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# INTER-SOCIETY COLOR COUNCIL

## NEWS LETTER No. 84

SEPTEMBER, 1949

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### 1950 ANNUAL MEETING PLANS

The next annual meeting of the Inter-Society Color Council will be an all-day session on Wednesday, March 8, 1950, at the Statler Hotel, New York City, the day prior to meetings of the Optical Society of America, March 9-10, at the same hotel.

The title for the afternoon program on March 8 will be: Color as Used in Architecture, Design and Decoration. A special committee to arrange for this session consists of the chairmen of delegates from four of our newer member bodies: Mr. Waldron Faulkner, A. I. A., chairman; Mr. Scott Wilson, A. D. I.; Mr. Karl Bock, A. I. D.; and Mr. Egmont Arens, S. I. D.

For a number of years there has been little time for the group of delegates and members to get together for informal discussion. Therefore for the first time there will be a dinner meeting this year prior to the evening session (for which plans are also under way). Mrs. Helen D. Taylor is in charge of dinner plans -- more from her later.

### I-S. C. C. AND LOCAL COLOR GROUPS

The following is a Report on ISCC Policy Regarding Local Color Groups, by a special subcommittee, Walter Granville and Dorothy Nickerson, adopted by the Executive Committee at a recent meeting in order to put the status of this matter on record:

"While no formal action seems to have been taken by the Council regarding the formation and encouragement of local color groups, the matter has been considered from time to time. Minutes of the third annual Council meeting, in referring to the formation in 1933 of the Washington and Baltimore Color group, said: 'The success of this undertaking has led your Executive Committee to recommend for consideration the possibility of other groups in the Council undertaking similar activities in their different localities.' Following this meeting, the Boston group was formed by action of Council officers (Paul and Scott).

"Some time later it was suggested that one very simple way to avoid a formal tie-up of the several local groups with the Council, yet to provide an informal statement of general affiliation as regards purpose, etc., would be for each group to adopt a

resolution similar in general to the attached resolution of the Washington and Baltimore group. Several of the local groups formed in the early 1930's passed similar resolutions.

"Formation of the California group was on the initiative of Albert H. King, individual Council member, following his attendance at the 1944 Council meeting. Formation of the Philadelphia-Wilmington group was sponsored by Harry Helson, APA delegate, and Helen Taylor, individual member. At their organization meeting the general relationship of other local groups to the Council was pointed out and at their first meeting one of the Council's officers was asked to describe the Council and its activities, and its interest and attitude toward the formation of local color groups.

"It has been customary always to carry notices of local group meetings, when they are supplied, in the Council News Letter, and more recently to supply News Letters at cost when shipped in bulk for distribution to members of local groups (70 copies to the California group in 1948). In the September 1948 News Letter names and addresses of chairmen or secretaries of all local groups were listed, and all persons reached by the News Letter who were interested were invited to get in touch with the nearest group.

"The committee recommends that this practice of regular publicity in the News Letter and supplying bulk copies at cost to local groups be continued, and that a statement of policy regarding the Council's avowed interest in, and desire to encourage these local groups by informal cooperation of this sort be included in the next edition of the Council's explanatory booklet."

Attached Resolution: "RESOLVED: That the Colorists (of Washington and Baltimore) is an informal group which holds meetings so that its members may become better acquainted with others in the color field, learn more regarding the color problems of those others, and hear and discuss any phases of color work that may interest the group.

"RESOLVED: That the Colorists (of Washington and Baltimore) hereby put themselves on record as approving the aims and purposes of the Inter-Society Color Council as expressed in Article II of the Inter-Society Color Council Articles of Organization and Procedure. (Article II. Aims and Purposes. The aims and purposes are to stimulate and coordinate the work being done by the various societies and associations leading to the standardization, description, and specification of color, and to promote the practical application of these results to the color problems arising in science, art, and industry.)

"RESOLVED: That the Colorists (of Washington and Baltimore) recognize the Inter-Society Color Council as the present appropriate body to which color groups in this country may look for coordination and cooperation in matters of color.

"RESOLVED: That a copy of these resolutions be sent to the secretary of the Inter-Society Color Council."

