

# Inter-Society Color Council *News*



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## **ISCC-SID JOINT TECHNICAL MEETING, MAY 8-10, 1988, BALTIMORE, MD**

The 57th Annual Meeting of the Inter-Society Council will be sponsored jointly by the Society for Information Display (SID), a member body. The meeting will be held at the Sheraton Inner Harbor Hotel, Baltimore. An ASTM E-12 committee meeting will immediately follow the ISCC-SID meeting and welcomes new comers at no charge.

Mr. Nick Hale, Meeting Chairman, has planned a very full schedule of events including a cocktail party and dinner at the National Aquarium. All displays will be open and available for touring at that time. The Inner Harbor Sheraton is centrally

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located and provides easy access to the well-known restaurants and shops of the renovated Inner Harbor area.

Mr. Lawrence Tannas, Jr. (SID), Program Chairman, has planned an educational program beginning with a description of how colors are produced in displays. The basic concepts will be introduced first so that those unfamiliar with the technology can participate in later discussions. The transition from display to hardcopy will be explored. This challenging task has much scientific, industrial and commercial importance.

Poster sessions, project committee and interest group meetings will take place on Sunday afternoon and Monday morning. The Award and Business luncheon will be held on Monday, May 9 with the General Program Session following and continuing through Tuesday, May 10.

Please plan to attend this meeting and meet your fellow members and participate in what promises to be a stimulating technical session.

For more information contact Mr. Nick Hale, 1505 Phoenix Road, Phoenix, Maryland 22131, telephone 301-472-4850.

## **COLOR: THE EDUCATOR IN ART AND DESIGN**

The Inter-Society Color Council is sponsoring a meeting on **COLOR: THE EDUCATOR IN ART AND DESIGN**, June 27-30, 1988 at the Fashion Institute of Technology, New York City. The format will include a combination of lectures, workshops and informal discussions intended to acquaint the teacher of art and design with basic concepts and demonstrations in the field of color.

The seminar begins Monday evening June 27, 1988 with an opening presentation followed by a wine and cheese party and ends with a banquet lunch on June 30.

For further information, please contact: ISCC - Seminar Department, Fashion Institute of Technology, Seventh Avenue and 27th Street, New York, New York, 10001, telephone 212-760-7715.

## **A LETTER FROM THE PRESIDENT**

I stated in my Annual Report presented to you at the Philadelphia meeting last April that I charged the Planning Committee to look closely at the goals and procedures of the Project Committees and the Annual Meetings to make them more dynamic, while properly catering to all diverse segments of the ISCC. The committee has completed a very thorough study, looking at the evolution of the council, the changing

membership and its needs over the last 56 years and how those needs have been met, particularly by the Project Committees and ISCC technical meetings. They reported to your Board of Directors, meeting in Baltimore on October 28. Their suggestions to improve the effectiveness of the Council were carefully considered by the board. It was clear that the Planning Report was a complete package addressing today's needs and all segments of the Council. The board voted unanimously to adopt them.

The aims and purposes of the Council are stated in Article II of our Constitution:

- To stimulate and coordinate work leading to the uniformity of description and specification of color.
- To promote practical application of these results to color problems arising in science, art, and industry.
- To promote communications among all segments of the color community to facilitate more effective use of color.
- To promote education and the interchange of ideas on color and appearance.

Project Committees were formed to meet the first goals. They were to undertake specific projects of limited scope with a clearly defined, achievable objective. This objective was to be of such short term nature that the Project Committee would know when its goal had been achieved, would publish its report, and declare its work completed. These published results, together with technical meetings (symposia at Annual Meetings and Williamsburg Conferences) promoted communications and color education. This was a successful formula for many years.

At the present time, many of our Project Committees are on-going interest groups of people associated with each other, not through their inter-disciplinary attack on a specific problem, but through their common interest in a subject, often stemming from the fact that all persons come from the same disciplines. There is nothing wrong with the latter except that it doesn't fit with the original intent of Project committees, nor does it lend itself to the ISCC presenting itself well to the public at Annual Meeting time.

For these reasons, the Planning Committee proposed a re-organization to better fit the ISCC's overall aims and purposes. The Board voted to establish Interest Groups which might replace some Project Committees. Current Project Committees would be disbanded with a right to be reinstated if they met the criteria of clearly defined goal, achievable in a reasonable period. They would be required to report progress to the membership either through open meetings or through poster sessions at the Annual Meetings. Interest Groups would be required to hold open sessions at the Annual Meetings: They would be a forum for discussion of common problems, or for the presentation of contributed or invited papers on subjects of common interest.

The difference would be that Project Committees would be required to develop technical reports on a specific subject, while Interest Groups would only need to produce reports of general interest to their fields normally in the form of an orally presented paper. Project Committees would be short term committees formed to gain a specific goal, while Interest Groups would continue indefinitely and could have input during a meeting on a number of subjects of interest. Interest Groups could initiate Project Committees. Attendance at Interest Group meetings would be open to all. Membership in a Project Committee would entail a commitment to meet its stated objectives and work towards that end.

Your Board of Directors responded enthusiastically to this report of the Planning Committee. One Director ventured that the concept is not a new one but a recognition of how the Council has changed and a formalization of how many Project Committees have in fact been operating. Changing the structure will clearly define our expectations of both Project Committees and Interest Groups. It will revitalize Project Committees and provide a forum for open discussion and debate of new ideas within the color community.

We are moving ahead with immediate implementation. Hugh Fairman, Chairman of the Problems Committee is working with Project Committee chairmen to adopt the new format. The Executive Committee, with inputs from the Planning Committee and Project Committee coordinators, is appointing chairmen of the Interest Groups. Paula Alessi and Roy Berns are organizing poster sessions for the next Annual Meeting. Details of the plan will appear in forthcoming issues of ISCC News. You will witness the results at the 1988 Annual Meeting in Baltimore.

