M. Balcom

INTER-SOCIETY COLOR COUNCIL

NEWS LETTER

NUMBER 183 July-August 1966

N.L. EDITOR ON "LEAVE"

During his tenure as president of the ISCC, W. L. ("Dusty") Rhodes has appointed an interim chairman for the Committee on Publications to assume the duties as editor of the N.L. While it is expected that "Dusty" will be back "in harness" in about two years, it seems fitting, nevertheless, to recognize his long and effective service in these pages at this time. A stroke of good fortune has provided a particularly appropriate means for doing this in the form of a timely letter from R. L. Feller. With Mr. Feller's permission, the letter is reproduced below in its entirety as a tribute to both "Dusty" Rhodes and the ISCC.

RMH

Dear Mr. Rhodes:

May I have permission to reprint much of the story about Hilaire Hiler that appeared in the latest ISCC News Letter? I am Editor of a news letter of about the same format and size as the ISCC News Letter which goes out to about three hundred people who are interested in the care of museum objects. I am sure that the members would appreciate reading the story about Mr. Hiler.

Some time ago, we abstracted remarks from the story in the ISCC News Letter regarding the death of Maroger. It is interesting to me that it is primarily in the ISCC News Letter that we find notes about Maroger, Martin Fischer, and Hiler. The passing of these persons, who live on the border of the artistic and scientific worlds, has received little note in the art world so far as I know. Like many persons who try to bridge the gap between two diverse fields, they often are not experts in either one. ISCC serves a unique function in providing a meeting ground between the various persons interested in color, and it is to the great credit of the ISCC News Letter that attention has been drawn to the important roles that Maroger, Fischer, and Hiler played, pretty much out of the limelight of popular notoriety.

A number of us are great admirers of the ISCC News Letter and the fine job you have been doing on the News Letter for so long. The News Letter is well worth saving, and we hope someday that it can be given an even more elaborate format. It is an extremely important and valuable news letter in the field of color, and we hope that it will continue for many more years under your excellent guidance.

Very truly yours,

(Signed) R. L. Feller
Editor, Bulletin of the American Group-IIC

GRAPHIC ARTS TECHNICAL FOUNDATION
Our Newest Member-Body

The principle of lithography was discovered by Aloys Senefelder about a century and a half ago. This method of printing continued as an art, using trial and error and rule of thumb methods, with very little research, until the organization of ISCC's newest member-body, The Graphic Arts Technical Foundation.

Organized in 1924 as the Lithographic Technical Foundation, to gather all existing information about the industry, to standardize procedures, and to build an industry based on scientific methods, the group recently changed its name to express more fully its changing role as a research group for all graphic arts branches.

The Foundation's research department was started in 1925 as a department of the University of Cincinnati under the direction of Dr. Robert F. Reed, who is still active in Foundation activities. After several years at Cincinnati, the operations were moved to the Glessner House in Chicago, where they remained for many years.

The Foundation has been responsible for much of the scientific information developed in the industry. Among its accomplishments are: new and improved methods of plate making, camera operation, color control and color correction, and improvements in pressroom operation, blankets, papers, etc. Not the least of the accomplishments of The Graphic Arts Technical Foundation has been the development of instruments, such as the Inkometer and other gages and control devices necessary in the lithographic arts. Numerous publications and bulletins have been issued to the trade during these many years of its existence, and these are considered as standards for the industry.

During this past year the latest move was made into a modern, spacious laboratory on Forbes Avenue in Pittsburgh, in the heart of the research center encompassing Mellon Institute, University of Pittsburgh, and Carnegie Institute of Technology. Interested members are invited to visit the new research laboratory in Pittsburgh.

The Foundation has always been vitally interested in color problems and is presently developing instruments for quality control of color printing.

We welcome the Graphic Arts Technical Foundation into the family of the Inter-Society Color Council and offer the facilities and services of the Council to our newest member.

G. L. E.

NEW MEMBERS

The following applications for individual membership were accepted at the last meeting of the Board of Directors held in New York City on April 17, 1966.

Individual Members	Particular Interests
Miss Rosalind Allan 15 West 12th Street New York, New York 10011	My clients include International Shoe Co. and Union Carbide Corporation, and where or how does color <u>not</u> affect my work?

Individual Members (Cont)	Particular Interests
Dr. Joseph T. Atkins 124 Hillcrest Drive Marietta, Ohio 45750	Prediction of colorant formulations, quality control of finished product color.
Mr. William A. Binkley Sinclair-Koppers Co. Frankfort Road Monaca, Pa. 15061	Color development and control via instruments and computers.
Dr. Siegfried Buchholz BASF Colors & Chemicals, Inc. P. O. Box 8467 Charlotte, N. C. 28208	Instrumental Approaches to Colorant Formulation.
Mr. Helcio B. Campos Rua frei gaspar, 88 conj. 4 Caixa Postal 686 - Santos Sao Paulo, Brazil	General psychological effects. Color and motivation, principally in ambients and industries.
Mr. Gerhart F. Czemba Hayes G. Shimp, Inc. 870 Willis Avenue Albertson, New York 11507	Visual measurement of color.
Mr. Marlin C. Evans Hoffman Science Center P. O. Drawer H Santa Barbara, California 93102	Data processing equipment for spectrophotometers.
Mr. John E. Fischer 859 Lynn Drive Orange, California 92667	Color styling, color trends, color identification, color selection, color as it relates to marketing and advertising.
Mr. Kenneth E. Froberg American Olean Tile Company 1000 Cannon Avenue Lansdale, Pa. 19446	National color styling trends. Development of ceramic glazes and techniques of application.
Mr. Ernst Ganz Ciba AG Basle, Switzerland	Dyestuffs, pigments, color tolerance, colorant formulation.
Mr. Alton E. Glubish Allegheny Ludlum Steel Corporation Alabama and Pacific Avenues Brackenridge, Pa. 15014	Quality controlling the color and gloss of stainless steel products.
Mr. Donald M. Goodale Hoffman Electronics Corporation P. O. Drawer H Santa Barbara, California 93102	Application of data processing to color problems.

