Inter-Society
Color Council
Newsletter

NUMBER 233 November-December 1974

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COLOR REPRODUCTION

The beautiful color reproduction included with this issue of the ISCC Newsletter is provided by David W. Fream, Group Adtising Manager, Corporate Advertising Dept., Westvaco, Fine Papers Division, New York, N.Y. The paper is STERLING Web Gloss, Printer's White, 80#; the photographer is Phil Marco, advertising agency; McCaffrey & McCall, Inc.; printer: Herbick & Held, Pittsburgh, Pa.

44TH ANNUAL MEETING

The 44th Annual Meeting of the ISCC will be held on April 14-15 at the Statler-Hilton Hotel in New York City. The problems subcommittees will meet on the fourteenth, and the business meeting will be held on the morning of the fifteenth. The afternoon of the fifteenth will be devoted to a panel discussion of material generated by the problems committees. The panel will comprise the following: Ms. R. M. Johnston, Mr. F. Grum, Mr. R. F. Hoban, Mr. C. S. McCamy, and Mr. R. Spilman. The banquet will be held on the night of the fifteenth, at which time the Godlove Award will be presented to Dr. V. C. Vesce. The banquet speaker will be Dr. D. L. MacAdam. Details of the meeting will be mailed to you later.

ISCC 1975 GODLOVE AWARD TO VINCENT C. VESCE

Dr. Vincent C. Vesce, retired Technical Director of Harmon Colors, a division of Allied Chemical Corporation, will receive the 1975 Godlove Award presented by the Inter-Society Color Council to persons who have made outstandin contributions to the subject of color.

Dr. Vesce pioneered in the development of stable, light-fast organic pigments from 1924 until his retirement in 1961. More than any other individual, he has been responsible for the bright, durable colors that consumers take for granted today. His work has had an impact on the fine arts, as well as on the design of industrial materials.

He is the holder of many patents, the author of many articles, and the recipient of many awards. In 1973 he received the degree of Doctor of Science, honoris causa, from his alma mater, the Polytechnic Institute of New York (formerly Brooklyn Polytechnic Institute). He was a previous recipient of its Distinguished Alumnus Award. He received the Mattiello Award of the Federation of Societies for Paint Technology in 1959. He is an honorary member of the Inter-Society Color Council.

His interest in color extends to photography, and his excellence as an amateur photographer led to his election as an Associate of the Photographic Society of America.

The Godlove Award will be presented to Dr. Vesce at the 1975 Annual Meeting of the Inter-Society Color Council, April 15, at the Statler-Hilton Hotel in New York City. The Godlove Award was established by Mrs. Margaret N. Godlove in memory of her husband, Dr. I. H. Godlove, a distinguished pioneer in the science of color. It has been presented by the Inter-Society Color Council biennially since 1957.

DECORATIONS FOR THE BANQUET

Ms. Midge Wilson will take care of the decorations for the banquet this year, as she has for many years. It has been rumored that her decorations this year will exceed even her own high and enviable reputation for excellence.

JUDD MEMORIAL COLLECTION TO BE ESTABLISHED AT OHIO STATE UNIVERSITY

Friends of the late Deane B. Judd will be glad to learn that his papers and records are about to become part of a Judd Memorial Collection to be established at the Institute for Research in Vision of the Ohio State University. Dr. H. Richard Blackwell, director of the Institute, has agreed to a responsible stewardship of Judd's papers, retaining them safely in catalogued form and making them available to interested professionals for study at the Institute. The collection contains two nearly full sets of Judd's publications, several partial sets, reprints, books, notebooks, and a file of Munsell and other experimental papers. (A third set of Judd's publications has been sent to the Center for Visual Science of the University of Rochester for use in their library.)

Thirty-five boxes of material have now been shipped to the Institute, with still another box to come, a card file of color-blindness references sent first to Dr. Leo Hurvich for a check against the Hurvich-Jameson list. This has all been done at the request of Mrs. Judd, with the cooperation of the Record Management officers of the National Bureau of Standards. The material was assembled from both his office and home, and an inventory prepared by Dorothy Nickerson, including a numbered list of his publications (soon to be published by Dr. Richter in Die Farbe) and a list of his books. Few atlases or color charts are included with his books because most of those that had not already been assigned by Dr. Judd to Kenneth Kelly's color chart collection were left with Mr. Kelly at NBS. Other items left with co-workers at NBS (his journals, in particular) are listed in the inventory supplied to Dr. Blackwell for use in the further cataloguing this material.

