

4:30 - 5:30 Mrs. Ladd-Franklin gives her theory of color vision at Emerson Hall - Meet Prof. & Mrs. Yerkes - Prof. Pope

May 13 4:30 - 5:20 " " "
- is severe on all who do not accept it-says Titchener is not yet aware of its existence" but "Ladd drops Helmholtz & Hering to devote himself to her theory.
Abney is quoted as finding 1 4 5 this ratio?
B G R
Terminology - Unitary colors * R Y G B (but acknowledges EG is comp. of R)
Color blends RY YG EG & RB (not purple or orange must be used)
Color Extinctions R-EG Y-B

Acromas - Neutrals in the W-B series
Chromas - Steps toward saturation

Debate where sensation of black begins, & negative after images - retina - nerve fibres - cortical membrane - cortex ?

Answers questions as to color blinds - normal blindness - and pathological sensations of color.

May 15 Mr. Putnam at studio 9 - 9:30
Sent brief and subscription to Physiological Congress-Croningen

17 Receive eleven copies of 3d edition - Color Notation

20 At Psychopathic Hospital - Fernwood Rd - with Prof. Yerkes.
Showed Miss Taylor's experiments as to affective values of colors

22 At factory 10:45 - 12
Asked for tubes of Y CY 7/ & sheets 16 x 20 H 6/ & K 3/
R YR 6/ for experiment
B BG 4/
P PB 3/

Wrote Otto that new PB gave a false reading of 102 and old B 4/ has fallen from /60 - /54

22 At factory 10:30.

23 New PB no. 6 /104 !!
Wrote Otto that the PB continues to read 104 - and so he can make 10 chromas - the 10th chroma to be added by hand if machine fails to give it - and tent may be placed in upper right hand corner.

May 12 Mrs. Christine Ladd-Franklin of New York will give a series of three lectures on color vision in the lecture room of the Psychological Lab. the third floor of Emerson Hall, at 4:30 o'clock.

51a.

May 12 The theory of Color theories - The Rival Color Theories and their Commonly Suppressed Consequences - Defective Character of Current Color Terminology; proposed Reforms and their significance.

May 13 The Physical Theory of Color (Young-Helmholtz) - The Physical Theory (Hering) - The Psycho-Psychological Theory (Ladd-Franklin) - The Color Triangle, the Color Square, and the Quadrigenial Color Surface.

May 14 The Recent Views on Color - Brunner, Pauli, Bernstein, Patten - The Admirable Theory of Schenk - Color Theory Logic.