Individual Members (Cont)	Particular Interests
Mr. William N. Gritton 1828 West Union Street Lancaster, Ohio 43131	Production and control of color in glass and plastic.
Mr. Adolph E. Janssen Dunlop of Canada Ltd. 332-338 Frankcom St. Ajax, Ontario, Canada	Instrumentation of color, pigmentation and optical theories, formulation through instrumentation.
Mrs. Norma D. Miller School of Optometry Ohio State University 338 West Tenth Avenue Columbus, Ohio 43210	Teaching specification of visual stimulus and instrumentation, and research in basic visual processes of color.
Mr. Edward S. Olson School of Ind. Management Clemson University Clemson, S. C. 29631	Textile chemistry research; chemistry of dyeing and color applications; workshops for textile industry.
Mr. Robert Rosencranz Welch Scientific Co. 7300 N. Linder Avenue Skokie, Illinois 60076	Design and application of photometers and related devices to industrial color problems.
Mr. J. Palmer Rugh E. I. du Pont de Nemours & Co. Marshall Development Laboratory 3500 Grays Ferry Avenue Philadelphia, Pa. 19146	Instrumental color measurement and mathematical simulation of color.
Mr. Wyman C. Rutledge 704 Ashley Drive Chillicothe, Ohio 45602	Color matching, instrumentation, fluorescence, analog simulation of color process work, and digital computer control of color of paper in a system accounting for other variables which affect the result, such as filter or pH.
Dr. Kurt H. Tauss Courtaulds North America Inc. P. O. Box 1076 Mobile, Alabama 36601	R&D spun-dyed rayon staple fiber dyeing problems of cellulosic fibers and nylon.
Miss Bernice Tharp The Pennsylvania State University 159 Home Economics South Bldg. University Park, Pa. 16802	As an educator in Cooperative Extension Service, conducting pilot and proposed on-going program with adult and 4H youth. At present working with Munsell Consumer Color Charts training leaders in a program series "Color for You." One of two states involved in these studies.
Mr. Raymond Thornton I.C.I. (Organics) Inc. 55 Canal Street Providence, Rhode Island 02901	Color measurement for controls in the manufacture of dyes and pigments. Color measurement as the basis for input to ICI "IMP" color prediction procedures: Closed loop continuous control.

HARRY J. KEEGAN ACCEPTS CHAIR AT CLEMSON UNIVERSITY

After more than 42 years at the National Bureau of Standards, Harry J. Keegan retired on August 12, 1966 to accept the Joseph E. Sirrine Guest Lecturer Chair in Textile Science in the School of Industrial Management and Textile Science at Clemson University. At the time of his retirement, he was Physicist Coordinator of the NBS-ARPA Infrared Optical Measurements Program in the Photometry and Colorimetry Section, Metrology Division, Institute of Basic Standards, National Bureau of Standards. Beginning this academic year, Professor Keegan will initiate a Color Measurement Laboratory and a Spectrophotometric Laboratory for the ultraviolet, visible, and infrared regions of the electromagnetic spectrum. The Sirrine chair was made possible by the J. E. Sirrine Textile Foundation, Inc., a non-profit corporation established to aid and promote, by financial and other means, textile education, training, and research in South Carolina.

Professor Keegan, a native of Washington, D.C., was hired as a minor laboratory apprentice on November 14, 1921 in the original Colorimetry Section by the late Mr. Irwin G. Priest, the first chief of that laboratory. While employed at NBS, he obtained his college education as a co-op student at the University of Cincinnati (spending alternate months in Cincinnati and in Washington); as a summer school student at the University of Michigan by using his annual leave; and as a night school student at George Washington University. He graduated from GWU in 1940 with a Bachelor of Mechanical Engineering degree and immediately began service there as a Lecturer, continuing for six years. He taught in the University of Michigan Engineering Summer Conferences on Advanced Infrared Technology, both at Ann Arbor, Michigan and at the Wright-Patterson Air Force Base, Ohio in 1964. Twice, in 1948 and 1956, he taught spectrophotometry at the Color Measurement Courses conducted by the General Electric Company at Schenectady, N. Y. and at Wentworth-by-the-Sea, N. H. This summer he taught spectrophotometry at a Color Measurements Seminar at Clemson and, as a result, received the offer of the Sirrine chair there. He has given many papers on his research on spectrophotometry, colorimetry, color cards for paints, color codes for safety on highways, railroads, etc., before technical and scientific societies. He served as chairman of the color definitions subcommittee to the Safety Color Code Committee of the American Standards Association. He has also served on various scientific and technical committees of the National Academy of Sciences-National Research Council, the American Society for Testing and Materials, and others. He is the author of a number of papers, specifications, and reports on spectrophotometry and colorimetry of natural and man-made objects. For the past four years he has served as coordinator of the NBS-ARPA (National Bureau of Standards - Advanced Research Projects Agency, DOD) Infrared Optical Measurements Program. He is a fellow of the Optical Society of America, the Washington Academy of Sciences, and American Association for the Advancement of Sciences. He is a member of the Inter-Society Color Council, the American Institute of Physics, the Society for Applied Spectroscopy, the Society of the Sigma Xi, the National Geographic Society, and others.