Our sincere thanks are due to the Planning Committee for a job well done. I hope you share the enthusiasm of the Directors and Executive Committee in accepting and implementing this plan. I am excited by its possibilities. I firmly believe it will allow ISCC to fulfill the aims and purposes postulated at its inception in 1931.

Allan B. J. Rodrigues, PhD  
President

NOTE: Members of the Planning Committee are: Joy Luke (Chairman), Paula Alessi, Roy Berns, Ralph Besnoy, Fred Billmeyer, Roland Connelly, Hugh Fairman, Allan Rodrigues.

## NOMINEES FOR OFFICERS AND DIRECTORS 1988

At the Board of Directors meeting on October 27-28, 1987, the report of the Nominating Committee (Joyce S. Davenport, Chairman) was received and approved. Ms. Davenport's committee recommended single candidates for the positions of Officers and multiple candidates for the positions of Directors,

based on the results of the 1980 survey of voting members regarding multiple candidates. The following slate of nominees was presented and approved:

*Officers*

President-Elect: Hugh S. Fairman, IMG  
 Secretary: Therese R. Commerford, IMG  
 Treasurer: Philip Hunter, MCAA

*Directors (3 to be elected)*

Hilton E. Brown, IMG, NAEA  
 James A. Cave, IMG  
 James T. Degroff, IMG, CMG  
 W. Nick Hale, IMG, ASTM  
 Dolores J. Ware, CAUS  
 Magenta Yglesias, IMG

Voting members are reminded of the stipulation of Article III, Section 3 of the By-Laws:

"The report of [the Nominating] Committee shall be mailed to all voting delegates at least thirty (30) days before the date on which ballots are forwarded to the voting delegates. Additional nominations may be made at the request of five (5) voting delegates, provided they are forwarded to the Secretary within twenty (20) days after nominations are sent out. The Secretary shall give notice by mail to all additional nominations to all voting delegates at least ten (10) days before a vote."

The above notice was sent to Delegation Chairmen and all voting delegates by the secretary, Therese R. Commerford. *Please! Please!* when you get your ballot exercise your privilege of voting.

**MEET THE CANDIDATES**

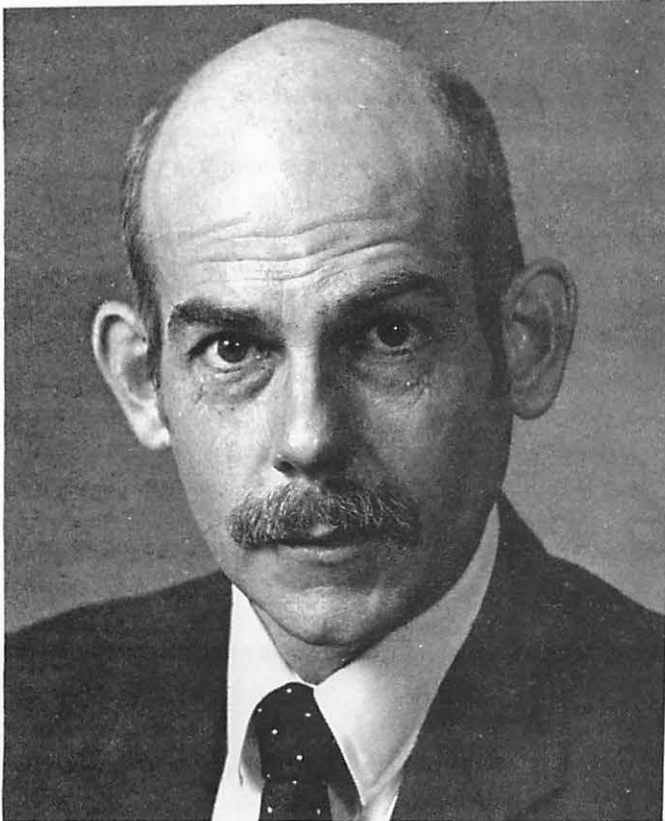
*President-Elect:* Hugh S. Fairman is currently sales manager for the powder coating division of John L. Armitage & Co. He joined this manufacturer of industrial coatings after his tour of

duty in the U.S. Air Force. His Air Force duty followed his study of Analytical Chemistry at Princeton University. Hugh's involvement with ISCC began in the early 1970's with particular interest in Project Committee #27: Indices of Metamerism and has served as chairman of that committee since 1986. He also has served as a Group Coordinator and is presently Chairman of the Project Committees. He has published a number of articles in the field of color. Of recent note is a paper co-authored by Fred Billmeyer on the rationale behind the CIE's latest recommendations for tristimulus integration.

*Secretary:* Therese R. Commerford — who needs no introduction having served the Council as its secretary since the retirement of Fred W. Billmeyer, Jr. *Editor's Note:* It might be worth mentioning that the officers are not paid for the tremendous amounts of time they devote to the affairs of the Council. Their only compensation is satisfaction in service to the organization.



*Treasurer:* Philip S. Hunter: Philip Hunter is President and Chief Executive Officer of Hunter Associates Laboratory, Inc. Prior to this position, Mr. Hunter worked in the areas of administration, manufacturing, quality control, and field service with HunterLab. Before working with HunterLab, Mr. Hunter was employed as a Financial Analyst for three years with Nuclear Fuel Services, a subsidiary of the Getty Oil Company. He also served four years in the U.S. Air Force most of it in the Headquarters, Air Force Systems Command Comptroller's Office at Andrew's Air Force Base, Maryland. His education includes a Bachelor's of Business Administration from George Washington University and an MBA from Columbia University.



