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INTERSOCIETY COLOR COUNCIL

NEWS LETTER No. 55

SEPTEMBER, 1944

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COUNCIL COMMITTEES TO MEET

The Executive Committee of the Council will meet on Thursday evening, October 19, at the Pennsylvania Hotel. Since many delegates and members will be in New York at that time attending meetings of several of our member bodies, several other

Council-committee meetings have been called for October 18, 19 and 21. The chairman of each committee will notify his members of the time and place of these meetings.

WASHINGTON AND BALTIMORE COLORISTS TO MEET

Under the chairmanship of Kenneth L. Kelly, the Program Committee for the Washington and Baltimore Colorists has arranged four dinner meetings for the 1944-45 season. They will take place at the YWCA Cafeteria, 614 E Street, N. W., on Monday evenings, October 2, December 4, February 5 and April 2.

On October 2, "Coloring Aluminum" will be described and demonstrated by Messrs. Cohn and Engel, of the Technical Process Division of the Colonial Alloys Company. On December 4 the group will have as its guest the vice chairman of the Council, Mr. Ralph M. Evans of Rochester. He will discuss, with demonstrations, certain problems in the psychology of color, of fundamental importance to the field of photography. Any Council members who are in Washington at the time these meetings are scheduled are cordially invited to attend. Dinner reservations should be made with Mr. Kelly, who can be reached at the headquarters of the American Pharmaceutical Association.

SERVICE MEMBERS

"I am plunk in the middle of an olive grove, with rows of green grapes ripening in the sun," writes Individual Member Lt. Robert Colman from Italy, where News Letter No. 52 reached him.

A surprise visit from Individual Member Ensign J. J. Hanlon was recently received by our Secretary. Ensign Hanlon is temporarily stationed at the Naval Ordnance Laboratory at the U. S. Navy Yard in Washington, D. C.

CALENDAR OF MEMBER-BODY MEETINGS

American Association of Textile Chemists and Colorists; general meeting; October 12-14, 1944; Hotel Claridge, Atlantic City, N. J.

Society of Motion Picture Engineers; national meeting; October 16-18, 1944; Hotel Pennsylvania, New York City.

Committee D-13 (Textiles) of the American Society for Testing Materials; fall meeting; October 18-20, 1944; Park Central Hotel, New York City.

Optical Society of America; annual meeting; October 20-21, 1944; Hotel Pennsylvania, New York City.

Federation of Paint and Varnish Production Clubs; annual meeting; October 23-24, 1944; Hotel Pennsylvania, New York City.

American Ceramic Society; 47th annual meeting; April 16-19, 1945; Hotel Statler, Buffalo, N. Y.

A. S. T. M. It was announced on September 15 that the American Society for
RECEIVES Testing Materials had received the Ordnance Distinguished
AWARD Service Award in recognition of outstanding contributions made
 to ordnance progress in the war. The Society was so advised by
Major General L. H. Campbell, Jr., Chief of Ordnance, U. S. War Department on
August 1. The diploma will be presented to the A.S.T.M., which is a member body of
the Color Council, at a special meeting of the Society called for the purpose, to
be held on October 12 at the Franklin Institute in Philadelphia at 8 P. M. We take
pleasure in congratulating the Society for this signal honor.

MUNSELL Under date of July 20, we have received the following letter from
DIAGRAMS Mrs. Blanche R. Bellamy, Manager, Munsell Color Company, regard-
AVAILABLE ing sale of the "recommended smoothed loci" for Munsell color
 attributes: Diagrams (sample enclosed) for value levels 1 to 9
showing the recommended smoothed loci for Munsell hue, value, and chroma in relation
to the ICI standard coordinate system as published in the July, 1943 Journal of the
Optical Society of America (33, 385-418), have been reproduced from the original
diagrams lent to us by Miss Nickerson of the U. S. Department of Agriculture.
Larger scale diagrams for near grays and near whites (value levels 5 to 9) and a
master hue chart showing the recommended loci of twenty constant hues at values
1 to 9 have been reproduced also in this size. The diagrams are assembled in en-
velopes containing one of the master hue charts and six copies each of the value
diagrams. These should prove quite useful as work charts that can be filed with the
data collected for each color study. They are priced at \$5.00 per package and may
be obtained from us (address 10 East Franklin Street, Baltimore 2, Maryland).