NOMINATING COMMITTEE REPORTS At the last meeting of the Executive Committee there was considerable very general and open discussion of general Council policy: what we can, or should do to carry out best the aims and purposes of the Inter-Society Color Council. Into this general discussion there was injected the important question of how the Executive Committee itself is

constituted. The Articles of Organization and Procedure state that no officer or counsellors shall be eligible for reelection except when such eligibility is established by special action of the Executive Committee. This could mean that a complete turnover could take place, except for the one provision of a recent amendment (to Article VI, sections 1 and 2) which provides that one of the five Counsellors shall be the retiring chairman. Nominating committees in general have taken partial care of this by nominating the chairman and vice-chairman from former members of the Executive Committee, also by requesting very often that eligibility for reelection be established for both the treasurer and the secretary. However this means that a good Counsellor serving two years, who just about begins to get acquainted with the general Council picture and becomes a really useful member of the Executive Committee, is through unless he becomes one of the elected officers. On the other hand, there is also the policy of rotation of officers and counsellors, to see that representatives from each member body are given an opportunity to serve on the Executive Committee, and thus gain a better picture of general Council activity, so that they can help to direct the Council to increase its usefulness to its member bodies in carrying out the aims and purposes as set up in the Articles of Organization and Procedure.

The question of nominating a single slate, or one allowing a choice, was raised. The Council is made up of member bodies whose delegates may not be equally well known in fields outside their own. Therefore, persons with names less known to the entire group, even when they would be the best representative of a given member body, would usually lose to the person known in a wider number of fields. Representatives of all groups should become known to each other and to the general Council; one way to do this is to have them serve on the Executive Committee. A choice in the election between two whose names are equally unknown, lies pretty much to chance (including the position of the name in the alphabet, and therefore on the ballot). It was therefore thought by the majority that the Nominating Committee, which should always be made up of those as well acquainted with all facets of Council purpose, activity and membership as possible, would be in a better position to choose a single slate than would the general group. (Should there ever be a question, mechanics are provided in the Articles of Organization and Procedure for other nominations.)

Members of the 1949 Nominating Committee (Deane B. Judd, Ch., Forrest L. Dimmick and Ralph M. Evans) were present and took part in the discussion. They asked for, and by vote received, a waiver for renominating the secretary and the treasurer, also for two counsellors, Messrs. MacAdam and Stearns, to succeed themselves. The intention is to establish a general precedent for four-year terms for Counsellors. This could be accomplished by amending the Articles of Organization and Procedure, but it was thought best to leave it to the discretion of future nominating committees whether to follow rigidly this policy or not. Just now it looks like a good way to carry on Council business most efficiently.

Following is the slate of nominations submitted by the Nominating Committee for officers and counsellors to serve in 1950-51:

|              |                     |               |
|--------------|---------------------|---------------|
| For Chairman | - I. A. Balinkin    | - ACS         |
| V-chairman   | - A. H. Croup       | - TAPPI       |
| Secretary    | - Dorothy Nickerson | - OSA and IMG |
| Treasurer    | - Norman Macbeth    | - IES         |
| Counsellors  | - I. H. Godlove     | - AATCC       |
|              | - C. R. Conquergood | - NAPIM       |
|              | - Harry Helson      | - APA         |
|              | - D. L. MacAdam     | - OSA         |
|              | - E. I. Stearns     | - AATCC       |

The election will be by letter ballot of the voting delegates, to take place this fall in accord with provisions of the Articles of Organization and Procedure.

**TCCA STILL VERY ACTIVE** As evidence of the continuing activity of the Textile Color Card Association of the U. S., Inc., under the capable management of Margaret Hayden Rorke, as well as of the difficult job we have to report the Association's doings to you, we cite the 16 pages of bulletins we have received since our last report (in March). Many of these pages were reproduced from single-spaced typing, packed full of palatable meat.