Ohio State seems a most suitable place for these papers, for both Dr. Judd and his wife were undergraduates there, his father taught there, as did Dr. Judd briefly while getting his M.A. and before going on to Cornell for his Ph.D.

THE COOPER-HEWITT MUSEUM OF DECORATIVE ARTS AND DESIGN of the Smithsonian Institution acknowledges with appreciation the following books for the Library: 5 Bound volumes Inter-Society Color Council Newsletter; 2 Bound volumes Inter-Society Color Council Minutes for Annual Meetings from the records of Dr. Deane Judd, the gift of: The Inter-Society Color Council.

Christian Rohlfing, Administrator

Calvin S. Hathaway died on July 10, 1974. To his friends and colleagues in the museum world this was a time of regret for the ending of a life characterized by extraordinary devotion to the work of the museums he had served for so many years. Nearly thirty of those years he spent as Curator and then Director of the Cooper Union Museum. Under his leadership this Museum, now the Cooper-Hewitt Museum, became one of the important centers for the study of Decorative Arts in this country.

From a staff position at the Philadelphia Museum he came, in 1935, to meet the challenge of a small, little-known museum. To it he brought his scholarly, imaginative direction. Through organization of the collections, their careful expansion, the initiation of publications and a series of unusual exhibitions, he brought to public realization the extraordinary resources of the Museum's facilities. In 1963 he returned to the Philadelphia Museum of Art as the R. Wistar Harvey Curator of Decorative Arts.

The news of his death has brought a quick reaction among his friends and colleagues, namely that a memorial to him be established at the Cooper-Hewitt Museum. His special concern for the development of an effective museum library has led us to believe that the most fitting memorial would be the establishment of a fund from which needed books may be purchased from time to time, each book to carry a commemorative book plate to be designed by one of his friends.

We hope you will join us in creating this book fund in memory of Calvin Hathaway.

Committee for the Calvin S. Hathaway Memorial Book Fund.

Mrs. Howard Sachs,
Chairman
Miss Alice B. Beer
Professor Mary Blade
Mrs. Neville Booker
Mr. and Mrs. Norris W.
Harkness
Mr. Karl Kup
Mr. L. Bancel La Farge
Mr. Parker Lesley

Mr. and Mrs. Charles
Montgomery
Miss Mary Noon
Mr. Christian Rohlfing
Mr. and Mrs. Charles Sawyer
Mrs. Emily Stillman
Miss Dorothy C. Shepherd
Mrs. Christa C. MayerThurman
Mr. Charles van Ravenswaay

Alice B. Beer, For the Committee

(Contributions should be sent to the Cooper-Hewitt Museum, Memorial Book Fund, 9 East 90th Street, New York, N.Y. 10028.)

INDUSTRIAL DESIGNERS SOCIETY OF AMERICA

The Industrial Designers Society of America (IDSA) recently held an election in which two of their delegates to the ISCC were elected to national office. Alfred M. Blumenfeld was elected as one of IDSA's four vice presidents. Robert E. Redmann, designer of our Macbeth Award, was reelected to IDSA's board of directors.

FEDERATION OF SOCIETIES FOR COATINGS TECHNOLOGY

The name of the Federation of Societies for Paint Technology has been changed to "Federation of Societies for Coatings Technology." The new name was approved on November 5, during the Annual Meeting in Atlanta. The change from "Paint" to "Coatings" was made to describe more completely the scope of Federation activities.

The Federation (founded in 1922) is the technical society of the decorative and protective coatings industry. Its 6,000 members are affiliated with 25 local Societies of the Federation located in the United States (22), Canada (2), and England (1). These members are research and development and supervisory production personnel actively engaged in or associated with the testing, formulation, and production of paints and related coatings, and the manufacture of raw materials and equipment for the industry.

The Federation has announced that its Annual Meeting and Paint Industries' Show will be held at the Los Angeles Convention Center on October 29-31, 1974. More information may be obtained from the Federation office, 121 South Broad Street, Philadelphia, Pa. 19107.

Ruth M. Johnston has been reappointed to another term as chairman of the Federation's delegation to the ISCC.

The December issue of the Federation Newsletter contained a reminder of the Roon Foundation Awards, The awards were described as follows.