DIFFUSE Following are a few Diffuse Reflections, written on a rainy trip
REFLECTIONS on the Lehigh Valley from New York to Ithaca, and received from
 Dr. K. S. Gibson by his section at the National Bureau of
Standards as a vacation greeting - with apologies to his colleague Dr. Judd and the
OSA Colorimetry Committee!

When I was young and life was bright
I used to say the sun was white;
But now I'm told in terms emphatic,
The sun is really achromatic!

It used to be correct to say
The autumn skies were bleak and gray;
But now I've learned -- oh, thought ecstatic,
Gray skies are really achromatic!

And when it rained and made a mess
The drops to me were colorless;
But now in scenes so hydrostatic
Those drops are simply achromatic!

And thus it was, and thus it is,
I think by gosh and then gee whiz,
My mind is warped and quite erratic;
I'm sure my thoughts are achromatic!

COLOR IN INDUSTRY

This is the title of a new evening class conducted by Lorain Fawcett of the Allcolor Company at Columbia University in the City of New York. The class begins October 4, and is to be given at 6 to 8:30 P. M. on Wednesday evenings. The course is described as "Graphic Arts u5 or u6R -- 3 points Winter or Spring Session." Tuition fee \$37.50; University fee, \$5. The classroom is 324 University Hall. The course is stated to be a basic course in color, teaching the Munsell System of color notation and its application to the graphic and industrial fields. Lectures and demonstrations will treat the physics, chemistry, and use of printing inks to produce tinting, toleration and chroma steppings, will notate color by the Munsell Book of Color, and will develop color combinations, layouts, and abstract designs.

Notices in the New York Sun and the New York World-Telegram on August 23 state that there will be 15 sessions, at which applications of color knowledge will be made to printing inks, fabrics, paints, floorings, packages, designs and other industrial uses; and postwar uses of color in industry and art will be stressed.

The Editors are familiar in a general way with the outline of the course developed by Miss Fawcett, which has many points of interest, and have seen many examples of the excellent work executed by her former students in similar classes which she has conducted. Miss Fawcett, who has had the advantage of long association with the work of the late Arthur S. Allen, has nevertheless an entirely original approach of her own to color problems, and her methods appear to be both forceful and thorough. We shall follow the development of this course with great interest.

In the American Printer for July, 1944, Lorain Fawcett has an article (pp. 22-27) entitled the "ABC of Color Practice," which well exemplifies her practical point of view. It is well illustrated, including a portrait of the author. The number is, by the way, almost a color number. In its special color section it includes, besides the article by Miss Fawcett, "The Power of Color," by M. J. Leekey; "Putting Color to Work in Selling Printing," by Richard Messner; "Blueprint for the Production of Color Printing," by Russell Hogan; an editorial, "More Printing through Color," and a page of color notes and advertising by the International Printing Ink division of Interchemical Corporation.

LOBSTER RED

In "Instruments" for May, 1944, p. 255, we find:

Teacher: What is a lobster?

Boy: A lobster is a red fish that swims backward.

Teacher: A live lobster is not red; it is not a fish; it does not swim backward; but evidently you know what a lobster is.

The editors add that evidently the teacher knew what Lobster Red is. Maybe she had boiled a lobster and looked at Maerz and Paul's "Dictionary of Color."

PRACTICAL
SUGGESTION
FROM FABER
BIRREN

The following letter from Faber Birren, dated July 18, was received in response to request for comment on the paragraphs in News Letter No. 54 entitled "Color Space and Color Harmony." Herewith, says Mr. Birren, are a few comments in answer to your note of July 14. Please feel free to include anything you desire in the News Letter. Frankly, I am not so sure that I thoroughly understand much of the research being conducted these days and reported in the scientific journals. My own problems are, of course, practical ones. Others like myself could use help. Hence I do my best to keep in touch with any research or developments and to turn them to good use if at all possible. I must admit that so far I have learned very little beyond a few elementary principles which have been of small benefit to me.