The first bulletin dealt with the Association's 34th annual meeting on March 31. The most interesting item is that this non-profit service organization then had 2269 members, 122 of them outside the U. S. in 25 foreign countries. 41,578 color cards were distributed. Mrs. Rorke, in her report, mentioned also continuing services to the U. S. Government and the army Quartermaster General's office, one of which will appear below. At this meeting, the following officers were elected by the board of directors from among their own membership: R. E. Tilles, Sr., President; Armand Schwab, 1st Vice-President; J. F. Warner, 2nd Vice-President; C. E. Kempf, Treasurer; and Mrs. Rorke, Secretary and Managing Director. Other directors elected include: E. I. Hanson, A. C. Jacobson, C. F. H. Johnson, Jr., W. R. MacIntyre, J. F. Marble, H. C. Van Brederode, J. L. Foreman and R. A. Ramsdell. Of these, only the last two named were new directors. In June, Mrs. Rorke sailed for Europe, before her return visiting Paris, London, Brussels, Amsterdam, Zurich, Rome, Milan, Florence and the Scandinavian countries, in these places making a survey of color trends in fashion and interior decoration. In Zurich, as guest of honor, she addressed a distinguished audience at a reception and luncheon given by the Swiss Friends of the U. S. A.

In March, we discussed most of the new Fall colors of 1949. Shortly afterwards, we received a report on the Fall Hosiery Colors. A bulletin describes these colors as follows: Tender Beige, a "modulated medium neutral beige"; Tanglint, a "glowing sunlit tan"; Copperglo, a rich sparkling or "exciting coppery tone"; Cocoa Frappé, a light brown, Taupesheen, a mellowed or "gentle misty taupe"; Grey Eve, a "discreet hazy" or "shadowy twilight" grey; Brown Lacquer, a "dashing dark brown"; and Starry Night, a "highly dramatic off-black." Next appeared a release on the Revised 1949 Fifth Edition of the U. S. Army Standard Color Card (standardized shades of sewing thread, etc.). Three new colors added to go with the new slate-blue uniform of the Air Force are: Shade M, Shade N and Shade O, which are U. S. Army Dark Blue, Blue and Light Blue, respectively. Carried over from the 1945 Fourth Edition are: Shade P-1 (U. S. Army Khaki); Shade Q (U. S. Army Olive Drab); Shade R (U. S. Army Olive Drab); Shade S-1 (U. S. Army Olive Drab); Shade T-1 (U. S. Army Olive Drab, Dark Shade); and Shade U (U. S. Army Drab). Also incorporated are two colors from Supplement 1 to the Fourth Edition, namely Shade K (U. S. Army Russet) and Shade L (U. S. Army Slate Blue).

In June, there also appeared bulletins on both the Men's and the Women's Shoe and Leather Colors for Spring and Summer 1950. For the former there followed four pages of a "Merchandising Guide," and for the latter four pages of "Fashion Coordination Notes." These are replete with useful information for the Association's members, but are too long for condensation in our available space. The 15 Men's Colors for Smooth Leathers include nine repeated ones: Brown Oak, British Tan, American Burgundy, Cherrytone, Golden Harvest, Ranger Tan, Tawny Tan, Cocoa Tan and Natural Tan. Black is also included. For Grained Leathers are a new "ruddy tone," Cider Brown, and the repeated color, Golden Harvest; while for Brushed Leathers there are:

Prairie Brown, a medium brown; Admiral Blue, a navy; Forest Green; and the repeated colors, Bermuda Brown and Rustic Grey, as well as White and Black.

Notes on the Women's Shoe and Leather Colors also embraced four pages. Specified in the group of Town Colors were five repeated colors, Café Brown, Cognac Brown, Admiral Blue, Cherry Red and Green Pepper; also Black and a new light brown of the cocoa type, Kolabrown. Under the caption Town and Country Colors were embraced Cinnabar, a new "coppery tone," Golden Wheat, a new "natural saddle shade," the two repeated colors, Turftan and Misty Grey, and a new group of brilliant colors, Buttercup Yellow, Irish Green, Playred and Blue Sparkle. White was also included, as was Admiral Blue and Cherry Red.

Finally may be listed six new 1950 Spring Colors for Men's Felt Hat Bodies, described as follows: Hemptone, a "neutral cord or twine shade"; Clipper Grey, a "medium slate version"; Seahaze, a "misty tone half green and half blue"; Fieldbrown, a "subdued medium shade"; and two pastels, Chalkgrey, "a light pearl grey," and White Sand, a "pale natural shade."