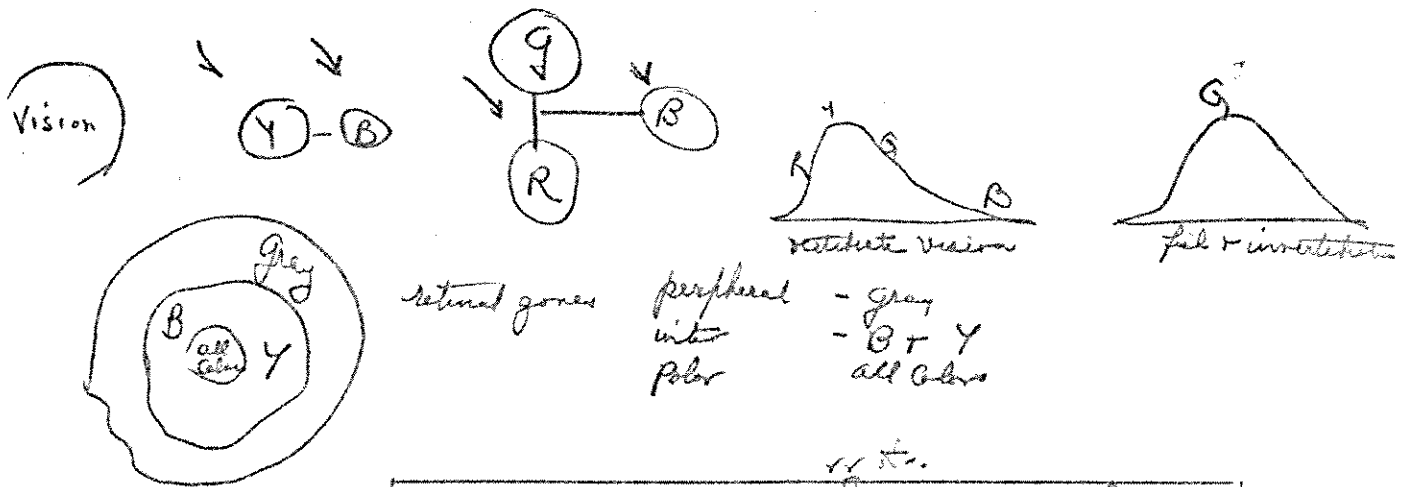
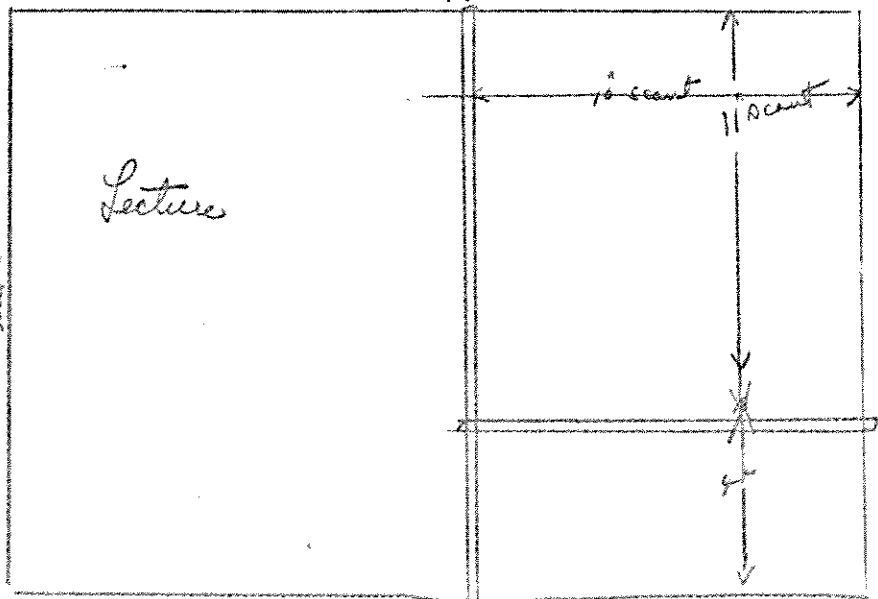


Chart is 1 1/2" deep inside
Partitions leave 1/2" free
at top -



- June 7 Left press notices with Mr. Howland. 55.
 Advised against Favor Ruhl's request for a red-blue and 2 yellows in a box - as it is contrary to my system - and could not be labelled "Munsell".
 Left Studio Photometer with Dr. Chas. Williams.
- 10 Sub-leased studio to Douglas John Connati @ \$550. to Sept. 1st - 1914.
- 11 9:30 H.T. Bailey with me at N.A.S.
 We go over his Mss. changing it to agree with my system. "middle colors" "typical colors" "chroma" instead of "intensity" and foot note to app. to Chap. I - Childred "are led of discover" - do not "discover" - Omit "azure, heath, marine, orange, quince," and use YR, GY, BG, PB and RP
- Place * footnote on first color page referring to Color Notation by A.H. Munsell and another for "hand as a color holder" - Chapt. III.

Von de Laucken - Rochester - Mechanics Inst. 55a.
 (Eastman is a trustee) suggested by Hopkins

Miss Georgia L. Norton - Cleveland-

- June 12 Mr. Howland will send what is left of "Children's Studies" to make up the soiled and short count of Walker's order -
 Pritchard telephones that Lord is interested, and I say the request must come from Scribner's before I sail.
- 13 Mr. Howland ^{of} ~~and~~ Sayles Bleachery, Providence - calls at school to inquire about photometer and arranges to have it tested by his expert Tues. morning.
- 17 Studio 9:30 - 11
 Mr. Howland and his chemist Mr. McKenzie - to measure translucence of his tracing cloths by the photometer. They range fro, 61. to 73.6 % of light. Buys the photometer.
- 19 Look up studio - call on Connati and give keys
- 21 1:30 - 3:30 with F.G. Cooper in Philip Ruxton's office NY
- 23 Sail from NY on "Sierra Nevada" for Brown, arriving July 5. Worked two months at Ruhlisen.