DAVID L. MacADAM GIVES ROYAL PHOTOGRAPHIC SOCIETY LECTURE

Dr. David L. MacAdam, who was selected as Matiello lecturer for 1965 by the Federation of Societies of Paint Technology (see News Letter 177-8; lecture published in Official Digest 37, 1487-1531, Dec. 1965) has been similarly honored again, this time by the

Royal Photographic Society. He was their selection as Herter and Driffield Memorial Lecturer for 1966, the lecture being given on May 10 at their London meeting, to which British Colour Group members were also invited.

The lecture, instituted in 1918, is given biennially in memory of Ferdinand Herter and Vero C. Driffield, in recognition of their valuable investigations in the chemistry and physics of photography. As lecturer, Dr. MacAdam follows such outstanding Kodak men as Dr. C.E.K. Mees, Dr. Samuel E. Sheppard, Dr. Douglas Spencer, Dr. Loyd A. Jones, Marcel Abribot, and Dr. Harry Baines.

Under the title "Color Science and Color Photography", Dr. MacAdam discussed the latest developments for verifying color matches based on the applications of Maxwell and Ives' fundamental principles of three-color photography. He tells us that the lecture was based on the same materials as the Matiello lecture, but dealt with application to color photography rather than paint.

While in Europe Dr. MacAdam expected to go to Stockholm on May 22 for a two-day visit to the Swedish Color Center Foundation where he was to lecture before the Swedish Color Group, attend a colloquium at the Institute of Technology, and take part in discussions on color perception at the Color Center Foundation.

We should report also that on March 7 Dr. MacAdam repeated his Matiello lecture to the Golden Gate Society for Coatings Technology, and on March 9 to a similar group in Los Angeles.

D. N.

STUDIES IN PERCEPTION
TRIBUTE TO DR. BOUMAN

A very fine volume under the title "Studies in Perception", dedicated to Dr. M. A. Bouman, has been published this year by the Institute for Perception RVO-TNO, Soesterberg, the Netherlands. It is a tribute by his co-workers at the Institute on the occasion of Dr. Bouman's resignation as its Director.

The work of the Institute began in 1949 with appointment of a working party to study personnel selection for the military in regard to capacity for "night vision", visual perception at very low luminances. This was at first a one-man-one-room business, directed by Dr. Bouman. By 1956 the working party, because of the success it had had under Dr. Bouman's leadership in its attention to problems of human engineering and human factors research, was established with the status of a research institute. In 1962 Dr. Bouman was nominated as extra-ordinary professor at the State University of Utrecht, and in 1964 he was appointed ordinary professor in medical and physiological physics at the same university. By the time of his resignation as director of the Institute, it had become a 50-man operation. Dr. P. L. Walraven and Mr. R. Plomp, two of his collaborators, will take over as Director and Deputy-Director. Dr. Bouman, they report happily, will remain as advisor.

As a fitting farewell tribute his co-workers have prepared a collection of studies in Dr. Bouman's field of perception. Fourteen men have co-authored the studies which cover a wide field and show clearly that, in their concept, perception is not restricted to sensory activity. Studies range from those on electro-retinography and on perceptual motorload to more typical sensory studies on tonal consonance and color discrimination.

D. N.

B. H. CRAWFORD TO BE AT EDINBURGH UNIVERSITY

Dr. B. H. Crawford, who retires from the National Physical Laboratory in September, is going to work with Dr. R. Lakowski at the Visual Laboratory, Department of Psychology, Edinburgh University, as an Honorary Consultant.

EGBERT JACOBSON DIES

His many friends in the ISCC will be saddened to learn of the death of Egbert Jacobson on January 27, 1966. He was at sea on the initial part of a round-the-world cruise when the end came.

Mr. Jacobson was prominent in the field of color through his great interest in the works of Wilhelm Ostwald whose "Die Farbenfibel" he translated amongst other writings of the great physicist. This led to the eventual publication by Container Corporation of America of the "Color Harmony Manual" in 1942 followed by other editions in 1946 and 1948. In this latter year, Mr. Jacobson completed the writing of "Basic Color", a personal interpretation of the Ostwald color science.