#### BRIGHT COLORS

A paragraph from a condensation of Winston S. Churchill's "Amid These Storms," appearing in a recent issue of Readers Digest. "I must say I like

bright colors. I rejoice with the brilliant ones and am genuinely sorry for the poor browns. When I get to heaven I mean to spend a considerable portion of my first million years in painting, and so to get to the bottom of the subject. But then I shall require a still gayer palette than I get here below. I expect orange and vermilion will be the dullest colors upon it, and beyond them there will be a whole range of wonderful new colors which will delight the celestial eye."

#### GARDNER LEAFLETS

We have recently received four leaflets, dated May 1949, from the Henry A. Gardner Laboratory, Inc., 4723 Elm Street, Bethesda, Maryland. One of these

is on the Hunter Color and Color-Difference Meter, which has been widely discussed in the paint and other color industries. Another is on the new 60° Glossmeter, introduced in October, 1948, which measures specular gloss according to Procedure C of ASTM Method D523-44T for Specular Gloss of Paint Finishes. Two more deal with the Baker Film Applicator and the Triplex Film Applicator. The former is a simple film applicator with adjustable clearance, and the latter is similar in design but with three wells to facilitate a simultaneous drawdown of three different batches of paint samples, such as the standard and previous and present batches. They are used for matching colors and for comparison of gloss and opacity.

#### TRADITION SMASHING AT SYRACUSE

From Helen D. Taylor through the courtesy of Walter Granville our attention was called to an Associated Press dispatch dated in June, which should interest our college friends. Syracuse University trustees

and marshals were scheduled to break tradition at the 91st commencement on June 4th and 5th by wearing academic caps and gowns in the school's colors of orange and blue. The new gowns, trimmed with velvet, were to replace the black ones in use for many years. Cambridge-type caps of blue and orange were to be worn instead of the mortar-board type.

#### DR. STEARNS' TO VISIT BRITISH COLOUR GROUP

On September 28 Dr. E. I. Stearns, while on a trip to England to attend meetings of the Society of Dyers and Colourists at Harrowgate, September 22-24, will

be the guest and speaker at the Forty-Seventh Science Meeting of the British Colour

Group. The meeting will be held at 3:30 P.M. in the Staff Common Room of the Imperial College Union, Prince Consort Road in South Kensington. Dr. Stearns will address the group informally on "Current Activities of the Inter-Society Color Council." The talk will serve as an introduction to a general discussion on the activities of both the Physical Society Colour Group and the I-S. C. C.

Dr. Stearns will take this opportunity of visiting Dr. W. D. Wright at Imperial College and Dr. Vickerstaff and his co-workers of the Imperial Chemical Industries, as well as other notable British color workers. The Society of Dyers and Colorists is holding a symposium on the photochemical relations of textiles, and Dr. Stearns expects to discuss current American practice in light-fastness testing. We understand that he has been officially appointed as American (AATCC) observer at the British convention.

Dr. Stearns will also visit Dr. van Nouhuys at the Textile Research Laboratory in Delft, Holland, and will also visit the Technical University at Delft.

NEW CHESKIN            The CHESKIN COLOR SYSTEM, published by the Color Research  
CHARTS                 Institute of America, 176 W. Adams Street, Chicago 3, Illinois;  
                             \$75.00.

This recently published series of color charts contains 48 loose-leaf charts, 12" x 18" in size. On each chart 100 color swatches  $3/4"$  x  $1 1/4"$  are shown in rectangular array, a total of 4800 samples. The color variation on each chart are produced by halftone screen printing plates that vary in density or percent coverage according to a simple plan. Each chart shows the color gamut producible by this printing method with a chromatic ink (different for each of 48 charts) and an achromatic ink (a constant black for all charts).

Ten density steps for the chromatic-component printing plate and nine density steps for the achromatic-component printing plate are arranged to provide 90 combinations of pairs plus the ten steps of the chromatic-component scale. The nine steps of the achromatic-component scale are not shown. The chromatic-component scale includes a solid or 100% coverage block, but the achromatic-component scale does not include a solid coverage block.