Aug 30 Go to Groningen - guests of Mr. G. H. Geortsema -
 17 Luider----
 Work of Physiological Congress
 Meet Pres. Hamburger & Sec. J. deHaan
 Prof. von der Moer ---
 " Lamb Dublin
 " Exdridge-Green London
 " Leduc Nantes
 " Heger Brussels
 Dr. Bois-Raymond Berlin
 Poulton London
 Cathcart Glasgow
 Bull Paris
 Stiger Vienna
 Bermelin Groningen
 Wielinger "
 Haing---
 Langley
 Haycraft London
 Bosina
 Evans
 Clarke
 Lombard
 Piper
 Fa----Fre-- Paris
 Kuliatska

June 19 Pd. G.H.Ellis Co. for 1021 copies Color Notation 57a.
 3600 " Color Balance

Aug. 1 In ac. with Chas. F. Perkins Attorney 500.
 services to date Bal. - 396.34
 103.66.

Mar 25 Sent order to Ellis Co. for 500 sheets of color
 charts 30 - 50 - 70 to be delivered to W & H. Co.
 (This makes 600 in all taken for Color Trees by
 W & H. Co. 21) leaves 1800

 (A clipping from the Transcript - June 5 -
 is shown in the book. It says that Mr. Munsell
 is going to spend the year abroad, and mentions
 something about the system.)

Sept 18 10:30 to 1:30 - With Sir Wm. Abney at his studio 59.
He tests my color vision ¹⁰⁰⁾ 97 +
₈₇₎
₈₅₎

and three applicants - one of which is green-blind .25
Meet Dr. Parson and assistants.
See lantern tests - anomaloscope (Nagel's) and all
apparatus.
Leave for Paris on 19th and take studio at 18 Blvd.
Edgar (Quivet)?

23 10-11:30 With Mr. Guebin at 24 rue des Archives
See his Dresden exhibit and discuss color.
Says he is familiar with American methods, which
achieves success in lower values, but lack audacity
in lighter colors.
Speaks of the two attitudes - (irreversible, uncontrolled, dard
(orderly, conventional, methodic
Girls tend to audacity, boys to convention.
His teachers have absolute freedom as to methods -
no program. If results are not good he takes the blame
himself.

Has my 1st edition and 2 charts of the Atlas. I give
him "Color Balance". Will come to see me at the
studio and then arrange for a conference with his
teachers. I must convince them.
Germans call his exhibit "too artistical".
Shows work of the ordinary instruction - up to 3 hrs per day
then the complementary course" - " " " " "
" " covering schools
" " course for teachers

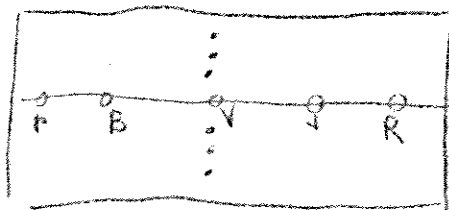
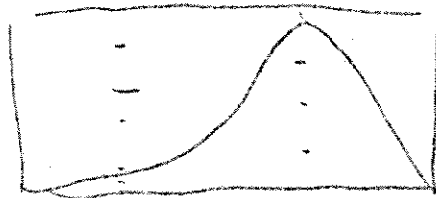
Perspective is learned - not by rules, but by observation
until makes model of camera, opens and then at the
recorder - mais decidier ce que vous avez vu.
Old "red-yellow-blue" is still taught -
He says sketches important
subjects (photographing the wedding party-etc) are
given
Applied design for costume, china

Shows me Rosenstiel's book.

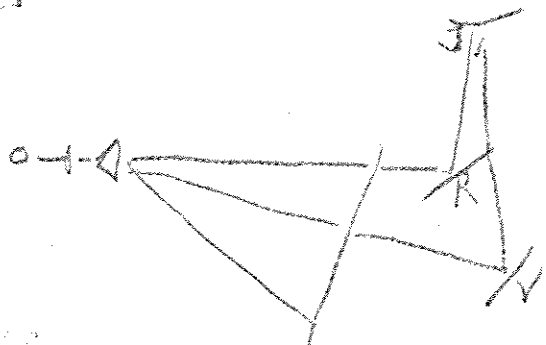
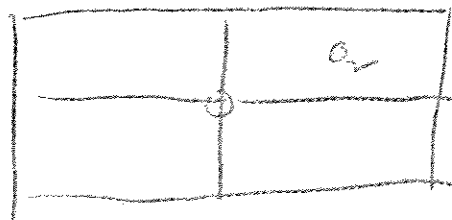
Sept 24 Dined with Mr. & Mrs. Paul Partlett at Westmont. 61
He shows the figure of "Gecet" for the NY Library
and sketches for others - also a Franklin
Speaks of the way French artists continue to do
good work into old age - while many Americans stop off
their work - copy of his "Place on American sculpture".