### Directors

*Hilton Brown:* Prof. Brown is a painter, educator and author who earned his professional diploma, a BFA and an MFA from the School of the Art Institute of Chicago. He also studied at the Goodman Theatre and School of Drama of the Art Institute of Chicago, the University of Illinois, the Chicago Academy of Fine Arts, the Skowhegan School of Painting and Sculpture in Maine and independently in Europe. He has had 23 one-man exhibitions of his paintings, drawing and prints as well as having his work included in over 100 group exhibitions throughout the United States, Canada and Europe. Although busy as a working artist, Hilton Brown has taught the visual arts since 1962 at a number of prestigious institutions and is currently associated with the University of Delaware where he formerly was acting associate director of the Art Conservation Program and currently is the Ralph and Bena Mayer Professor in the Art Conservation Program and in the Departments of Art and Art History at the University of Delaware. He directs the undergraduate program in the Technology of Art and Historic Objects. He is an active member of the ISCC having chaired project Committee #37 on artist's materials since 1985.

*James A. Cave:* Mr. Cave's education includes a B.S. in Physics from the University of Louisville. His earlier professional career includes employment by Celanese Coatings Corp. in Louisville, Kentucky where he was responsible for the development and implementation of all instrumental color matching and color

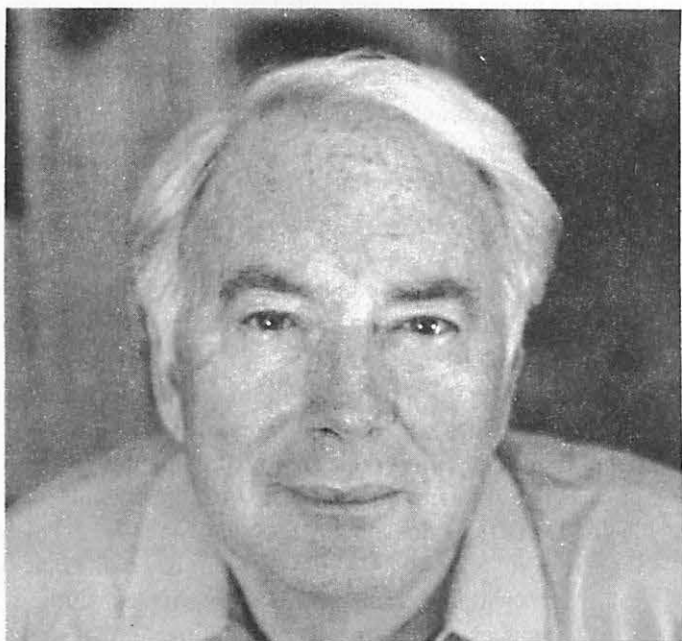


control systems. From 1976 to 1983 Mr. Cave was manager of Instrumental Color Systems for Reliance Universal also in Louisville. In 1984 he relocated to Southfield, Michigan where he is currently employed as a Senior Project Leader, Instrumental Color & Appearance Lab for BASF-Inmont. He is responsible for Inmont's USA research and development of Instrumental Color and Appearance for the DEM Automotive. He is a member of the FSCT-ISCC Committee and the Detroit Color Council. He chaired the technical program committee for the ISCC annual meeting that was held in Louisville.



De Groff

*James T. DeGroff:* Mr. DeGroff holds a B.S. and an MBA in Research Management from Cornell University. He has more than 20 years experience in the industrial use of color with specific development contributions in the automation of the color process from design to product through production and merchandising in the Paint, Plastics, Textile, Ink and Printing, Food and Chemical Industries. He currently is President of Colortec Associates, Inc. of Oldwick, New Jersey. Mr. DeGroff was the Tracking Committee Chairman of Color Marketing Group and a CMG delegate to the ISCC. He is currently a member of ISCC, ASTM Committee E-12 (Appearance of Materials), the U.S. National Committee of C.I.E. and a senior member of the American Association of Textile Chemists and Colorists (AATCC).



*W. Nick Hale:* Mr. Hale has been in the technical color field since receiving a B.A. degree in Psychology from the University of Maryland. He was with the Munsell Color Company, Inc. for 22 years where he was President and Technical Director prior to starting his own firm. In 1973, Nick organized Hale Color Consultants, Inc. to provide proprietary products and services to science and industry. He has been active in a number of professional societies with an interest in color. He has served as a delegate from ASTM to the ISCC and a number of years ago also served as a member of the board of Directors of ISCC. He is currently chairman of American Society for Testing & Materials (ASTM) committee E-12 on Appearance of Materials and is completing his third (and final) consecutive term in that position this year.



*Dolores J. Ware:* Ms. Ware is the Managing Director of the Color Association of the United States (CAUS). She joined CAUS in 1980 with a decade of retailing and management experience. She formed her art gallery in Princeton, New Jersey in 1976. She was active in researching original art during the previous several years while residing in Tokyo. She is presently a member of the Fashion Group, an international organization of women executives from all aspects of the fashion industry, having served two years on the Fabric Committee; The National Home Fashions League, an organization of executives in the interior furnishings industry, serving on the Educational and Consumer Educational Committees; Nadeshiko-kai, a Japanese Cultural Honorary. Mrs. Ware earned a B.S. degree from West Virginia University.

*Magenta C. Yglesias:* Ms. Yglesias holds an A.A. Degree from Immaculata College and a B.A. in Design from American University. She founded Designare Atelier, Interiors in 1969. In 1976 she acquired the S.D. Hecht Company to merge the two design firms to form a full service design company with a staff of fifteen, providing residential and commercial installations in the Washington Metropolitan Area, Newport, R.I. and San Diego, California. She is a professional member of the American Society of Interior Designers and of the Inter-Society Color Council. Among her publications are articles on color and light in the periodical *Designer's Portfolio*. She is very actively involved in the work of the ISCC project committee on Human response to Color.