These were very generously established by Mr. Leo Roon, Director of the Roon Foundation, back in 1957. Purpose of the competition was, and is, to:

- (1) Encourage technical papers which represent a real scientific contribution to the coatings industry.
- (2) Provide a source of high-caliber papers for both the Federation's Annual Meeting and *Journal of Paint Technology*.

Too often, perhaps, authors may feel that a Roon paper must concern a scientific breakthrough or some earthshattering discovery. Not so.

A new technique or a new approach to an old idea might win you a cash prize of which there are four: \$750, \$500, \$350, and \$150.

Think about the Roon Awards and of preparation of a paper for the 1975 competition.

Complete details are given in the December *Journal of Paint Technology*.

DUES FOR 1975

A little early warning is probably in order. When you receive your bill for this years dues, you will see that they have been increased to \$15 for the U.S. and Canada and to \$20 for Overseas.

COLOR AND THE GRAPHIC ARTS EXHIBIT NOW ON VIEW

"Color and the Graphic Arts," a major Library of Congress exhibition which examines color as a fundamental visual element and resource of the graphic process, and which opened on September 24, will remain on view through March 30, 1975.

Today we take for granted that our books, magazines, newspapers, and even our television programs and snapshots, will be in color, and overlook the fact that the use of color in the graphic arts is the culmination of a great deal of technical experimentation and theoretical investi-

gation. This exhibition shows how our books and pictures came to be made in color and how man has thought about and worked with it.

From the invention of the many processes of graphic reproduction—letterpress printing, engraving, lithography, photography—the intention to work in color was present, even when it was not practical or economical to do so. The early printers, photographers, and other graphic specialists devoted ingenuity and energy to finding ways to use color accurately, effectively, and cheaply. The exhibition makes use of outstanding examples of these early efforts of color reproduction from the Library's collections to document the history of the development of color in its artistic and technical relationships and applications to the graphic arts. Among more than 250 items displayed are artists' prints, color illustrations in books from as early as the 15th century, color charts, three-dimensional models, and examples of advanced color printing technology.

It is extraordinary that something as apparently simple as color should have been subject to so many contradictory theories. Introductory sections of the exhibit on "What is Color?" and "How We See Color" explain color theory as it is known and accepted today, while subsequent sections present the evolution of the theory. "As Ancients Saw It" begins with the 11th-century Arab mathematician Alhazen, whose work on optics stood as the major source on the subject in Western Europe for over 500 years. During the "Period of Awakening," Robert Boyle, Robert Hooke, and Sir Isaac Newton greatly advanced the scientific knowledge of the subject. It was Newton who scientifically demonstrated how light is split into the visible spectrum when passed through a prism. His celebrated work Optice (London, 1706) is included in the exhibit with a demonstration of his prism experiment. Also shown are publications on color theory by such leading scholars as Michael Eugene Chevreul, Hermann Ludwig Ferdinand von Helmholtz, Albert Henry Munsell, William Ostwald, and Thomas Young.

Mass production of identical copies of books was made possible with the invention of printing from movable type in the mid-15th century. To enhance the page, early printers provided blank areas for artists to add decorations, initials, or illustrations by hand or with the aid of stencils or stamping. At the same time, "An Early Application of Color Printing" became technically feasible. The Gutenberg Bible (ca. 1456) contains headings printed in color, and the Mainz Psalter (1457) contains a magnificent example of floriated letters in color. An original fragment of the Psalter and a copy of the printer's statement in the colophon is exhibited, together with a reconstruction of the printer's process. Johann Fust and Peter Schoeffer, the master printers of the Psalter, are further represented by a later example of their color printing-Guillelmus Duranti's Rationale Divinorum (Mainz, 1459), the first page of which begins with a large initial "Q" printed in two colors. A Book of Hawking, Hunting, and Heraldry (Westminster, 1496), by the noted English printer Wynkyn de Worde, has woodblock illustrations of coats of arms printed in four colors. The prohibitive expense limited the use of color in books for many years until more economical graphic processes were developed.