25 Call on Mr. & Mrs. Arminston (Toronto) meeting the
Gouyet. (Mr. to see)

- Sent 29 Meet Walter Griffin at Bertlett's studio
 " Hopkins (Phile) at Club - Methven
 Oct 1 " Howard " " - Lyons, Clark
 " Max Boehm and Shennard" - Lyons - Couvelli
 4 Saw Griffin's canvasses - La Rochelle)
 St Malo (AV Juri des
 Venice "Aurustine
- 6 Mr. Guubin and Mlle. Truffot - 10-11:30
 Show them tree, sphere, atlas and pupils' work
 also photometer
 He will convoke about fifty professors on Thurs.
 Oct. 16 at 10. a.m. for the presentation
 Mr. Prosper Vayer asks me to lunch, then to his
 studio - (7 rue d. ... - par rue de Vaux)
 and we go later to call on Fr. Alfred Keller.
 Mrs. Keller receives us as Mr. is away.
 7 Take ticket by "Canada" of the Fabre Line for Naples
 and Palermo.
- Oct 10 Mons. Alfred Keller (St. Epiac sous Chart - Seine t Oise
 ex avril) Calls at studio and discusses color - (see
 below) Wishes an article for "Le Parisien" to "beat the
 drum" for a conference next Spring before the Society.
 Speaks of Prang, Carter, Hopkins, etc.
- 15 Mlle. Truffot's class (supplimentaire) at Ave.
 Parmentier, 11 bis. See work going on from objects
 with colored crayons - and also work of previous year.
Careful drawing.



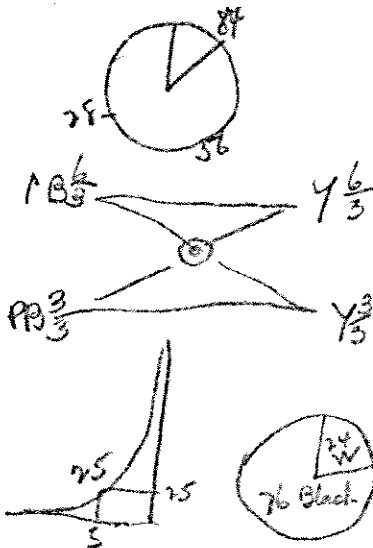
échelle neutre établie
 scientifiquement



Notation de couleur
 et de ton

à l'usage des élèves

- 1913
 Oct 15 10-11:30 a.m. - Conference convoked by Mons. 65.
 Guabin in a new school at 3 rue Trise -)
 80 present.
 Invitation to give another on my return to Paris
 in the Spring. Report made by Mons. Guabin et
 J. Guabin for "Moniteur du Dessin" - by Editor
 Alfred Keller for "Le Dessin" - by Alvan Seaman
 for Boston Transcript. Mons. Guabin returns
 color tree and asks for bill.
- Oct 18 9 a.m. - American Artists Club - 4 rue Joseph Bré-
 Showed cube, tree and charts, and outlined action
 of eye.
- 19 10 a.m. - Called on Jean Paul Laurens - 6 rue Cassini
 met Mr. Howland
 12 - Took train to and dined with the Sanborns.
- 20 Spent morning with C. F. Brown and Jourdain in
 quartier du Terril and Notre Dame.
- 24 At Paul Bartlett's studio - - Paris, New York
 (NY American) Brown and Jourdain
 At Root's studio - met Thompson - Lazar, Abrahams
- 25 Visited studios at the École des Beaux Arts and made
 sketches of painting and sculpture studios - course
 du soir.
 5 p.m. at 55 rue de Seine - Le Moniteur du Dessin
 with M. Guabin, Lalle, and Mons. Guabin. - To keep
 his own sketch book - and answer questions. Editor
 of the Rev. issued with article to be sent to Am. Art. Co.
 (page 15 contains a sketch of the room in which
 where the lecture was held, showing arrangement of
 seats.)
 (Pages 13 and 14 contain sketches of the Beaux
 Arts studios, also a clipping from the Boston Transcript
 dated Nov. 8, 1913, entitled "The City of Light".
 "Enlightening the 'City of Light'." and telling
 how Mr. Muncell went to Paris and raised a great deal
 of enthusiasm over his system.)
 (Excerpts follow on another page.)
- Oct 29 SS "Canada" to Naples, Genoa, and Palermo.
 Dec 8-10 Sail on SS Annapolis for home
- Dec 15-
 19-20 Another lectures at I. A. S. (Lecture - 1898)
 Talk with Hopkins on parallelism problem - and with Field
 on law.
- Dec 22 Talk Tuesday with Howland and Mr. Howland.