Yglesias

### YET ONE MORE ANNUAL REPORT!

Through a series of misadventures that has been impossible to trace, the following report dated May 10, 1987 only last week reached me. It is somewhat apologetically that it is included in this issue-better late than never-but I can't publish what I have not received. *the editor.*

**Project #37 Artists' Materials:** Project Committee #36 met between the hours of 1:00 and 4:00 p.m. on April 4, 1987 at the annual meeting of the ISCC held in Philadelphia at the Barclay Hotel. Eleven persons were in attendance when the chairman called the meeting to order.

The chairman began the meeting with distribution of the following: The agenda for the meeting, a preliminary statement of the scope, objective and history of Project Committee #37, and the fourth draft of an ASTM Subcommittee D01.57 Task Group .10 on Consumer Evaluation document titled "Standard Practice for the Relative Lightfastness of Artists' Materials."

There was a review of the agenda. The chair announced that the next meeting of the ASTM Subcommittee D01.57 on Artists' Paints and Related Materials was to be held in Atlanta on May 12 and 13 at the Hyatt Regency Hotel immediately preceding the National Art Materials Trade Association

(NAMTA) Convention. Following the announcements the chair read the preliminary statement of the scope, objective, and history of Project Committee #37. This statement had been written by Mr. Fairman, Mrs. Luke and Mr. Brown to reflect the current activities of the committee. A discussion ensued about short term projects and the purpose and importance of technical reports generated by project committee work. Mrs. Luke described her unpublished "Report of Project Committee 37, Artists' Materials First Phase: Artists' Paints" that was also worked on by Fred W. Billmeyer, Jr., Treva Pamer, and Romesh Kumar. There was a plea from the floor that the committee publicize its activities in the *Inter-Society Color Council News* and other professional publications.

A planning session was then begun. The chair read some ideas for future projects and called for suggestions from the floor. The following projects were proposed and discussed: 1. Recommendation for lighting for an artist's studio; 2. Munsell notations (or notations from some other useful color system) on artists' paints; 3. Recommendations for the artist's studio and storage environment: color of the walls, temperature and humidity parameters, lighting levels, etc.; 4. Recommendations for a metamerism free artist's palette based on Walter Granville's work on the color gamut; 6. Nomenclature for artists; 7. Recommendations for artists on how to photograph works of art in color.

It was apparent from the discussion generated by this planning session that several members present were strongly opposed to the committee taking on or continuing to work on projects that were not directly related to color. This included the ASTM D01.57 Subcommittee Task Group .07 on Physical Properties study on adhesion between acrylic grounds and oil paint layers within painting, and new projects such as the artist's studio environment and copy photography of works of art. A vote was taken. The following projects are listed in order of preference: 1. Recommendations for a metamerism free palette; 2. Recommendations for artist's studio lighting; 3. Recommendations for a color gamut basic palette; 4. Munsell notation on the labels of artist's paints.

The chair presented a brief report on the progress of the University of Delaware's Mayer Center Artists' Material Data Files. When these files are to be published there will be an article in the ISCC News.

Following the agenda the chair presented a brief report on the progress of the questionnaire survey concerning adhesion between acrylic grounds and oil paint layer within paintings. The Mayer Center had sent 100 questionnaires to paintings conservators and 150 to well-known painters. National Artists Equity Association printed the questionnaire in their December, 1986 Newsletter that was sent to approximately 5000 members. As of April 1, 1987 the Mayer Center had received 33 completed questionnaires from conservators and 36 from

artists. The Mayer Center had received 26 complete questionnaires from NAEA members. Since completed questionnaires are still being received, no assessment will be made on the results of this survey until 1988.

During the final hour and a half of this meeting the committee members that remained worked on the fourth draft of an ASTM subcommittee D01.57 Task Group .10 on Consumer Evaluation document title "Standard Practice for the Relative Lightfastness of Artists' Materials." The draft document was read and edited by those in attendance. This editing will be continued at the next ASTM meeting in Atlanta and then it will be sent out for balloting.

Submitted by Hilton Brown, Chairman, May 10, 1987.

### A FRESH APPROACH TO THE ISCC GOALS

In this issue of the *ISCC News* President Allan Rodrigues described changes in the operation of the Council that were proposed by the Planning Committee and adopted by the Board of Directors at their October meeting. As several long time members of the Council have remarked, these are not basic change but rather a minor restructuring in recognition of the way the Council has evolved since it was created in 1931. The committee and the board were both strongly aware of the strengths of the Council as it now exists and are anxious not to disrupt the interchange of information that makes ISCC meetings stimulating to anyone interested in color.

In the past Council members have led the development of modern colorimetry and contributed major publications in the field of color. The sources of important research in color have changed since the early years when research frequently originated at the Bureau of Standards or in another government agency. Today universities and companies in the private sector are major sponsors of research. A forum within the ISCC is needed where this research, which might be occurring anywhere, can be presented to the ISCC membership on a regular basis. At the same time, even though the primary aim of the Council is the dissemination of color information among broadly different fields, there is a need for individuals with similar interests to get together and concentrate on the information and color problems unique to their fields.

In an effort to accentuate the aims and successes of the past and at the same time to accommodate changing circumstances, the following changes in the structure of the Council were approved with the understanding that they may need adjustment as all members have an opportunity to judge how successful they are in reaching these goals.

Four Interest Groups, each covering several fields, have been established and outstanding Co-Chairmen have been appointed to lead them. These Interest Groups will meet during the Annual Meeting and present a program of particular interest in the fields that comprise that Interest Group. These will be

open sessions that any ISCC member can choose to attend, but the level of presentation will be aimed at professionals in those fields. These Interest Group sessions will not replace the regular Annual Meeting program, which will continue to have a theme and also to consider the interests of all ISCC members, as in the past. Workshops that introduce members to some aspect of color, including hands on participation if appropriate, will also continue to be scheduled during the Annual Meeting.