A former art director of N. W. Ayer, J. Walter Thompson and Lord & Thomas, Mr. Jacobson established his own art studio in 1929 engaging in advertising and design. Mr. Jacobson was distinguished in graphics and typography and his reputation brought him to the attention of Walter P. Paepcke, founder and president of Container Corporation of America. His initial work for this company so impressed Mr. Paepcke that he established a Department of Design in 1935 with Mr. Jacobson as design director. Mr. Paepcke was the guiding light whose vision and support made possible not only the exciting design program which followed but the publication of the Manual as well.

Those who worked with Mr. Jacobson knew him as a man of high ideals. He gave unstintingly of himself in the search for perfection in all projects he undertook. Walter Granville wrote of his passing, "I am sad with this news for he opened my eyes to the art of color." All of us who were closely associated with him will long remember the help and inspiration he gave us.

His late wife, Franc Delzell Jacobson, aided him greatly in the long hours required for his studies in color. She once confided to me towards the end of the preparation of the Manual text, "If only I could spend a weekend with Egbert without Mr. Ostwald", but I knew as well as she that this work of his was very dear to her heart.

In the past few years, Mr. Jacobson had been living in Clearwater, Florida, writing a weekly column on art and taking beautiful photographs of the bird-life of the area, as evidenced by his last Christmas greeting.

K. C.

THE PAINTING by Helen E. Buckley

Once a little boy was going to paint a picture.
He put the paper on the easel,
And he looked at all the jars of color
In front of him.
"What are you going to paint?" asked the teacher.
"The sky", said the little boy,
"I'm going to paint the sky."

THE PAINTING (Cont)

"Good", said the teacher,
"Do you have enough blue paint?"
"Yes", said the little boy.
And he took up the blue brush
And made a wide band across the top of the paper.
"There", he said, "There is the blue sky",
And he looked around for the teacher,
But she had gone.

Then the little boy looked out of the window
To see if his sky looked like the real one.
And it did.
But was the sky ALWAYS blue?
The little boy put down the blue brush
And thought about the sky.
"Sometimes", he thought, "Just before night,
The sky is pink - and a little purple."
So he took up the pink brush
And then the purple,
And pretty soon there was a sunset on his paper.

Then the little boy remembered winter,
And how the sky looks when the snow comes down.
So he took up the white brush
And made soft snowflakes over all
The blue and the pink and the purple sky.
And some of the snowflakes melted
To make more colors, and the little boy felt happy
Like he always did when the snow came down
In the wintertime.

And just as he was about to put down his brush
And be finished, he remembered a day in summer
When the sky grew dark.
And he remembered that he had been a little scared,
And he had run to tell his mother about it.
So now he took up the black brush
And painted great storm clouds
With flashes of red and orange lightning
Streaking through them.

"It's thundering, too", said the little boy softly to himself,
"Boom! Boom! Boom! And the wind is blowing!"
And he made the rain come down - hard rain -
In long green lines across the sky,
And all the colors ran together in rainbows
At the bottom of his page.

THE PAINTING (Cont)

"Now I will make the sun shine",
Said the little boy to himself,
And he made a big, round sun in the middle of the paper.
But the painting was so wet,
And there were so many colors in it,
That the yellow sun turned brown in the sky.
But the little boy didn't care -
His picture was finished
And it was just the way he wanted it.

He looked around for the teacher,
And pretty soon she was there -
Standing by the easel and looking at all the colors:
All the blue and the pink and the purple;
All the white and the black;
All the red and orange and green;
And the yellow that had turned brown.
The teacher looked at all the wet and dripping colors
Which had run together
In the snow and the wind and the rain
Of the little boy's painting.

And she said: "My goodness!"
"I thought you were going to make the sky!"
"I did", said the little boy,
"I made all the skies I know about."
And he took his picture off the easel
And put it carefully away to dry.

NOTE: Helen E. Buckley is associate professor of English at the State University of New York College at Oswego, N.Y., and is author of two recently published children's books.
"The Painting" first appeared in the SCHOOL ARTS MAGAZINE and is reprinted here with the permission of the authoress and the magazine.

SWISS COLOR ASSOCIATION

One of the results of the highly successful International Colour Meetings held June 1965 in Lucerne was the proposal, originating largely from the Swiss hosts, to organize an International Colour Group, to be known as INTERCOLOR, that could coordinate the activities of the various national color groups and, in particular, could organize international color meetings at suitable times and places with adequate advance planning. Our Board of Directors has passed a resolution supporting the objectives of the proposed group and expects that the ISCC will participate in drafting for Intercolor a Constitution and By-Laws intended to make feasible our affiliation with it. Without a national color group of its own, Switzerland could not participate in its own brain child, INTERCOLOR; so it scarcely comes as a surprise to learn that out of the organizing committee of the 1965 Lucerne International Colour Meeting, there has developed a Swiss color association.

This association was formed on 27 June 1966 and is to be known as PRO COLORE. The announcement was given in a letter of 13 July 1966, signed by U. E. Winkler, President, and H. Schindler, Secretary. There are about twenty charter members, and other members are to be added. The elected committee of PRO COLORE also included W. Landolt, Vice President; U. J. Gugerli, Treasurer; Franziska Gehrig; and H. Seiberth. PRO COLORE in its policy in regard to color wishes:

- to stimulate research in the physical, physiological, psychological, and esthetic domains;

- to encourage the application of the research results in science, industry, trades, arts, education, and construction of the environments in which we live;

- to favor the distribution and exchange of information and to organize at least an annual journal;

- to collaborate within the framework of INTERCOLOR.

