, the rows on 7-foot centers, with the bottom of units 10 feet from the floor. These may vary from small rooms with two rows of four units each to large rooms with four, six, or even ten or more rows of 10 to 20 units each.

Specifications are provided for lighting units, the color of surrounding conditions, and instructions for maintenance. The importance of spectral quality of lighting and its relation to the product is discussed, and attention called to the corollary that an ideal substitute for daylight is one under which the appearance of samples is the same as under daylight, while a satisfactory substitute is one under which the appearance of samples--their color rendition, or color-difference between samples--is sufficiently duplicated to provide satisfactory grading or inspection.

A sound decision as to what is needed involves consideration of the spectral energy distribution of the light source and the spectral reflectance characteristics of the samples, plus a knowledge of inspection and grading practices that apply to the product under study.

While we cannot see any probability of new light sources that will provide in any immediate future practical large-scale lighting with closer spectral energy distribution to daylight than that reported here, nevertheless, it is not impossible that progress in lighting research will one day supply us with such a source. Meanwhile, the answer we have found for cotton will serve equally well for inspection and grading of many other products. When close daylight quality is of prime importance to retain the daylight appearance of any product, the filtered daylight type of lighting may be necessary, but once the psychological adjustment is made toward acceptance of artificial lighting, use of a daylighting substitute may be found less critical for some products than for others. For many products the Examolite type will be satisfactory.

Dorothy Nickerson

LIGHT SOURCE FOR MATCHING PAINT

The New York Club of FPVPC has come up with a light source for matching paint which is very similar to that developed by Miss Nickerson for the grading of cotton (see preceding article).

The Technical Committee of this Club has set up Subcommittee 67 to study certain problems in paint production, one of the first of these being color matching. The subcommittee started by working on the problem of a suitable light source. The spectral energy distribution curve of a daylight fluorescent lamp showed that the latter is deficient in energy at the higher wavelengths of the visible spectrum, compared to natural daylight. The incandescent lamp, on the other hand, is deficient at the lower wavelengths. A combination of the two gave a spectral energy distribution curve which closely approximated that of daylight throughout the spectrum. The subcommittee found that a combination of a 60-watt incandescent frosted lamp and two 15-watt daylight fluorescent lamps has the proper energy curve. A light box was designed to incorporate four fluorescent and two incandescent lamps. For dark colors, all the lamps are used; for light colors, only two fluorescent lamps and one incandescent lamp give better results. To test for metamerism, provision is made to view the colors either entirely under incandescent light or entirely under daylight fluorescent light.

The light box was tried and found to give reproducible results. Further details will be found in the paper by the Chairman of Subcommittee 67, S. L. Davidson, published in Official Digest, 27, 822-827 (1955).

COL. EATON DECLARES WAR ON LITTLE RED SCHOOLHOUSE

Although we have met many ISCC members by now, and have corresponded with many more, there are still many of you who are known to us only by a noncommittal name and address on the membership list. Up to February 23, one of these mysterious entries was "Eaton, Doane - 3 - North Cornville, Box 88, R.F.D. No. 1, Skowhegan, Maine." On that date we received a note from Mr. Eaton with two enclosures. The letterhead indicates that Mr. Eaton is a technical editor, and the note reads as follows: "The enclosures may interest you. But as an ISCC member, don't you feel my printer supplied me with atrocious colors!"

One enclosure is a reprint of a story from The Somerset Reporter (Skowhegan, Maine -

23 February 1956) which tells about an open letter written by Mr. Eaton and addressed to the voters of Cornville. In the letter, Mr. Eaton disagrees with the reasoning and recommendations of a town committee appointed to study school housing needs. The committee's recommendations, according to Mr. Eaton, do not go far enough in doing away with the little red schoolhouse type of education now existing in Cornville. The second enclosure is Mr. Eaton's open letter. Written in pungent and colorful style, it contains some very sensible ideas on ways and means of providing better educational facilities for a small community. Incidentally, we do not think the colors atrocious at all. The news story reprint is on salmon-colored paper, and the letter on pink paper, both quite easy on the eyes.

According to the newspaper article, Mr. Eaton is a retired Army officer with the rank of Lieutenant Colonel, Staff Specialist Reserve. By his own admission, his hobby is "Stringing innocent words into guilty sentences." We fear this hobby is shared by many of us.