Some Interest Groups may choose to present contributed and/or invited papers during their meeting, or they may choose to conduct a forum or symposium on color problems and solutions within their fields. It is hoped that these sessions will become the focus for an interchange of ideas among closely related fields that have many interests in common. Individuals from other fields can attend to become familiar with the situation in fields very different from their own.

The new Interest Groups and their Co-Chairmen are:

**Interest Group I:** Measurement and Colorimetry, chaired by Roy Berns and Dan Rich.

**Interest Group II:** Appearance, Vision and Modeling chaired by Paula Alessi and Norman Burningham.

**Interest Group III:** Art, Design and Psychology, chaired by Wade Thompson and Magenta Yglesias.

**Interest Group IV:** Color Education, chaired by Nancy Jo Howard and Evelyn Stephens.

These groups welcome your participation and suggestions. They will meet for the first time at the next Annual Meeting to be held May 8-10 in Baltimore, Maryland. Unless otherwise requested by the chairmen, they will each be scheduled to meet for 1½ hours, for an organizing and planning meeting; but in the future a half day will be set aside for their sessions.

The heart of the Council has always been the Project Committees where work on color problems is accomplished. These important committees will operate essentially as before. They will continue to be assisted by a coordinator with responsibility for several project committees, and will report to the Board of Directors through the Problems Committee Chairman. Since the expertise necessary to solve these problems must often come from more than one field, the project committees will be independent of the Interest Groups, although interest groups may initiate project committees.

The few changes in the requirements for project committees will return to the concept that a project committee is formed to achieve a specific task and will end when that task is accomplished and a report is filed with the Council. Project committees will have short term objectives that can reasonably be expected to be achieved within two years. This does not mean that the Council wants to discourage projects that may take a number of years to complete, but that such projects should be broken down into discrete steps that can be completed in a short time. Each proposed Project Committee will be asked to

submit to the Board of Directors three statements: (1) a Purpose, which tells how the project fits into a larger need; i.e., why there is a need for the project; (2) a Scope, which describes the project; and (3) Objectives, which give the concrete steps that will be taken in the next year or two.

Project committees will continue to be responsible for annual written reports to the general membership through the *ISCC News* and for a final report that is submitted for approval to the Board of Directors and then to all voting delegates. Copies of these ISCC approved reports will continue to be available through the Secretary's office. However, the project committees will no longer be required to hold an open session during the Annual Meeting, although they may choose to do so. They can meet anywhere and at any time convenient to that committee's members and report at the Annual Meeting either by giving an oral report to an Interest Group or by having a poster describing their work at the Poster Session. The posters will be displayed throughout the Meeting and at an appointed time there will be someone available to answer questions relating to each poster.

In order to review all project committee scopes under the new guidelines, all current project committees were disbanded with the expectation and hope that many will work with Problems Committee Chairman Hugh Fairman to make any adjustment needed in their scopes, and will continue their work uninterrupted. Current project committee chairmen were contacted for their suggestions before any decisions were made, and following the board meeting, Hugh has been in touch again to assist with the transitions. It is the intention of the board to assist the project committees and it is regrettable that there will be this extra task at the beginning, but it is believed that over time this arrangement will give the committees a better opportunity for achievement. The public interaction, so important to the Council, will take place in the new interest groups, freeing the project committee to concentrate on its goals.

The members of the board and of the Planning Committee are aware of individual situations that do not fit perfectly under this arrangement and there are probably others that were not considered. So all suggestions and criticisms are welcome as we work together to assure that the Council continues to hold its place in the forefront of color knowledge. I would personally appreciate letters or calls on any point that you believe should be addressed. The Council has an outstanding heritage that we need to extend into the future.

I want to thank Planning Committee members Hugh Fairman, Roy Berns, Fred Billmeyer, Jr., Paula Alessi, Ralph Besnoy, Roland Connelly and *ex officio* member, President Allan Rodrigues, all of whom have struggled with difficult choices in the hope of devising a plan that will benefit all ISCC members.

Joy Turner Luke, President-Elect  
Chairman, Planning Committee

## BOOK REVIEWS

### The Colour Handbook by E.P. Danger

This is a big book, 6x9 inches, 687 pages, on "How to use colour in commerce and industry." The author is a British consultant, trained in market research, with major attention centered on practical and effective applications of color. He is a man of wide experience over the years and has written other works such as "Selecting Colour for Packaging" and "Selecting Colour for Print."

The business aspects of color are thoroughly covered in this newer volume. What E. P. Danger has put together is a comprehensive and detailed checklist of considerations that should be devoted to color in a wide variety of commercial end uses. There are fairly elemental discussions of vision, light, with a rich collection of data on metamerism, physiological and psychological reactions to color, camouflage, legibility, visibility, harmony, safety codes, on and on. There are data on color preferences, color as related to food, odor, sound.

The book is arranged with checklists of points to be regarded when color is applied to industrial, commercial and residential interiors; to sales environments; product design, packaging, advertising. In a section devoted to "Colour Catalogue," detailed notes and facts are presented on the character and attributes of all major colors of the spectrum. Here Mr. Danger has assembled fascinating observations on color symbolism, color legends and various associations granted to color in different countries and among different races and religions — all to influence proper choices of color in commercial ventures.

The book is published by Gower Technical Press, Aldershot, Hants, England, 1987. It can be purchased in the U.S. from Gower Publishing Co., Old Post Road, Brookfield, VT 05036. The cost is \$95.00.