Dr. E. Ganz, CIBA AG, Klybeckstrasse 141, 4000 Basel, Switzerland, was designated as delegate from PRO COLORE to INTERCOLOR.

DBJ

BRITISH COLOUR GROUP

In News Letter No. 173 we called attention to the new publication of the British Colour Group, the appearance of No. 1 of its new journal. While we have made note since then of regular meetings, including the schedule through May 4, 1966 and the list of officers for 1966 (N.L.s No. 177-8, 180-1), we do not seem to have referred again to the journal. Six numbers have now been issued; they are paged consecutively and now total 56, growing from 8 to 12 pages per issue.

The information contained is varied. It includes messages from the chairman and reports of science meetings, meetings with visitors, and visits to laboratories. No. 2 contains a survey of industrial needs for color measurements and a review of the DIN charts. No. 3 reports on exhibits relating to recent CIE recommendations. No. 4 contains the Newton lecture by W.A.H. Rushton, meeting reports, and three of the book reviews given at the "classic books" meeting of December 1964. No. 5 contains a report of the February 1965 meeting on Color Rendering, at which Dr. B. H. Crawford discussed his spectral band method and Dr. J. L. Ouweltjes the CIE test color method, and also a summary of retiring chairman W. H. Wilson's address on May 5, 1965 on "Colour Between Science and Art". No. 6 (April 1966), the last number received, contains a report of the October 1965 meeting, at which summaries were given by Messrs. Hunt, Palmer, and Crawford of the CIE colorimetry committee meeting at Basle in June 1965 and by Dr. S. T. Henderson of the Lucerne meetings; a report of the November meeting of the Group; announcement of the Bruning Award to Dr. D. R. Duncan; a report by Dr. Palmer relating the test color and spectral band methods for assessing the color rendering properties of light sources; and reviews of three of the classic books discussed at an earlier meeting: A COLOR NOTATION by Munsell, AN INTRODUCTION TO THE STUDY OF COLOR VISION by Parsons, and AN INTRODUCTION TO COLOR by Evans.

For those in this country who are members of the British Group, the more immediate notices and reports of meetings that are distributed in mimeographed

form continue to serve very well in keeping one up-to-date on activities of the Colour Group--more so than the journal. But the journal, in printed form, will undoubtedly be kept longer and will therefore provide a more permanent picture of the varied activities of our fellow colorists in Great Britain.

From our notice of the May 4, 1966 meeting and its enclosures, we learn that the British Group membership now includes 16 patron members and 301 individual members, about double the membership of five years ago. We also learn that in celebration of the 25th Anniversary Science Meeting held this winter, it is proposed that two members who have contributed skill and knowledge to color be elected Honorary Members. The names proposed for action at the May 4 business meeting are those of J. Guild and W. S. Stiles.

D. N.

ISCC-SPE JOINT SESSION AT MONTREAL ANTEC

At the Montreal ANTEC on March 8, 1966, the Coloring and Finishing of Plastics PAG sponsored a panel discussion titled "ISCC-SPE: A Combined Industry Approach to Coloring Problems".

Organized and moderated by Dr. Fred W. Billmeyer, Jr., president-elect of the ISCC, the panel discussion described the activities of the ISCC's Problems Committee in studying and solving color problems of interest to a variety of industries. Panel members included Dr. Roland E. Derby, Jr., chairman of the Problems Committee, and the chairmen of five of its Subcommittees whose problems are of particular interest to the plastics industry.

In his talk entitled "The ISCC: What It Is and How It Works on Old and New Color Problems", Dr. Derby traced briefly the history and accomplishments of the ISCC since its founding in 1931. Note was made of the "aims and purposes" of the ISCC, namely, to stimulate and coordinate work being done by various societies and associations leading to the standardization, description and specification of color and to promote the practical application of these results to the color problems arising in science, art, and industry. In addition, the methods of solving problems presented to the ISCC by member-bodies or others were reviewed.

Examples of the type of problems presently occupying the attention of the ISCC were displayed by colored slides illustrating such problems as:

1. Standard viewing conditions.
2. Metamerism.
3. Illumination and viewing conditions for product color, design, and styling.
4. Color specifications.
5. Preparation of textile samples for color measurement.
6. Color aptitude testing.
7. The measurement of fluorescent samples.

Dr. Forrest L. Dimmick, co-chairman of the Subcommittee for Problem 10, "Color Aptitude Test", described the work of his Subcommittee in a talk titled "Color Aptitude Tests and Testing". The work of the Subcommittee for Problem 22, "Procedures and Material Standards for Accurate Color Measurement", was then discussed by its chairman, Dr. Billmeyer. Mr. Sam Huey, chairman of the Subcommittee for Problem 21, "Standard Practice for Visual Examination of Small Color Differences", described the work of his group by pointing out that, to evaluate small color differences accurately by visual observations, certain conditions must be standardized. The activities of the Subcommittee for Problem 18, "Colorimetry of Fluorescent Materials", were described by its chairman, Dr. Eugene Allen, and the last panel member, Mr. Kenneth L. Kelly, chairman of the Subcommittee for Problem 2, "Color Names", discussed the ISCC-NBS Color Names and Centroid Colors.