However, I have an idea which may appeal to some of the more technically minded investigators. At the present time I am developing a whole series of color effects for a large manufacturer of greeting cards. Millions of such cards are produced annually and distributed by thousands of retail outlets throughout the country. Of the wide array of consumer products, the greeting card is surely one of the most commonplace and lends itself to equally simple color schemes. Products such as rugs, wallpapers, textiles and the like all have production limitations, are influenced by current trends, and are difficult and costly to experiment with. But a greeting card is "primitive" in its appeal and is designed for all people. In color it may be almost anything. And as a medium of expression for abstract color schemes it is just about ideal.

Now I wonder if any of the technical investigators would care for an opportunity of trying out some of their theories under practical conditions. I am pretty sure I could make the necessary arrangements. Sample cards are available and would be sent to anyone interested. It ought to be a lot of fun to determine whether or not any truly scientific premises might be verified when submitted to thousands of average humans. (After all, science is out after universal qualities anyhow, and this might be a swell opportunity.)

From my own experience, the approach to color in industry, though largely empirical, is quite reliable. We know that combinations of red, yellow, green, blue are better than combinations of intermediates. Yet we do not have to use the same reds, yellows, greens and blues by any means. We stick to the elementary pure colors as a key, and show initiative and skill by developing effects with them (through various modifications in hue, value and chroma) for striking and appealing concords. This is accomplished more on a basis of previous record, trial and error, than on any well founded principles. It would fascinate me to learn if there are any basic laws of color preference which have relation to consumer demands for a product such as a greeting card. Art, science and industry would certainly benefit if there were.

(Signed) Faber Birren

Though two months have passed since Mr. Birren made his offer to cooperate with anyone desirous of making studies with greeting cards done in several colors, we believe some of our readers may find interest and profit in such a study. If so, we suggest that they get directly in touch with Faber Birren, at Faber Birren & Company, 500 Fifth Avenue, New York City.

COLOR: THE
MASTER'S
TOUCH

Under date of August 13th, ISCC Individual Member Rose Adele Baird, of 423 West 118th Street, New York City, sent us two pieces of poetry dealing with color and light. One of these, the "Song of Color and Light," by Josephine Preston Peabody, may be used in Miss Baird's forthcoming book "Color Use," on which she states she is working. We

shall reproduce this poem in an early issue. Below we give her version of Charles R. Sherman's "Color: The Master's Touch," which we published in News Letter No. 45, January, 1943, at the suggestion of Norman Macbeth. Miss Baird writes: "I was so intrigued by it that I tried setting it into free-verse form, - or something like that, - and liked it still better." We take this opportunity of thanking Miss Baird for her kind remarks, for the "Song of Color and Light," and for her poem, which follows:

I am modern as the minute yet I am old as life itself.
Wherever there is Light you will find me,
Whether I emit, reflect or transmit light
I cause you to pause and admire.
You will find me on the stately trees,
On the highest mountain;
In the flowers and shrubs of the quiet valley.
I give to the sunrise its beauty;
I give to the sunset its grandeur;
I give life to the rainbow.
I beautify the printed page, and rob it of its drabness.
I translate for the artist his own interpretations.
I soothe and pacify or I can incite to wrath and anger.
I give to life gayety; I stimulate emotions.
I do not affect all alike.
From birth until death I play a major part in your daily life.
I am COLOR, -- the Master's touch.

SIXTY YEARS OF COLORIMETRY

We have received from England reprint of an article of this title, a lecture before the Colour Group of the Physical Society by G. S. Fawcett, Managing Director of The Tintometer, Ltd. The lecturer stated that he was "not going to weary you with a catalogue" of the color problems of an instrument manufacturer; and he stuck to this promise consistently except for the briefest possible mention of some "present and future problems" at the end. The period covered by the sixty years is 1883 to 1943. The first-named date is the semi-centennial date of the birth of Joseph Williams Lovibond, inventor of the Tintometer, whose early life was an interestingly adventurous one. Becoming associated with his family's brewery, and being anxious to set high standards for its products, he first noticed that the flavor of beer is associated with its color and brightness, the most palatable beers being a bright, clear amber. From this source sprang Lovibond's interest in color measurement and control and the inception of the Tintometer. The lecturer describes the early development of the Lovibond Tintometer as well as its later development (after 1896), when The Tintometer Ltd. was organized. Here is included a note about the spectrophotometric analyses of the Lovibond glasses published in 1927 by the National Bureau of Standards. There is next described the 1931 C.I.E. colorimetric system and its expression in what the lecturer calls "the color cube" (the X, Y, Z coordinates). The section on "recent developments" describes the modification of the Tintometer by R. K. Schofield to "bring the Lovibond colour scale within the orbit of the C.I.E. system." A figure shows the conversion of the Lovibond color scales to C.I.E. (in this country usually called I.C.I.) terms; another graph shows the colors plotted on the Judd uniform-chromaticity-scale triangle. The reprint includes discussion by Dr. Schofield, Dr. W. D. Wright, Mr. J. G. Holmes and Mr. H. V. Walters. Dr. Wright makes the interesting point that "A subtractive colorimeter is likely to have one important advantage over its additive counterpart, namely, that the energy distributions in the two halves of the matching field should in most cases be more nearly alike in the former than in the latter, and hence the measurements should be less affected by abnormalities in the vision of the observer."