Submitted by Faber Birren

### Color and Fiber by Patricia Lambert, Barbara Steepelaere and May Fry

This is a new and impressively illustrated book. The authors are three highly capable and experienced authorities: Patricia Lambert is on the faculty of the Parsons School of Design in New York; Barbara Steepelaere is a fiber artist, weaver and designer; and May Fry a teacher of needle work. All three have collaborated in a capable way, both as to excellent text and effective balance of examples of weaving, most of which are shown in full color.

The first of three sections tells of color fundamentals. These are clear and academic enough to appeal to beginners as well as professionals in weaving. A second section discusses light, dyes, fibers and their responses to color and light. The third



section exhibits an abundant number of examples and practical applications.

There are illustrated data on silk-screen printing, block printing. Cross sections of various yarn fibers are diagrammed, together with points on yarn structures, different types of weaves, and textile finishing. Of particular charm and value to weavers and designers concerned with color are principle of optical color mixtures, simultaneous and alternate color contrast effects, plus visual illusions related to luminosity, dimensional relief, transparency, opalescence, all to be achieved through careful manipulation of key colors.

Color circles of 18 and 24 key hues, with primaries in red, yellow, blue, are dramatically charted with colored yarns. The book is a hefty one of 256 pages, 9" x 12", durably bound with hard cover, and a real credit to the art of bookmaking. The price is \$49.50 and the publisher is Schiffer Publishing Ltd. of West Chester, Pennsylvania (19380).

Submitted by Faber Birren

### **A Manual of Painting Material and Techniques by Mark D. Gottsegen**

This new book on artists' materials for the first time provides artists with information necessary to select their paints on the basis of knowledge. The author, Mark Gottsegen, is a painter who teaches painting and a course on art materials at the University of North Carolina at Greensboro. He is also a member of ISCC Project Committee #37 and served as its chairman from 1981 until 1985. He participated on the pigment identification and labeling decisions that were made in that committee; and, as a member of ASTM Subcommittee D01.57, participated in writing standards covering lightfastness testing methods, quality and labeling requirements for artists' paints.

New labels reflecting these requirements are beginning to appear on dealer's shelves and Gottsegen's book furnishes among other things, the information necessary to fully interpret the terms on the new labels. As an example, ASTM Standard D4302 requires that manufacturers include on the label the Colour Index name of the pigment(s) used in a paint. This is important because the commercial name, which *traditionally* identified the pigment, frequently now just indicates the color of the paint. The name "Vermilion" is used to indicate a general type of red, while more often than not the paint does not contain any of the pigment vermilion. To be assured of the permanence of a paint and how it can be used appropriately, the artist must know the pigment it contains.

This has been impossible even though companies agreed to put the pigment's Colour Index name on their paint labels because none of the art material reference books on the market explained the terminology and gave a list of common pigment names and their equivalent Colour Index Names. Gottsegen's book includes 54 pages of information and tables on pigments.

Many pigments listed in the tables and currently found in artist's paints are not mentioned in any other reference book on art materials.

The chapter on pigments contains a short section on color and color systems. This is also unique among books written for artists because the information, though brief, is correct. Unfortunately, the fact about color are usually garbled in reference books, and even in books about color, that are marketed to artists. It is a distinct relief to find a book in this field that deals with how light, color and colorants affect the appearance of a work of art. The Munsell color system is described and the Swedish Natural Color System and Optical Society of America's Uniform Color Scales are mentioned.

By themselves the chapter and tables on pigments make this the best reference work available to painters today, in addition the book includes valuable information about a wide range of other art materials and about techniques for using them. Fortunately, it is also clearly written and arranged for quick reference in the studio.

The book is divided into three main sections: basic tools and materials, paint manufacture and painting techniques, and picture protection and restoration. The section on tools and materials includes information on supports, sizes and grounds, binders, solvents and thinners, varnishes, balsams, driers, retarders, preservatives and pigments. The section on painting includes information about the various types of artists' paints currently on the market, how to make paints, painting techniques, information on encaustics, wax soaps, pastels, and mural techniques. The section on picture protection covers varnishing, matting, framing, storage, photographing and transporting art works.

The table of contents is arranged to serve part of the function of the complete index found at the end of the text. In other words, page numbers for topic headings as well as for chapters, are given in the table of contents, making it simple to find a particular subject. As another aid to quick reference, there are ten tables listing other materials in addition to the extensive table on pigments. These tables include health hazard information about the materials and there are further warnings scattered throughout the book.

Gottsegen describes a simple test to be used by artists in evaluating their supplies for lightfastness. It uses the British Blue Wool Standards as controls. A variation of this method is currently being developed into an ASTM test method.

The book has five appendices. One covers auxiliary equipment used in painting, while another appendix gives additional information on drawing materials; such as paper sizes, drawing and lettering pens, and how to test paper for its acidity. There is a glossary of terms and an appendix listing sources of supply for materials mentioned in the text.

There are seventeen color plates showing art materials and a

few paintings. Throughout the book are pen and ink figures illustrating all the processes described in the text. I regret that the publisher did not use Gottsegen's own sketches for these illustrations. I have seen the illustrative drawings he does for his classes and they are superior to the rather stiff drawings in the book. Nevertheless, the figures are clear and very helpful.

For anyone with an interest in current art materials and artists techniques, I recommend *A Manual of Painting Materials and Techniques*, by Mark D. Gottsegen, published by Harper & Row, New York (1987).

Submitted by Joy T. Luke

### **The Principles of Harmony and Contrast of Colors and Their Applications to the Arts by M.E. Chevreul**

Edited and annotated by Faber Birren, published by Schiffer Publishing Ltd., 1469 Morstein Road, West Chester, PA 19380 (1987); 191 pp. hardcover. Price: \$49.50 (to order from publisher add a \$2.00 handling and postage fee).