Chroma scale of PB 6/
to make steps 1, 2 and 3.

How lighter and darker levels are
balanced on neutral point of line
joining them.

I describe the law of sensation and its
exception in charts of a single level. Illustrate
with discs of black and white - and tell how
I stumbled on Fechner's law - making photometer
shutter to fit it.

Mr. H. intends to copy my triple rotors for color
discs. Otto asks if the hue scale should be clock-
wise or opposed as on sphere. Need of reconciling
charts and book - the former having been reversed
by the stereo.

Dec 26 Malden factory 10:30 - 12:30

Mr. Putnam, Otto and Arthur Howland
Review balance of a lighter and darker color by
inverse $\sqrt{\quad}$. We get BG 6/4.1 instead of BG 6/4.9!!!
not the square but the photometer reading.
Ask Mr. Chas. Howland for circular of Color Tree
- and royalty. Putnam asks what Ayer & Co. of
Philadelphia should advertise first.
Says Sargent calls the neutral scale wrong, but
cannot explain.

(Page 67a consists mostly of clippings such as
the following: - The Montessori Method -
No Cubist in the Fall Salon - Rare Specimens
Endangered by Light - Classification of Colors by
Ridgeway - Where the High School Falls Down -
Restored Sight a Drawback - Boy Sees Upside Down -
etc.

67a.

This page also shows the following:

Old Theory

New System

unbalanced
hot colors in
excess
Complements
false

balanced
equal degrees
of hot and cool
complements true

Guesswork & blunder

VS

Measure & Clearness

Tell of complete Atlas of 7 horizontal charts)

5 vertical charts } 13 to sell
1 index chart } for \$10.

- Dec 27 Talk with Roy Fraprie about a translation of 69.
book. Says I must recast the matter myself -
may then ask Ostwald if he will write an intro-
duction. Bern convention covers all books with
English copyright - Scandinavia the only
exception. Make the German book for science -
fully explained.
- 29 11-12 W & H store - with Mr. Miller and Mr. Putnam
giving the latter points for development in
advertising to meet the "man in the street".
1 - 2 With Mr. Chas. Howland
Discuss use of my scales by Philip Ruxton inks -
Whether they may make a "contributory infringe-
ment". Will see Mr. Allen and speak of this
danger.
Suggest that "See Plate I of Color Balance by
A. H. Munsell" appear on label of box #2 crayons.
- 30 Go over to NY - See Tack, Allen, Cooper, Dow -
Allen gives me Andrews new plate infringing on
my chart.
-
- Jan 6 Show Mr. Perkins the above. 4-5 at office
1914 "It is undoubtedly an infringement, of major
consideration". "Inform Mr. Howland of this
and ask if he is willing to have ink printed
charts without attempt to duplicate hand painted
charts. "If not, then warn Andrews from further
use of system. "Why, that's Ruxton's color" -
said to Putnam at Norwood Press. Arrest
infringement but preserve amicable relations.
- Ask about improvements to prolong life of patents.
Says that they might be renewed by Act of Congress,
if evident that time had been too short for
development and adequate returns.
- Also says the system could be incorporated - and
I serve as a director on the board - to eliminate
personal objection.
- Cooper decides to sail on "Canopic" Jan. 31 with 69a.
me for Genoa.
- Jan 8 With Mr. Howland at his office 3;30 - 4 71.
Discussed infringement of patent on my charts by
Andrews of Philip Ruxton, Inc. and Mr. Allen's
request for discs, not listed or furnished
Mr. H. will write Mr. Allen that he has seen the
chart "the Ruxton Three Color Process Inks -
which is an infringement for reproducing my system
without authority - and ask, as Mr. Allen will pass
through Boston next week - that we arrange a definite

hour and place of meeting to see if we can work to mutual advantage.
Passes me check and ac/ to Jan 1. for \$355.00
I write personal letter to same effect to Mr. Arthur S. Allen.