The panel discussion closed with a plea by Dr. Billmeyer that members or groups in the SPE inform the ISCC of any color problems, of interest to but not necessarily restricted to the plastics industry, which might fall within the scope of the Council's Problems Committee.

PROBLEM 30 SUBCOMMITTEE REPORTS PROGRESS

On May 11 the above group met at the Cosmos Club in Washington, as guests of Waldron Faulkner, to discuss the progress of the committee and to bring missing members up to date. Milo Folley, acting chairman, presided.

Attending by special invitation were Miss Mary Holt, a free lance writer interested in the work of the 30 group, and Phillip Danzig, junior editor of the Architectural and Engineering News, a paper widely read by architects and engineers.

After a lively discussion concerning the background of the committee's decision on the Munsell notations and a review of the index system as developed by Alex Styne, both reporters felt that they could contribute to the advancement of subcommittee objectives by publications where and whenever the occasion arises.

Arrangements were made for several members of the subcommittee to be on the program of the fall Home Builders Conference in Chicago to present the color language program.

There was a discussion concerning the usage of the Munsell color language in industry, and members present felt that they should urge members of ISCC to get behind the program and persuade their society members and employers to add the notation to their color cards. The hope was expressed that the News Letter would carry such a plea for information of the members.

NEW A.I.A. COMMITTEE ON COLOR SPECIFICATIONS

A new A.I.A. Committee on Color Specifications met in Washington on July 12 to discuss methods of specifying color. Under a directive to canvas the members and ascertain to what extent a specification may be desired, the committee, consisting of Elmer Lundbergh of the Pittsburgh Plate Glass Co., Waldron Faulkner, and Milo D. Folley, met at the Octagon. Invited to the meeting

were Ken Kelly and Everett Call, who furnished information as to the work being done on color language in ISCC and CMG, respectively. After an interesting all-day session, the ISCC team was able to convince Lundbergh of the efficacy of the Munsell notations. As a result, the committee will canvas some 18,000 architects for information about their practices in specifying color. The results of this questionnaire are expected to be of great importance to both AIA and ISCC, since the data could indicate the need for a color language by a group who would be influential in promoting a specification.

The committee will meet again in two months to review the returns and to formulate a program aimed at instituting a universal color language.

COLOR PREFERENCES REPORTED CHANGING IN DECOR, FABRICS, APPLIANCES

(The following is from an article by Stella Margold, released by the Women's News Service on 5/10/66.)

NEW YORK (WNS)--The space age, international tensions and smaller living areas are changing our color preferences.

The change has already begun, say color experts, and 1967 will find the formerly popular pastels almost completely passe and bright vivid colors taking their place in fashions, household decorations, and construction.

Today color plays an increasingly important part in the small apartments that abound in our large urban areas. When the average apartment had high ceilings and ample windows, sunlight and shadows striking pastel colored walls or decorations would create interesting effects. But with less and less space and light, bright colors are needed to create illusions of space, light, and warmth.

Which colors are out of fashion and which are gaining in popularity? A survey of designers and manufacturers reveals that once-popular shades such as ivory and gray are rapidly declining.

Blue, which was well liked two decades ago, is back in favor today. But deep sandalwood and nutria have already passed into oblivion.

Pink, which used to be a favorite for kitchen appliances is being replaced by yellow and aqua. It's predicted that the new trend toward coppertone for kitchens will be utilized in 50 percent of all household production.

Fern green and gold are big now and should last for quite a while. Orange is increasing in favor, and sharp yellow-green, outstanding in the early 50's, is making a comeback. Yellow and green have a good foothold in many volume home products.

Lilac, though still lingering in some products and some markets, is an obsolete color, but deep violet is expected to become popular. The trend is toward rich strong colors to be used against white or off-white backgrounds.

Beige, while continuing to be a strong seller in mass markets, is rarely seen in higher styled merchandise and will probably fade in all markets within the next few years.

In carpeting and upholstery the strong color preferences are gold, fern green, red, and blue, as well as true brilliant hues like cyclamen, vermillion, scarlet, vivid blue and green. Of leading importance in draperies are fabrics with off-white grounds and bold accents of color.

LECTURE KIT FROM TINTOMETER

To meet the growing demand for illustrated lectures on various aspects of Color and Color Measurement, The Tintometer Limited of England has produced an inexpensive Lecture Kit, consisting of 20 slides, and a series of lecture notes printed on convenient cards, packed in a plastic container. The lecture is entitled "Color. How we see it, and how it is measured."

The lecture was prepared by G. J. Chamberlin and F. J. Heath, and in their introduction to the lecture notes they suggest use of the kit in conjunction with the book by Chamberlin entitled: Visual Aid to the Teaching of Colour, and Colorimetry and Colorimetric Analysis (see below).

Further information about the kit can be obtained from Hayes G. Shimp, Inc., 866 Willis Ave., Albertson, L.I., New York. Ask for leaflet 204.

NEW BOOK ON TEACHING COLOR

Visual Aids to the Teaching of Colour and Colorimetry and Colorimetric Analysis, by G. J. Chamberlin, is a softbound booklet of 28 pages containing 22 illustrations, 14 of which are in color. The subject matter is divided into three main sections, covering briefly the subtopics indicated.