The swatches on each chart are notated by two scales having nine characters each (one numerical 1-9, the other alphabetical a-i), the first step in each scale being unnotated. Each chart also bears a number to specify the chromatic component. Thus one swatch on a chart would be designated by the chromatic-component number alone (1-48), two series of nine steps each would be designated by two terms, chromatic component and density step along the particular one of the two scales and the 81 remaining swatches would have all three-term designations. The charts are arranged in pairs having chromatic-component numbers 24 steps apart. This provides contrasting or opposite colors on the basis of the particular construction plan. The color solid which the 48 charts represent may be described as right-cylindrical in construction, and all parameters are only those of construction. If the charts had been collated in hue order and bound on a near common edge, the radial planar sampling of the particular color space would have been more evident.

The color range of the collection is considerably limited as is usually the case in works of this sort. The principal lack is in maximum colors over the entire surface of the color solid. There are two principal reasons for this; first the particular screen printing process used always produces colors along the maximum to white gamut

that are considerably desaturated when compared with the colors producible by the actual intermixtures of the maximum colorant and a white ink individually made and individually printed. This difference is least noticeable in the yellow region but becomes extremely important in all other hue regions. Second, the plan of using one maximum color in each hue position seldom provides adequate coverage of the maximum saturation gamut. (The lack of color range of this particular plan and printing process was recognized by Villalobos; and his Atlas provides an example of how an adequate maximum-saturation series may be achieved; see ISCC News Letter No. 82, May 1949.)

There is no text or description included with the 48 loose-leaf charts. Perhaps none is required, since the construction of the charts is completely evident, and their unique use is limited to duplication of any color swatch by the particular inks and screen process used in its production. Any other use of the charts is what one cares to make of them.

It should be pointed out that the Cheskin charts do not in any way show a new or novel treatment of color order. The general method has been used countless times in the past. Perhaps the most notable examples of printed charts are those of Huebner which show all combinations of screen densities for three primary inks and also include all combinations when a fourth (black) combination is used. Ives prepared similarly complete charts with all colors related in a color-solid plan. The construction principles are so commonly known in the graphic-arts field that many printers and engravers have independently produced identical plans as well as numberless variations. A special version of the screen plan has been used by Birren in "American Colorist" and most recently by Jacobson in "Basic Color" (see review in ISCC News Letter No. 83, July 1949). The "Color Atlas" by Villalobos and the "Dictionary of Color" by Maerz and Paul are further examples of variations in the use of the screen combination plan.

A separate booklet by Louis Cheskin, "Notation on a Color System," price 50¢, attempts to describe the Cheskin Color System, its construction and its uses; but the many false statements and inferences it contains make this booklet unworthy of attention. Cheskin's claims of invention as regards the construction of the color charts and the relation of screen proportions to corresponding paint or ink-mixing proportions are without basis in fact. It is unfortunate that Cheskin made so many misleading statements about the charts in his booklet; for the charts could stand better by themselves.

C. E. F.

#### COLOR COURSE AT USDA GRADUATE SCHOOL

During the fall semester of the Graduate School of the U. S. Department of Agriculture a new course, "Introduction to Modern Color Technology," will be conducted by Mrs. Josephine G. Brennan. It will be an introduction to the basic phenomena, laws and characteristics of color. The course is designed for persons concerned with color, whether as an artist, photographer, illuminating engineer, information or extension specialist, or specialist in other technical fields. Topics to be studied, in the review of the physical, physiological and psychological aspects of color, include: appearance characteristics of color and methods of specification of those characteristics; the psychological attributes and phenomena of color; the physical properties and the production of color and color mixtures, including light sources and filters; and color vision and types of color-vision deficiencies. Examples of the application of this information to actual work problems will be presented throughout the course.

Mrs. Brennan, a member of the Inter-Society Color Council, is Research Psychologist, Engineer Research and Development Laboratories, Department of the Army, Fort Belvoir, Va. She was a graduate student under Professor Harry Helson at Bryn Mawr. She taught there and later worked with the Color Control Department of the Eastman Kodak Company with Dr. Sidney M. Newhall.

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