ILLUMINANT
FOR PAPER
GRADING

On page 3 of the July News Letter (No. 54), under the heading Tappi Report, we stated that Dr. Parsons "believes that there is interest in a good artificial illuminant for grading and matching paper," as indicated to us in the transmitted report. Believing that excellent artificial illuminants for matching and grading paper were already available, we wrote to the ISCC Treasurer, Norman Macbeth, for possible further information and comment, particularly with reference to the use of Macbeth Daylight Lamps in the pulp and paper industry. Mr. Macbeth's discussion may be summarized about as follows: Most paper and pulp that has to be judged for color is yellowish, and indeed is tinted with blue or reddish blue dyes to make it appear "whiter." If this is the case, according to obvious conclusions confirmed by the work of A. H. Taylor, the best light for discrimination of small differences in the pulp or paper, would be a slightly bluish light, not too far different from average daylight. Macbeth Daylighting Corp. regularly supplies daylight of varying color temperature or color according to customer's specifications (or its own advice), including those daylights definitely on the blue side of what many consider the most representative daylight. Also, since paper makers are required, by the exigencies of their task, to discriminate very small differences, advantage must be taken of all favorable psychological factors, such as a feeling of "natural" diffusion of the light; and the Macbeth company makes a point of good diffusion. Mr. Macbeth adds that in paper making it is extremely desirable to have two variant illuminants for color matching. A daylight of the overcast-sky to blue-sky nature is the type preferred in paper matching; and matched yellow colors can become mismatched under other sources of illumination, and never should be checked under an incandescent lamp or under an "exaggerated" incandescent-light source such as "horizon-sunlight." As to the note in the Tappi report, it appears that Dr. Parsons was interested in being kept up to date concerning the work which an informal committee (including many of the ISCC personnel) is doing on the selection of the color-temperature range for color matching in the textile industry, a study in which Mr. Macbeth has materially contributed. At an early date we hope to inform our readers of progress in this field.

NOTES ON COLOR
AND ILLUMINATION

"Yes," I answered you last night;
"No," this morning, sir, I say:
Colors seen by candle-light
Will not look the same by day.

From E. B. Browning: The Lady's "Yes."

She: When did you first see the light of day?

He: Three years after my birth in Pittsburgh, when I moved to Philadelphia.

PHYSICS OF
PAINTING

A paper in this field only recently came to our attention; and we note it here because of its possible interest to our artist members. It is the "Physics of Paintings," by F. I.

G. Rawlins, whom we have had occasion to quote before in these pages; the reference: Physical Society (of London) Reports on Progress in Physics, vol. 9, pp. 334-48 (1942-3). This deals with the aid the physicist can give in studying the methods by which pictures are composed and constructed, and with the provision and maintenance of a proper environment in museums and galleries. A painting is defined as a stratified object, a series of layers (of particular character); and in a section, "The physics of structural detail," these strata, frequently four, are considered in turn. A section considers true fresco and fresco secco painting, while another deals with the (London) National Gallery Laboratory; and still others with the physical environment of paintings and the public aspect. Not the least valuable section is a list of 58 excellent references, including several of Rawlins' own articles.

CONVERSION DATA
FOR COLOR CHARTS

The need for inter-conversion data for widely used color charts grows constantly. Philatelists are requesting that Munsell conversions for Ridgeway be published; archeologists have asked about conversion for both Maerz and Paul and Ridgeway; food groups need Maerz and Paul conversions to Munsell. Munsell conversions should be made available also for Lovibond and for Ostwald. Recently a suggestion was made to the Munsell Color Foundation that it sponsor publication of the Ridgeway data. Others interested would like to see the work more inclusive.