Part 1: What is colour?

Deals with the nature of colour, the visual mechanism, illuminant and object characteristics, additive colour mixture, metamerism, dichroism, and colour-deficient vision.

Part 2: Colorimetry: The measurement of colour.

Subtopics: Physical samples, colour atlases, the synthesis of colour samples, the simple application of subtractive colorimetry, the mathematical analysis and physical specification of colour, the C.I.E. system of colorimetry, instrumental methods for obtaining C.I.E. values, the Lovibond Schofield Tintometer for teaching the application of C.I.E. theory, and light sources.

Part 3: Chemical analysis by colorimetric methods.

Colour standards, one-colour reactions, and multi-colour reactions.

The price of the booklet is 10/-, plus postage, from The Tintometer Ltd., Salisbury-Wiltshire, England (or from your usual suppliers).

COLOR-VISION DEFECTS NOTED IN CIRRHOTIC ALCOHOLICS

At a recent meeting in Atlantic City, N. J., Dr. Philip J. Fialkow of the University of Washington reported finding color-vision defects among 19, or 40 percent, of a group of 46 alcoholics with Laënnec's cirrhosis. Because of the high incidence and because almost half of the patients

with defects scored as normal after the acute phase of their illness, the defects were judged to be nongenetic in origin.

Possible sources of the defects, as presented by Dr. Fialkow and his co-authors (Drs. L. Frederick Fenster and Horace C. Thuline) are: impaired mental status and poor attention span in decompensated cirrhosis or in acute and chronic alcoholism; interference with normal retinal metabolism by a biochemical abnormality in the diseased liver; changes produced by drugs, such as oral neomycin, by ethyl alcohol, or by vitamin deficiency.

MISCELLANY

A D V I C E T O A R T I S T S
by Henderson Wolfe

The artist, whose obscurity
Is a taste that he may rue
Should strive for great lucidity
As microspectrophotometrists do.

TEA TASTING From an article on Ceylon in the April 1966 NATIONAL GEOGRAPHIC we learn that "the light must be right" for tea tasting. One of the authors, Gilbert M. Grosvenor, reports that during a visit to the Brooke Bond tea company, as he tiptoed past a long table lined with bowls of tea, he paused beside a window. He was asked to move, the explanation being that the taster "tastes only against a north light". It was further explained that: "Color of the infusion and of the liquor are vital in judging tea, and change with light. We taste under precise conditions to match established standards." It would be interesting to know what those standards are. D. N.

- - - - - - -

"T's" did have "color": According to an article by Daniel E. Durant in the Newark Sunday News, the fabulous Model T (Ford, that is) was available in different colors up to 1912, "when everything went black". Contrary to general memory, the Model A was not the first model available in other than black. -- Readers might be interested in the selling price of the roadster in 1927; it was $385.

COLOR-CODED SHELLS An ad in Ducks Unlimited, Summer, 1966, by Federal Cartridge Corp. states that red means 12-gauge, purple means 16-gauge, and yellow means 20-gauge--in Federal's code.

It might be enlightening to know how this code was selected. Did anyone poll the ducks?

Pretty Utility Poles. (From the May 1966 issue of Materials in Design Engineering.) Pretty utility poles and colorful cables are about to dot the land. Power companies, in keeping with the Federal government's beautification program, are going to use colored poles with matching wire and cable. Currently,

MISCELLANY

a beige and a blue-gray jacketing material have received formal approval for such applications. Eventually, power companies probably will put all their wires and cables underground.

(Apparently that color combination was not very successful!)

"THE ACADEMIC COSTUME CODE"

The history of academic dress reaches far back into the early days of the oldest universities. Academic dress finds its sources chiefly in ecclesiastical wear, although mediaeval scholars tended to adopt a collegiate costume. A statute of 1321 required that all "Doctors, Licentiates and Bachelors" of the University of Coimbra (Portugal) wear gowns. Beginning with the second half of the 14th century, civilian collegiate costume was specified in various regulations of the universities. European institutions continue to show great diversity in their specifications of academic wear.

In American colleges and universities, the academic costume is prescribed by the American Council of Education, and its present form was adopted in 1932. The first suggestion for a uniform code was made in May, 1895, following an educational conference at Columbia University. In 1902, the Intercollegiate Bureau of Academic Costumes was created. It codified the 1895 rules and its legal firm serves as a clearing house and "repository" for official university and college colors, costumes and insignia.

The present academic dress consists of gowns, hoods and cap with the pattern and trimmings listed below. Exceptions have been granted to specific universities upon request.

GOWNS: Black cotton with long pointed sleeves for the Bachelor's Degree, long closed sleeves (with a slit for the arms) for the Master's Degree, and bell-shaped open sleeves for the Doctor's Degree. The Bachelor's and Master's gowns do not have trimmings. The Doctor's gown is faced down the front with black velvet and there are three bars of velvet across the sleeves.

HOODS: Black in all cases. For the Master's it is three and one-half feet long and closed at the end. The Doctor's hood is four feet long with panels at the sides. All hoods are lined with the official color or colors of the college or university which conferred the highest degree. The edging of the hood is velvet and three inches and five inches in width for the Master's and Doctor's degree, respectively, while its color is distinctive of the subject field.