A botanical book by John Martyn, Historia Plantarum

(London, 1728-37), with mezzotint plates printed in colors, is regarded as one of the earliest attempts at engraved color printing in England. Jacob Christoffel LeBlon is believed to be the inventor of the three-color printing process. In his Coloritto, or the Harmony of Colouring in Printing, Reduced to Mechanical Practice . . . (London, 1725), LeBlon provides an example of progressive color printing in a portrait of a young woman. Also illustrated is an artist's palette showing the basic color inks required to obtain the results. A spectacular mezzotint portrait by LeBlon of Louis XV with red, blue, yellow, and black inks represents one of his most successful works. This portrait is from the Lessing I. Rosenwald Collection, lent through the cooperation of the National Gallery of Art. The tonal values achieved in the mezzotint process are also attainable by aquatint. The first to introduce aquatint in England was Paul Sandby whose work, XII Views in Aquatint from Drawings Taken on the Spot . . . (London, 1775), is printed throughout in sepia ink.

Alois Senefelder, credited with the invention of lithography in 1798, is represented by a picture of his primitive press in the Deutsches Museum, Munich; also shown is Senefelder's Complete Course of Lithography (London 1819), the first English translation of the German text. An early use of color lithography is seen in the attractive decorations by Albrecht Dürer in Emperor Maximilian I's prayer book (Munich, 1808). This book is considered the first publication of importance with color lithographs. One of the earliest chromolithographs to be used in a children's book is in Heinrich Hoffmann-Donner's Der Struwwelpeter oder lustige Geschichten und drollige Bilder für Kinder von 3-6 Jahren (Frankfurt, ca. 1840).

On display are artists' prints in color using innovative techniques from the 16th century to the present time in works employing each of the basic branches of printing—relief, intaglio, lithography, and silk screen. The prints of Hans Erni, Paul Gauguin, Peter Gee, Stanley Hayter, Wassily Kandinsky, Vincent Longo, Joan Miro, Rolf Nesch, Gabor Peterdi, Jacques Villon, and Edouard Vuillard suggest the variety of ways color has been used as an expressive tool by modern graphic artists. Jules Chéret, one of the initiators of the French illustrated poster, is represented by two of his color lithographic posters from the late 19th century. Illustrating the early uses of color in the printing of maps is a map of Lorraine from a Ptolemy atlas of 1513 which was printed from woodblocks, and a map of Württemberg printed in color lithograph in 1834.

A section on "Photomechanical Reproduction" displays several of the most significant developments in color reproduction, including the work of Paul Pretsch who, with Frederick Ives, advanced the photomechanical reproduction of color. One of the earliest examples is Ives' color illustration of blue birds which is dated August 1881. Another example of early process color is a photolithograph by William C. Huebner, a remarkable example of the state of the art in 1909.

In addition to sections on the "Evolution of the Camera," the exhibit contains sections on "Color Film." These later sections begin with Niepce's and Daguerre's development of the first permanent photographic image and continue to James Clerk Maxwell, the first to suggest in 1855,

and successfully demonstrate in 1861, the possibility of reproducing objects in color by photography. The exhibit explains the significant milestones achieved by Louis Ducos du Hauron, who outlined the fundamental procedures upon which modern color films are based. Included is the work of Vogel who pioneered the use of certain dyes in film emulsions so films were no longer color blind to red, yellow, and green. Modern color film technology, based upon multiple layers of emulsions, is examined through Schinzel's 1905 published principles, as well as Fischer's 1912 use of color couplers in multi-layer, color-sensitive emulsions. The discoveries of these many pioneers led to the successful work of Leopold Mannes and Leo Godowsky, Jr., who invented Kodachrome film.

Color came to the newspapers in October 1896, when the New York Journal ran the first color comic supplement, starring the "Yellow Dugan Kid." Creator Richard F. Outcault's original copyright notice (1896) for "The Kid" is shown with a later example of color comic strips, Lyonel Feininger's "Kinder Kids," from a 1906 Chicago Tribune.

Significant contributors to the development of this exhibition are Barnes Press, Berkey K&L Custom Services of New York, Eastman Kodak Co., Harris Intertype, Hennage Creative Printers of Washington, D.C., Ilford, Inc., IBM Corp., Kollmorgen Corp., Munsell Color Foundation, the National Endowment for the Arts, the National Geographic Society, Rohm and Haas Co., and 3M Corp.

A striking poster announcing the exhibition has been designed and printed by graphic artist Peter Gee, whose works are represented in the show. It displays large, concentric circles in variant combinations of color on bright silver or green stock measuring 22 x 30 inches. Some of the shades are translucent tints while others are opaque, providing, with changes of light, interesting effects on the background. The poster is available at the Library's Information Counter, Ground Floor, Main Building, for \$10 a copy; mail orders are not accepted.