Already I.C.I. colorimetric data based on spectrophotometric measurements have been made available for Munsell (July 1943 J.O.S.A.), and for Ostwald (July 1944 J.O.S.A.) and within the next year or two similar data are expected for the standard colors of the Textile Color Card Association of the United States. Renotations of the Munsell colors are already available in terms of the recommended smoothed data of the Newhall subcommittee, and Munsell conversions will be included in reports of the Textile Color Card Association of the United States, work now under way by Mrs. Reimann, under Dr. Judd's direction at the National Bureau of Standards. The work of converting the Ostwald Color Harmony chips to Munsell renotations is already under way, perhaps in several places. Work on Ridgeway, based on spectrophotometric data has been undertaken by Mr. William H. Beck, who has obtained some of the samples and has had the spectrophotometric work done at the Electrical Testing Laboratories, expecting to do the mathematical work a bit at a time, as a hobby. As for Maerz and Paul conversions, Miss Nickerson has completed visual conversions to Munsell for the first 20 charts, and Keith F. Stultz is working on a spectrophotometric spot check. The Lovibond glasses have been measured spectrophotometrically by the National Bureau of Standards and reduced to I.C.I. data for illuminant A. While not available in this country because of export difficulties, I.C.I. conversion charts on metal are already available from Tintometer, Ltd. for C illuminant, based on the Lovibond-Schofield method (see News Letter No. 52, p. 7). In this country, S. B. Detwiler, Jr., a chemist interested in oils, has also completed spectrophotometric measurements on certain Lovibond glasses, and has about ready for publication smoothed curves on the I.C.I. diagram for mixtures of their color stimuli.

Thus all of this work seems already well under way by several individuals or groups, some of it already published. It should some time be brought together, and the Council seems a logical place for workers to get together who are interested in these conversions. Perhaps others than those mentioned have made partial or complete conversions in either I.C.I. or Munsell notations. If so, will these individuals, if they wish to see this work organized to avoid overlapping of effort and to encourage uniformity of publication, write to the Council secretary, Miss Dorothy Nickerson (at P.O. Box 155, Benjamin Franklin Station, Washington, D.C.) outlining their particular interest and progress in this work? It is a piece of work that is bound to come, and since coordination of color work is one of the Council's chief functions, we shall do what we can to help the efforts of individuals and groups in this work to be most effective.

Write what you think about it, for if there is enough sentiment for it, the work can be formalized by setting it up as a Council problem within a committee appointed to coordinate and encourage the work. Write in regard to this either to the Secretary or to the Chairman, Prof. Michael J. Zigler, Wellesley College, Wellesley 81, Mass.

GEOMETRIC
DESIGN

Dr. Edwin M. Blake, individual member of the Council (P.O. Box 210, Mt. Kisco, N.Y.) has for many years interested himself as a mathematician in problems of geometric design. As a member of the recently formed American Society for Aesthetics, Dr. Blake expected to describe his

work at their September meeting in Cleveland. Because the subject is one that will interest many Council members your secretary --after a recent and very pleasant opportunity to see the work Dr. Blake is doing --asked for an abstract of his paper: A Method for the Creation of Geometric Designs. Because it requires so much demonstration, the paper will probably not be published, but we believe it is a work that News Letter readers will wish to know more of. The abstract was sent to the secretary July 17, 1944.

Abstract: "The present century has seen the development of many new movements in art: cubism, futurism, surrealism, and abstract art. Examples of abstract painting and sculpture contain nothing that resembles naturalistic forms, that is, plant or animal forms, the human figure nor landscapes. There are two methods of creating abstract art -- abstraction of naturalistic forms and by the employment of geometric motives and ideas, although the latter has not been given serious attention.

Abstraction in painting, for example, means that one places a vase of flowers before one, or remembers some scene, a wave breaking on a beach, and makes a painting that records the general masses and colors of the subject, but so distorted and changed in shape that no resemblance to natural objects remains. Such a painting may have pleasing colors, and balance and pleasing arrangement of its masses. Nevertheless, it is difficult to understand how one could expect to create any significant body of art by such a procedure --the negation of naturalistic form.