CAPS: Black cotton and stiffened into the so-called mortarboard style. Each cap has a long tassel fastened to the middle point of the top of the cap. The tassel color denotes the subject field. The Doctor's cap may have a tassel of gold thread.

MISCELLANY "The Academic Costume Code" (Cont)

"Subject Field Colors Used on Hoods and Caps"

Arts and Letters ..... White	Law ..... Purple
Commerce and Accountancy .... Drab	Music ..... Pink
Economics ..... Copper	Philosophy ..... Dark Blue
Education ..... Light Blue	Physical Education . Sage Green
Engineering ..... Orange	Science ..... Golden Yellow
Fine Arts incl.Architecture . Brown	Theology ..... Scarlet
Humanities ..... Crimson	

- - - - - - -

The foregoing article recalls to mind an incident that occurred during my first few weeks in graduate school--an incident that amply demonstrates the need for formal rules governing academic status symbols. The occasion was a reception being held for all university employees. (I was a part-time employee as well as a student.) Standing with a small group of equally uncomfortable student-employees, I was surreptitiously searching the room for some distinguished faces, such as might be expected to adorn some distinguished professors. Across the room, a group of three elderly (to me at that time) gentlemen of appropriate mien caught my eye, and I inquired of my confreres concerning their knowledge of the rank and renown of the three in question. While none of my mean group could supply any enlightenment, all were agreed that the three gentlemen, if not actually Nobel Prize winners, must be something akin. Imagine our abashment, then, when we discovered, upon further inquiry, that the objects of our interest were janitors.

Moral: You can't distinguish the Ph.D.'s from the janitors without a gold tassel.

Ed.

LIST OF ARTICLES ON COLOR RECEIVED BY NEWS LETTER

"A Metamer Is a Metamer Is a Metamer--" Roland E. Derby Jr., Lab Notes, 5, No. 1, pp. 2-4 (April 1964).

"Methods for Evaluating the Gloss of Ink Films," Richard S. Hunter, Tappi, 46, No. 7, pp. 163A-167A (July 1963).

"Mink--The Aristocrat of Furs," Louis Hansen, Lab Notes, 5, No. 1, pp. 36-37 (April 1964).

"A Miscellany of Color Science," Roland E. Derby Jr., Lab Notes, 5, No. 3, pp. 2-10 (December 1964).

"Modern Physical Techniques in Colour Formulation, J. V. Alderson, E. Atherton, and A. N. Derbyshire, J. Soc. Dyers and Colourists, 77, p. 651 (1961).

"Multi-Colour Finishes," Decorator, LXI, No. 720, pp. 45, 47, 49 (1962).

"Multifilter Method for Determining Relative Spectral Sensitivity Functions of Photoelectric Detectors," Günter Wyszecki, J. Opt. Soc. Amer., 50, No. 10, pp. 992-998 (October 1960).

"Munsell Value/Surface Reflectance Relationships," J. Longmore and P. Pether-bridge, J. Opt. Soc. Amer., 51, No. 3, pp. 370-371 (March 1961).

"Naming of Surface Colors throughout Color Space," A. Chapanis and A. C. Beare, 47th Annual Meeting, Opt. Soc. Amer., Manger Hotel, Rochester, N. Y., 1962. (Abstract in J. Opt. Soc. Amer., 52, No. 11, pp. 1326-1327, 1962.)

"Natural Selection and Colour Blindness," R. W. Pickford, The Eugenics Review, 55, No. 2, pp. 97-101 (July 1963).

"The New Agfa Verimask Color Correction Method," Fred Noemer, TAGA Proc., pp. 41-50 (1963).

"New Color Effects," Hal-Curtis Felsher and Walter J. Hanau, Color Engineering, 1, No. 1, pp. 17-22 (April 1963).

"New Experiments on Colour," R. A. Weale, Palette, No. 18, pp. 23-29 (Autumn 1964).

"New Graph for Computing Scattering Coefficient and Hiding Power," P. B. Milton and A. E. Jacobson, Off. Digest, 35, No. 464, pp. 871-913 (September 1963).

"New Light on Visual Threshold Contrast," Nelson W. Taylor, Illuminating Engineering, 57, No. 3, pp. 177-186 (March 1962).

"New Organic Pigments--The Chemistry and Properties of Derivatives of 4, 5, 6, 7--Tetrachloroisoindolin-1-one," A. Pugin and J. Von Der Crone, Official Digest, 37, No. 488, pp. 1071-1094 (September 1965).

"New Phosphors Improve DeLuxe Fluorescent Colors," M. A. Chernin, Illum. Engin., 57, No. 3, pp. 202-206 (March 1962).

"New Reflectometer for Gloss Measurement," J. Nowak, Polimery, 8, No. 11, pp. 426-430 (1963); BPV, 37, No. 263, p. 327 (May 1964).

Send News Letter Items to Editor,
Randall M. Hanes
Applied Physics Laboratory
The Johns Hopkins University
8621 Georgia Avenue
Silver Spring, Maryland 20910

Other Correspondence to Secretary,
Ralph M. Evans
Color Technology Division
Eastman Kodak Company
Rochester, New York 14650