Once again the community of people interested in color owes a debt to Faber Birren for making available another of the classics of the literature on color. Birren has not only collected books on color and donated them to the Yale University, he has seen that especially important books have been republished. The Faber Birren Collection of Books on Color form a special collection in the Yale Art and Architecture Library. Other works have been added to this outstanding collection and the whole is available on microfilm to scholars. Birren, a painter himself, has been the author of more than 25 books and some 260 articles on color, in addition to editing and annotating 9 historic books.

M.E. Chevreul was a famous French chemist and professor of physical science who was put in charge of the historic Gobelins tapestry works and became fascinated by visual color phenomena. He wrote what has turned out to be the most influential book to address color from the viewpoint of artists and designers. It not only has directly affected the work of individual artists, but has affected the writing of later teachers, such as Josef Albers, whose course and book on color forms the foundation of color courses in art schools today.

Birren was responsible for a 1967 edition of Chevreul's book published by Reinhold Publishing Corporation, which is now out of print. Both the 1967 edition and the new 1987 editions are based on Chevreul's book that was published in French in 1839 and translated into English in 1854. Both editions edited by Birren begin with a summary of Chevreul's life and a series of remarkable photographs of Chevreul taken on his hundred and first birthday by the famous photographer G. F. Tournachon, known as Nadar. The introductory sections on Nadar, Chevreul and on Chevreul's influence on the Impressionist and Neo-Impressionist painters, have been rewritten for this new edition.

In the 1967 edition Birren's commentary is printed in the right hand column of the page containing the pertinent passages of Chevreul's text so the two can be read simultaneously. In this new edition Birren's comments follow Chevreul's text. There is a mark in the margin to indicate those sections for which Birren provides background and clarification. The commentary in turn cites the relevant section number of Chevreul's book, so it is possible to go easily from one to the other.

The 1967 edition contained "tipped-in" color plates scattered throughout the book. In this edition the color reproductions of Chevreul's illustration appear twice. Toward the beginning of the book one set reproduces those illustrations as they look now. Of course, with the passage of time the colors have faded; so Birren has recreated them using Chevreul's descriptions to give the reader the opportunity to see the color effects that Chevreul was demonstrating. These are grouped together near the end of the book. One can see that care has been taken with the color reproduction because individual colors are very similar in both editions.

This edition reproduces, in addition to Chevreul's illustrations, paintings by Eugene Delacroix, Camille Pissarro, Claude Monet, Georges Surat and Robert Denial, artists whose work was affected by Chevreul's discoveries.

Since Chevreul was responsible for improving color in the Gobelins tapestries, he brought his scientific approach to bear on exactly the problems with which anyone must cope who creates pictures or designs. In many ways his work was not as fundamental as that of Hermann Von Helmholtz, who lived during the same period in Germany. Helmholtz focused on physiological optics, the issues that later formed the basis for color science, while Chevreul looked at color from the viewpoint of the user. Chevreul was the first to clearly describe and explain what is usually referred to as "simultaneous contrast;" i.e., the contrast effect one contiguous color has on another.

His explanation was not at the level of what visual mechanisms lie behind the perception, but rather a systematic description of what the human perceptions of the colors are.

Chevreul did not differentiate between additive and subtractive color mixture and the artist's primaries of red, yellow and blue formed the basis for this color wheel. He did not take the next organizing step and describe a three dimensional arrangement of colors. However, his theories on color harmony are still those taught in art and design courses. In addition to giving general rules for achieving harmony, he reports on the attractiveness of specific groups of color seen together. It is interesting to see how his 1830 judgments compare with what is thought to be attractive today.

The last section of the book is a facsimile of the writings of Chevreul as catalogued in the *Bibliothèque Nationale* in Paris. The book does not have an index although one would be helpful in a book that readers may want to refer to frequently.

Birren does have a helpful section defining Chevreul's terms and the way the same concepts are spoken of today. As a nice old fashion touch, the book boasts a beautiful set of marbled end papers.

Submitted by Joy Turner Luke

## AIC SYMPOSIUM

### Colour in Environmental Design

A symposium on *Colour in Environmental Design*, the 1988 interim meeting of the International Colour Association (AIC), will be held in Winterthur, Switzerland, August 8-11, 1988. The venue will be Winterthur Polytechnic, Department of Architecture.

The AIC Symposium 1988 aims at bringing together architects, interior architects, designers, town planners, environmental color researchers, psychologists, and physiologists. It will be a forum for experts with a special interest in the question of how color can be handled in the human environment for the sake of the users. The participants are expected to be persons eager to see how other professionals have tried to find solutions for practical tasks or have dealt scientifically with problems like the impact of color on human beings.

The fee for the symposium, including participation, proceedings, coffee breaks, and welcoming dinner, is sFr. 300.— There are various possibilities for accommodations within walking distance of Winterthur Polytechnic. Prices for a single room are sFr. 85.—, 65.—, and 25.— per night.

For further information, contact the organizer, Prof. Werner Spillmann, Colour Course Centre, Winterthur Polytechnic, department of Architecture, 8401 Winterthur, Switzerland.

### Task Force Minutes from Project Committee #33 – Human Response to Color

At the invitation of Magenta Yglesias, some members of the committee "Human Response to Color" met at her home, Jena, near Oxford, Maryland, July 17-19, 1987. We gathered about 4 pm on the 17th. Present were Ginny Granville, Walter Granville, Barbara Lemmon, Ken Lemmon, Wade Thompson, Jacqui Welder and Magenta Yglesias. George Brainard and William Thornton were invited but were unable to attend.

It was hoped that this Task Force would develop a new scope and a plan of action to suggest to the committee and to the ISCC Board. Dinner was hosted by the Granvilles at the Robert Morris Inn, Oxford, where we exchanged academic and professional backgrounds. After dinner Ms. Welker played a tape of a talk given at the 1980 ASID convention by John Ott, who has studied the effects of different lights on plant growth.