We were happy to receive Mr. Eaton's note, and hope that eventually we will have the opportunity of becoming acquainted with each of our readers, by correspondence or otherwise.

TECHNICAL ASSOCIATION
OF THE GRAPHIC ARTS

Ed. note: We think that TAGA is the logical choice for a story this month, because of the theme of our annual meeting. Dan Smith, chairman of delegates from TAGA, has done a very commendable job in writing this up. As we mention elsewhere in this issue, problems of graphic arts are common to all our member-bodies in one way or another. The wide scope of TAGA's membership and activities given in the article bears this out.

The Technical Association of the Graphic Arts has as its main objective the advancement of the science and technology of the Graphic Arts and closely related industries. Membership is open in two classes, active and associate. The former requires technical training and active participation in research directed toward the improvement of or technical control of Graphic Arts processes or closely related industries; the latter requires at least five years of responsible effort in the Graphic Arts or related industries and an interest in technical advancement of these industries.

For a number of years many individual technical men in the lithographic and allied industries had suggested the desirability of an independent group of technologists who could meet for the technical discussion of mutual or related research and development problems. The need for an organization of physicists, chemists, engineers, and other recognized technical men engaged in research and development not only in lithography but also in such allied industries as illumination, metals, electronics, photography, paper, ink, etc. had long been felt. No existing group offered these men an opportunity to exchange ideas, information on processes, new products and equipment applicable or of interest to the lithographic industry.

The first business meeting of the group was held on September 16, 1948 with more than 60 lithographic technologists in attendance. It was then agreed that there would be no exclusion of qualified men working in other branches of the Graphic Arts if their work and contributions were related to lithographic problems.

The group held its first technical meeting in Chicago on April 12-13, 1949 when its scope was limited to the Technological advancement of the lithographic industry and

related industries. It was then known as the Technical Association of the Lithographic Industry (TALI).

The first meeting was organized into four half-day forums, of which one was on "Color and Color Reproduction".

Interest in the group grew so rapidly that only one more technical meeting was held under the sponsorship of TALI before it became obvious that the scope should be broadened to include all Graphic Arts processes. The name was then changed to TAGA (Technical Association of the Graphic Arts) to indicate the increased scope of activity.

It was at the First Annual Meeting that association with the Inter-Society Color Council was recommended. The directors acted favorably on this recommendation at the Second Annual Meeting, and shortly thereafter TAGA became the twenty-first group to become a member body of ISCC.

The early and continued interest of this group in color may be indicated by a sampling of some of the 24 papers on color presented at its annual meetings during its short existence:

- The Basis of Color Measurement.
- Color Control in Lithographic Printing.
- Color Correction by Electronic Scanning.
- Colorimetric Investigations in Multicolor Printing.
- Tone and Color Control in Reproduction Processes.
- Color Differences of Halftone versus Flat Print.

These papers and all of the others presented at the meetings have been published in the TAGA Annual Proceedings, which are for sale by the Association.

The membership of the Association includes technical representatives of the Printing Industry, Paper Industry, Ink Industry, Press Manufacturers, Photographic Industry, and others.

The function of the Graphic Arts Industry is to perform the union of ink and paper in a prescribed and controlled manner to effect a "reproduction" of copy. This requires the cooperative efforts of all those already mentioned. In addition it requires the specialized knowledge of the psychologists who must provide the basis for judging the quality of a "reproduction", giving consideration to illuminating and viewing conditions.

The member delegates to ISCC in a recent meeting have defined the scope of a cooperative program which has been initiated. This group recognized the importance of limitations in color reproduction which result from spectrophotometric inadequacies of inks and paper. It was evident that no critical comparisons of relative merit could be made until the color gamut obtainable with any set of process inks and paper could be adequately determined. The problem undertaken was therefore:

To develop adequate procedures for the determination of the maximum color gamut obtainable with any set of process inks and paper.

In this program, each of the major printing processes will be given individual consideration.

In addition to its affiliation with the Inter-Society Color Council, TAGA has representation in the American Standards Association.

The rapid increase in membership from 150 in 1949 to 393 in 1955 with members from 14 states and 4 foreign countries is one indication of the need which this association has satisfied. With increasing application of science and technology to the Graphic Arts, continued rapid growth of TAGA is virtually assured.