"Over against the world of naturalistic form is a second world of geometric form which, together with color, is quite as extensive, varied, and worthy of development as the naturalistic, but it requires development to make it available to artists and designers in all its fullness and variety. Many years ago the writer set himself the task of laying the foundations for such a development.

"One cannot hope to use all that geometry has to offer to achieve a workable system of design, any more than music employs all kinds and varieties of sound. Geometric relations to be of any significance in design, must be visible on inspection. The late Jay Hambidge, originator of Dynamic Symmetry, claimed great aesthetic value accrued to designs based on incommensurable ratios, as compared with those based on commensurable, failing to understand that the human eye is powerless to make the distinction between commensurable and incommensurable.

"Many think of geometric designs as stiff, crude, barbaric, nevertheless, they may exhibit great refinement of line, delicacy of color harmonies and contrasts, and be of any degree of complexity. Flexibility of geometric figures is attained by basing the method on the geometry of structure, one of the youngest branches of geometry brought to the attention of mathematicians by Listing in 1847, and which during the past seventy-five years has been extensively investigated under the name 'topology.' As an example of geometric structure, a square with its two diagonals is composed of eight lines, four surrounding the figure, and four running from the periphery to a point within. At the point within four lines meet, and at four points on the periphery three lines meet. Now one is at liberty to alter the lengths of lines, change them from straight to curved, and the structure of the figure will remain unchanged, provided there are eight lines connected together as above mentioned. The number of line figures is, of course, endless, but each exhibits some particular structure. The number of kinds and varieties of structures is quite large, but they can be classified, which is one of the tasks this study has undertaken.

"A designer or artist with a problem to solve runs over in his mind the line structures that are available, selects one that seems suitable and then endeavors to

throw it into a satisfactory form. He is aided in this 'adventure in form' by drawings of certain type curves that exemplify the subtleties of continuously varying curvature.

"Finally, color is to be applied to the design, which resolves itself into coloring the several domains (areas) into which the lines of the design divide the surface on which it is drawn. More basic than any question of selecting particular colors, color harmonies and contrasts, are certain geometric schemes for the continuous distribution of color over a domain, of which there are three types and several subtypes. If a domain is isotonic, all parts of the domain are of the same color. A point of the Munsell color solid furnishes the color requirements of such a domain. Exclusive of, at most, one or two exceptional points, the color at any point P of a singly-varitonic domain is also found along a line through P called an isotonic line. Such a domain is covered with a system of isotonic lines. In passing across the isotonic lines color continuously varies. The color requirements of a singly-varitonic domain are to be found along a line in the color solid from color K to color L, or along a closed line.

"Exclusive of, at most the points of an exceptional line along which color does not change, along all lines drawn through any point P of a doubly-varitonic domain, not on the exceptional line, color continuously changes. The colors of such a domain are found on a triangle or quadrilateral cut from the color solid.

"A series of surfaces define plastic structures which are the basis of geometric modelling and sculpture. The whole program for the development of geometric art includes abstract movies, or mobile graphics, executed by the technique for making animated cartoons, and accompanied by music - the visual and auditory parts fusing into a single composition, similar to a stage dance.

"Neither critics of nor workers in abstract art seem to have envisaged the possibility of developing visual arts, similar in their abstractness to non-program music, and based on geometry. Geometric art employed as decoration has been used since neolithic times. There seems to be no valid reason why it should not succeed as fine art, provided the necessary basic studies are made to present to artists collections of rationally arranged and usable geometric motives and ideas."

RECENT ACTIVITIES OF TCCA

Just after making up the last previous News Letter and since then we have received several communications indicating that the Textile Color Card Association has been very active in preparing for the color trends expected in 1945. Information has been received on the 1945 Spring Woolen Colors, the 1945 Spring Rayon Colors, the 1945 Spring Shoe colors and the 1945 Spring Colors for Men's Felt Hat Bodies. According to Margaret Hayden Rorke, Managing Director of the Association, the Liberation Colors for Spring Woolens were chosen as symbolic of a new spirit of freedom, destined to become a greater source of inspiration than ever for the fashion arts. Normandy Rose, Brittany Violet, Roman Gold, Tunis Lime, Tuscan Lilac, Capri Turquoise, Sorrento Orange, and Algerian Green pay homage to the brilliant Allied victories. Two other colors having timely names are Arc de Triomphe Blue and Marseillaise Red.