The exhibit is on view in the north, west, and south galleries of the First Floor of the Library of Congress Main Building from 8:30 a.m. to 9:30 p.m. Monday through Friday, 8:30 a.m. to 6 p.m. Saturday, and 11 a.m. to 6 p.m. Sunday.

Reprinted from the *Library of Congress Information Bulletin*, Vol. 33, No. 39, September 27, 1974, p. 315.

WHITE WARNING LIGHTS URGED FOR POLICE CARS, NBS MAGAZINE REPORTS

The traditional flashing red light atop police cars may be joined by white lights if recommendations of government scientists are adopted.

This development is featured in the September issue of DIMENSIONS/NBS, the monthly magazine of the Commerce Department's National Bureau of Standards (NBS).

In an article on "Greater Visibility Sought for Warning Lights," the publication reports on NBS research to make warning signals, such as lights on police cars, more visible and more easily recognizable.

In its studies, the magazine states, NBS found white light to be the most visible and recommended it as an "es-

sential" part of a warning system for police vehicles.

Guidelines for emergency lights set forth by the Bureau specify that they should be readily noticeable under all conditions, clearly understandable, compatible with the environment, easy to use, reliable, and low-cost.

Other articles dealing with color research at NBS in the current issue describe improved measurement procedures for commerce and industry, work being done on retroreflective materials and a new auto paint reference collection developed at NBS to aid forensic science.

Reprinted from U.S. Department of *Commerce News*, September 27, 1974.

THE TEXTILE MUSEUM

For those of you who might find an opportunity to take advantage of it, a schedule of forthcoming activities at The Textile Museum is given below. The Museum is located at 2320 S Street, N.W., Washington, D.C. The Museum is open Tuesday through Saturday, 10 a.m. - 5 p.m. It is closed on Sunday and Monday and on all legal holidays.

January 5 thorugh
February 22
January 10 through
February 8
February 19, 8:15 p.m.

Lion Rugs of Fars Exhibit

Egyptian Tapestry Exhibit

March 7 through September 6 Lecture on Caucasian rugs by Harold Keshishian African cloth exhibit

CARPET PRINTING

James May has published a brief review of carpet-printing equipment, techniques, and achievements in the May 1974 issue of *Carpet and Rug Industry*. You may write to The James May Organization, Inc., 137 East 36th Street, New York, N.Y. 10016 for reprints.

PRODUCTS AND SERVICES

Graphic Arts Technical Foundation (GATF)

At the recent Intertech '74 meeting, Jean Chevalier, Conseil en Industrie Graphique of Paris, France, described the application of systems thinking to the successful development of direct screening and proofing methods now widely used in his country for magazine color work. He claimed it was "... the simplest, fastest, and cheapest way to do the job."

The French graphic arts specialist revealed that he is working on the application of direct screening separation to gravure. "The objective," he said, "is to cut the cost of cylinder preparation and to extend the process into the smaller run range." Another project is a system for preparation of masks for photographic separations. Chevalier admitted that there are no "satisfactory solutions" as yet.

GATF has announced a seminar on preparation of art copy. It will be sponsored by the Printing Industries of Metropolitan New York and will be held on April 4-5, 1975.

The charge for each seminar will be \$75.00 per person for those from member firms of GATF and/or PIMNY. Fee for all others will be \$115.00. The registration includes seminar attendance, materials, buffet dinner Friday evening, breakfast, and buffet luncheon on Saturday.

Further information may be obtained by contacting John Trieste at PIMNY, 461 Eighth Ave., New York, N. Y. (212/564-3500); or Special Programs Department, Graphic Arts Technical Foundation, 4615 Forbes Ave., Pittsburgh, Pa. 15213, (412/621-6941).

Graphic Arts Research Center (GARC)

GARC has announced a seminar on Color Reproduction for Engineers to be held May 21-23, 1975. Further information can be obtained from William Siegfried, GARC, One Lomb Memorial Drive, Rochester, New York 14623; telephone: 716-464-2758.

GARC has announced an additional date for the Color Seminar for Pressmen described in the last issue of the Newsletter (No. 232). The seminar will also be held on April 1-4, 1975. More information can be obtained by writing to the GARC address.

GARC will conduct its new seminar on Quality Control for Printing UPC on January 23-24, 1975 and again on March 19-20. Additional dates will be announced. The seminar provides information on the problems involved and the guidelines necessary to print acceptable Universal Product Code (UPC) symbols.