Daniel Smith

LICENSE PLATES
TO MATCH YOUR CAR?

We are indebted to Waldron Faulkner for the following gem, reprinted in its entirety from the Washington Evening Star of September 28.

License plates to match your car? Police Sergeant Keith McKay says he's heard everything now.

Sergeant McKay was at his desk when a worried woman called. "I have just had my car painted a pale pink," she said, "and the yellow numerals on the license plates clash so badly with the color scheme. It's all right if I paint the tag numbers pink too, isn't it?" "No, it isn't, ma'am," replied Sergeant McKay. "That's against the law." "That's ridiculous," snorted the caller. "I see cars with different colored plates every day."

She hung up before the officer could suggest that perhaps the other colored plates were on out-of-State cars.

COLORED ROADS

Another quote from the Evening Star, this time through the courtesy of Dorothy Nickerson.

Talk about your two-toned automobiles. Come next the tinted highways. The Abruzzi Asphalt Society [Rome] has announced the road of the future could come in selected colors. Its chemists are experimenting with colored asphalt obtained as a leftover from the extraction of aluminum from bauxite rock. The stuff would make good, strong highways and might come in variations of red, green, white, brown or yellow, the Society said. Besides reducing highway glare, it might be good for telling drivers which way to go. For instance: Follow the red road to Rome and the beige road to Naples.

HOW ODD!

The following series of coincidences was discovered by Dr. Elliott Q. Adams. The words and names all have an odd number of letters for the three series, an even number for the four series, and an odd number for the five series.

3 PRIMARY (7) hues
YOUNG (5)
HELMHOLTZ (9)

(all odd)

4 CARDINAL (8) hues
GOETHE (6)
HERING (6)
ČERMAK (6)

(all even)

5 PRINCIPAL (9) hues
STEFANINI (9)
MUNSELL (7)

(all odd)

ACS MEETING,
NEW YORK

Over 2000 members of the American Ceramic Society will meet in the Hotel Statler, New York, April 22-26, to talk over important technical problems in making china, glass, pottery, porcelain enamel, refractories, brick, structural tile and sanitary ware, at the 58th annual meeting of this organization. In the Design Division of the Society, trends which will affect homes, home furnishings, and the shape and color of ceramic products will be highlighted by a top group of executives, production and sales managers, educators and editors, as well as the designers.

The Design Division of ACS is taking a great deal of interest in the education of the designer, and will continue the discussion started by Industrial Design, and recently debated at the Philadelphia Museum School of Art. Leopold Arnaud, dean of the faculty of architecture at Columbia University, will be moderator of the panel discussion, to be held on the afternoon of April 24. In addition to the well-known educators - Dean Norman Boothby, Joseph Carreiro, Robert A. Kolli and Arthur J. Pulos - Arthur Drexler of the Museum of Modern Art, Theodore Randall of the New York State School of Ceramics and John B. Ward of the Corning Glass Works, will also participate.

"Your Future Is In Design" is the provocative title of a panel discussion in which presidents and research directors of companies representing all branches of the ceramic industry will take part. This will take place on the afternoon of April 23. An international flavor will be added by the presence of William Carey, president of Doulton & Co. (Royal Doulton). On the third panel, afternoon of April 24, editors of various design publications and daily and trade papers, will discuss design.

The panel "The Changing Public Taste..." will be moderated by Alfred Auerbach, on the afternoon of April 24. Industrial design will be represented by Freda Diamond, designer-consultant, and Peter Thomson (Raymond Loewy Assoc.); the trade by Randolph U. Stambaugh (B. Altman & Co.); and the consumer by Mary Davis Gillies (McCall's), Charlotte Montgomery (Good Housekeeping), and Harriet Morrison (Herald Tribune).

A very timely problem, "Design Piracy," will be discussed by Sylvan Gotshal, Attorney-at-Law, on the morning of April 24. Helen D. Taylor, color consultant, will talk on "Color Timing in Manufacturing and Merchandising." Mrs. Taylor's presentation will cover and illustrate case histories in the success and failure of color timing and color application.

The American Ceramic Society, Design Division cordially invites the members of ISCC to attend any of its meetings at the Hotel Statler, New York, on Monday and Tuesday, April 23 and 24, West Room, Parlor I.

F. J. Von Tury