The morning of the 18th Mr. Granville opened the discussions with a brief history of past committee activities based on

notes supplied by Alex Styne, who chaired the committee for many years. Past meetings had consisted almost entirely of illustrated talks by practitioners of interior design, decoration and lighting, based on their work experience.

During Prof. Buckley's tenure as co-chair (1982-85) her emphasis was on hue, value and chroma, emotional response, illumination, surface, gloss, texture, etc. There was no consensus among those attending the meetings.

A list of factors, WCG rev. 5/1/87 was discussed. A chart prepared by John Hutchings portrays the inter-relation of all factors concerning appearance. Mr. Hutchings pondered changing the committee title by substituting "appearance" for "color." It was decided to leave the title as is even though we include all appearance aspects of the response. The chart and letters from Mr. Hutchings are much appreciated.

Dr. Lemmon made a revision of the Hutchings chart, mainly in the order of the groupings, this from the point of view of a teacher of color and design. (Mr. Hutchings is a physicist). Either chart can be used as it best suits the interest of the user.

An extended discussion of what directions the committee work might take and how to proceed occupied much of the day. It was finally agreed that we should embark on a program of fundamental experiments based on the biological end-points that can be measured relative to color; i.e., hormonal response, GSR, circadian effects, cardiovascular, etc. instead of trying to evaluate aesthetic responses. This approach is the one discussed and recommended by Dr. Brainard in his letter of July 15, 1987 to the meeting.

The need to compile existing literature on the human response to color was recognized. Ms. Welker volunteered to investigate previous reports. She had brought with her enough copies of 21 articles to give a set to each person at the meeting.

For the initial experiment it was decided to evaluate the response of observers viewing the inside of a cone, illuminated by a single hue. Blue was selected as the first hue to be used because red could be too risky and yellow was not easily defined. The test would be called Project Blue, an experimental design to determine the human response to color.

Dr. Lemmon believed he knew how to design the test, and could administer it in Detroit with one of his colleagues, using art students as observers. Prof. Thompson questioned how a meaningful norm could come from just art students; as a particular bias could be presumed to exist. It was agreed we had to start somewhere. Dr. Lemmon said this problem could be handled by a printed instrument (questionnaire) used to select the observers, and that a 67% response can be considered the norm. There was further discussion on the design of the test, mechanism for entering data and mechanism for scanning and evaluating data. This initial study is necessary to provide a basis for a much larger program involving measurement of biological responses. Project Blue would serve as the basis for de-

signing this much larger program and for soliciting funds from foundations to support it.

The immediate tasks will be the construction of the questionnaire, gathering the necessary equipment and an interview schedule. Project Blue will require substantial funding, perhaps \$10,000. Mrs. Yglesias volunteered to get more information on the procedure for acquiring financial support from the private sector. Using private donors raised the question of proprietorship of the results. The answer was unknown so the matter was tabled.

It was agreed that copies of these minutes should be sent to a selected list of persons the group felt would be interested and respond with useful comments. A copy of these minutes will be submitted for publication in the ISCC News as a report of the meeting but without the charts.

We plan to ask William Thornton for advice on the design of the light source. We are counting on the further help of Dr. Brainard. Ms. Welker volunteered to investigate partial reimbursement of travel costs from the ISCC.

Thanks and appreciation are expressed to our hostess, Mrs. Magenta Yglesias for enjoyable food and shelter and a stunning environment for our meeting, and to her and Prof. Thompson for the notes on which these minutes are based.

Walter C. Granville, Chair, 1987, October 10

## FROM THE EDITOR:

It is our firm intention to be on schedule during 1988. In order to do this it may at times be necessary to produce an extremely small newsletter *unless* you all become timely contributors.

Below are the deadlines for 1988:

For inclusion in No. 311, the January-February issue: the deadline is past by the time you get this issue. December 15, 1987. However, if you get it to me before January 15, 1988 I may be able to include it this time.

Issue No.	Issue Date	Deadline
312	Mar-Apr., 1988	Feb. 15, 1988
313	May-June, 1988	Apr. 15, 1988
314	July-Aug. 1988	June 15, 1988
315	Sept.-Oct. 1988	Aug. 15, 1988
316	Nov.-Dec. 1988	Oct. 15, 1988
317	Jan.-Feb., 1989	Dec. 15, 1988

What would you like to see in future issues? After all this is *your* newsletter. It should be constructed for your need as much as possible.

I feel that I owe everyone an apology for this year's effort. I was ill prepared to accept the responsibility at the time it became mine. If the year of 1988 is not a vast improvement, 1989 will see a new editor — perhaps it will anyway. Do any of you want the job? Be advised that the job is not really that of editing. It entails a great deal of writing if one is to fill an issue.

I am particularly grateful to Harry Hammond, Faber Birren

and Joy Turner Luke for their helpful contributions. Without them, this year there would have been no more than one issue. Harry has graciously agreed to keep the calendar of coming events up-to-date.

Send materials for publication to:

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5717 Gulick Road  
Honeoye, NY 14471  
(716) 229-5925

## CALENDAR

### 1988

**ISCC DIRECTOR'S MEETING, January 22-23.**  
Holiday Inn Surfside, Clearwater, Florida (followed by ASTM meeting)

**ASTM COMMITTEES D-1 ON PAINT & E-12 ON APPEARANCE, Jan. 24-27**  
Holiday Inn Surfside, Clearwater Beach, Florida. Information: Robert Morgan, (215) 299-5505.

**PITTSBURGH CONFERENCE AND EXPO ON ANALYTICAL CHEMISTRY AND APPLIED SPECTROSCOPY, Feb. 22-26.**  
New Orleans Convention Center, New Orleans, Louisiana.  
Information: John P. Auses (412) 795-7667.

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