The seminar is for people in printing, packaging, and the converting industry who must establish printing specifications and/or guide quality control programs. It is also for designers involved in preparing products using the UPC symbols. It answers such questions as what colors, backgrounds, and density may be used.

The seminar, which starts at 1 p.m. on the first day and concludes at noon the second day, costs \$110 which includes tuition, dinner, supplies and reference material. Payment should accompany your application.

More information can be obtained by writing to the GARC address.

GATF-GARC Cooperative Programs

GATF and GARC have announced a cooperative series of programs in 1975. A program on color scanners has been scheduled for March 18-19 in Chicago, Illinois. More information can be obtained from either the GATF or the GARC address.

HUNTERLAB SEMINARS SPRING 1975

Hunterlab is presenting a series of one-day Area Seminars, led by Richard S. Hunter, covering basic Colorimetry, Color Science and other Appearance Attributes such as whiteness, yellowness, opacity, haze, gloss, distinctness-of-image, etc. The seminars are designed to give participants a better understanding of the appearance of their products and how to get meaningful instrumental measurements of them.

Houston, Texas
Los Angeles, Ca.
San Francisco, Ca.
Cincinnati, Oh.
Minneapolis, Minn.
Boston, Mass.
Chicago, Illinois
New York, N.Y.
Toronto, Canada

A nominal fee includes the one-day session, comprehensive reference material. lunch and coffee breaks.

Additional information or application can be obtained from Mrs. Margaret Burns, Director, Education and Information Department, Hunter Associates Laboratory, Inc., 9529 Lee Highway, Fairfax, Virginia 22030, telephone 703/591-5310.

NEW COLOR DIFFERENCE OPTION FOR HUNTERLAB D25D2

The popular Hunterlab D25D2 Colorimeter can now automatically compute and display color differences between a reference standard and samples in Hunter $\triangle L$, $\triangle a$, $\triangle b$, C.I.E. $\triangle X$, $\triangle Y$, $\triangle Z$ and in one of the single number scales such as Whiteness, Yellowness, Tomato Color and Z%. If the reference standard is not available, its values can be "set in" with the "Set Memory" control. These values remain in the Memory circuit until replaced with other values.

Additional options include B.C.D. output for use with a printer or interfacing with a computer, choice of one of the single number of scales listed above and Y,x,y or Rd,a,b instead of the L or Y scales.

As with all Hunterlab D25 Colorimeters a choice of four different optical heads provides the optimum viewing geometry and sample handling conditions for most materials.

Additional information can be obtained from Mrs. Mary Spicer, Marketing Services, Hunter Associates Laboratory, Inc., 9529 Lee Highway, Fairfax, Virginia 22030, Telephone: 703/591-5310.

DIANO ACQUIRES BAUSCH & LOMB SPECTROPHOTOMETER PRODUCTS

Agreement has been reached by the Analytical Systems Division of Bausch & Lomb of Rochester, New York, and DIANO Corporation of West Bridgewater, Massachusetts, for DIANO to purchase the manufacturing rights, patents, technical know-how, and all inventory for B&L's Spectronic 505, 600 and Precision Spectrophotometers; AC-2-20 Atomic Absorption Spectrophotometer, and Double Grating Monochromator product lines. Not involved in the sale is the B&L Trademark "Spectronic", which will remain with B&L.

GRAPHIC ARTS ODDITIES



Newsletter____

According to DIANO spokesman, these products will be transferred to its Optical Systems Division, where DIANO now manufactures several high precision type spectrophotometers and other optical instruments that are primarily used for measuring color and other optical appearance aspects of materials.

DIANO also has two other operating divisions; one is engaged in the manufacture and sale of X-Ray Diffractometers and Emission Spectrometers used for materials analysis, and the other produces and sells equipment and supplies used for Non-Destructive Testing of materials.

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Dr. Fred W. Billmeyer, Jr.
Department of Chemistry
Rensselaer Polytechnic Institute
Troy, N.Y. 12181

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NOTE:

The Council promotes color education by its association with the Cooper-Hewitt Museum. It recommends that intended gifts of historical significance, past or present, related to the artistic or scientific usage of color be brought to the attention of Christian Rohlfing, Cooper-Hewitt Museum, 9 East 90th Street, New York, New York 10028.