Sunlight Pastels, also featured in this woolen collection, play up a lighter motif in the spring color scale. These soft pastels include Blush Cream, Aura Blue, Sunlight Yellow, Mauve Sky, Daybreak Coral, Sunnigreen, Sundawn Pink, Cloud Aqua, Violine Glow, and Sun Chartreuse. Harmonizing groups include Lush Pink and Magnetic Fuchsia; also Sistine Pink and Powdered Rose. The new trend toward violet-tinged

blues is expressed in Cloudy Sapphire and Violet Blue. Valiant Blue and Lorraine Blue, honoring General de Gaulle and the dauntless Fighting French, are "lively medium blues" representing a radical departure from the grayish military types of past seasons. In the blue-green range are Jewel Aqua and Pacific Blue. Other colors in the collection include Capucine Pink, Coral Lacquer, Frosted Melon, Tropic Ginger, Golden Sunshine, California Gold, Cantaloupe Green, Coconut Green, Charmgreen, Florida Green, Glacé Beige, Blond Brown, Seafoam Grey and Marine Grey. As usual, the Association's Dyestuff Advisory Committee cooperated in the selection of these new woolen shades, which have been chosen not only for their fashion importance, but in compliance with existing dyestuff regulations.

In the 1945 Spring Rayon Colors there are featured the Heroic Colors and the Petal Pastels. The Heroic Colors include British Violet, Russian Turquoise, Chinese Fuchsia, Guam Green, Burma Rose, Jungle Lime, Chindit Green, Southsea Orange, Malta Blue and Patrie Red. As the name implies, the Petal Pastels include light "bouquet tints" named as follows: Cyclamen Mauve, Orchid Bud, Sweetpea Blue, Pink Camellia, Coral Blossom, Mimosa, Pndlily Green, Flower Aqua, Honeybloom and Silver Dew. These will appear prominently as ground colors for prints. Tone-on-tone groups of harmonizing colors include Daring Pink and French Cerise; the colors Bouquet Lavender and Purple Lilac of the violine family; and Jade Pink and Rose des Bois. The greens include Pistachio Green, California Green, Peridot Green and Frosted Lime; greenish blues include Robin's Egg Blue and Peacock Blue, while more nearly true blues include Sistine Blue and Honor Blue. Other colors included in the collection are Frappe Beige, Cream Mocha, Pottery Yellow, Rio Gold, Ocean Coral, Rose Capucine, Sunspice and Burnished Amber. All of these colors have been selected so that they are of a character that will offer a minimum of difficulty when they are reproduced on any fibre or mixtures of fibres, with considerations of limitations and restrictions of dyestuffs.

1945 SPRING SHOE COLORS

Turning to the 1945 Spring Shoe Colors, representatives of the Tanners' Council of America, the National Shoe Retailers Association, the National Boot & Shoe Manufacturers Association and The

Textile Color Card Association met to discuss the practical effects of the removal of color restrictions in Shoe Conservation Order M-217 and to prepare recommendations for shoe leather colors in conformance with former industry practice. The Committee recognized that the elimination of color restrictions would not result in any increase in supplies of leather or shoes. Until supplies of raw materials and man-power return to normal, the Committee believed that it was sound policy to recommend only a limited number of new colors for the Spring Season of 1945. The colors selected and approved were: for Women's Shoes: Town Brown, Army Russet, Bluejacket, Turftan, Liberty Red, Varsity Green, Black and White; for Men's Shoes: Army Russet, Charro Tan, Black and White. In the selection of these colors, the Committee had the assistance of the official Dyestuff Advisory Committee of the Textile Color Card Association.

The 1945 Spring Colors for Men's Felt Hat Bodies include Smoke Green, Ocean Grey and Strato Brown. These new colors are featured in the spring card recently released by the Textile Color Card Association. They are shown in large swatches of fur felt, together with a sample of the matching hat band. Mrs. Rorke stated that they have been selected for their style significance as well as their adaptability for dyeing on fur felt stock and wool felt stock; also that the Association continues to present only three colors for men's felt hat bodies, in firm support of the government's wartime conservation program. Representatives of leading firms in the men's hat industry cooperated with the Association in the selection of these new colors.

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