- Jan 9 Talk on "Painter Folk abroad and the Latin Quarter" before meeting of the Alumni in hall of the M. K. A. S. 8-9 p.m.
- 10 Lecture before Mr. George's school - Boylston St. on color 9:30 - 11 , showing tree, sphere, charts and color posters based upon them.
- 12 Malden factory 11-12 With Mr. Arthur Howland. Discussed Andrews infringement - and Allen's enthusiasm - possibility of the latter becoming agent for inks made by Otto for W & H Co. Also whether to furnish discs of show tables of color ratio for mixtures. I advise caution and foresight in this.

- Jan 13 4 - 5:30 At Dr. Chas. Williams office
Tests of color blindness - I tell him of my morning with Abney and the Anormaloscope (Nagel) lines of sodium, lithium (?) and thallium($\frac{Y}{R}$)
 $\frac{Y}{R}$ $\frac{G}{R}$ $\frac{R}{RG}$
He shows me Gaertner's comparison spectrum - \$16.
Discuss field tests of vision with "scientific" tests (lantern and yarns)

(Page 71a contains newspaper and magazine clippings. 71a There is a small new paper copy of the Prince George Hotel poster done by V. G. Cooper - there are clippings of the talk on the Latin Quarter, and two extracts from French papers by Mr Alfred Keller on the "Conference de M. Munsell".

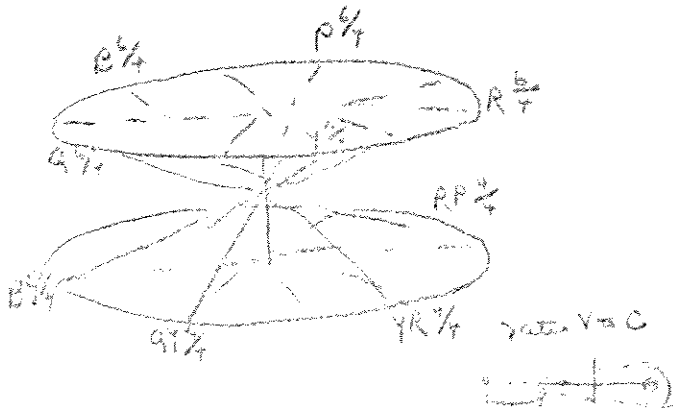
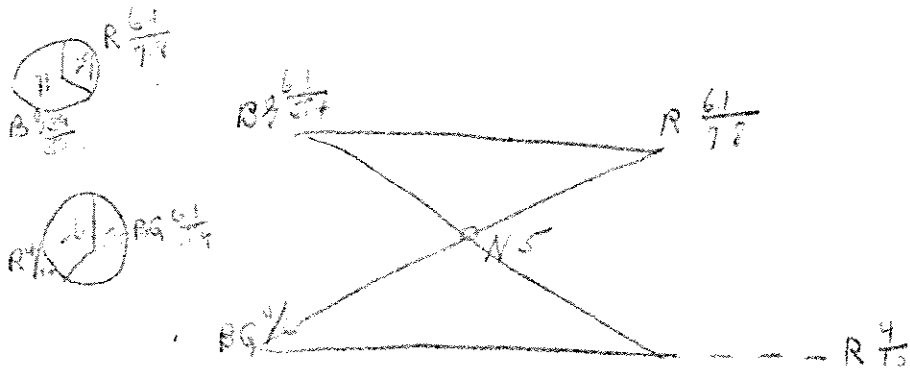
- Jan 15 Fur coat stolen from my desk at M.K.A.S. 73.
(Recovered by paying \$10 to pawn shop 10 days later).
- 16 10 - 11:30 At Malden factory. Retest BG 6/ and R 6/. Discuss Allen's letter about discs ~~to~~ with Mr. Arthur Howland.
Lunch with Bailey, Hall and Bennett, and find fresh chart just sent by Andrews to the School Arts Magazine. Tell them it's a "major consideration" in infringement.
- 17 9:30 - 10 With Dr. R. H. Bradford - 133 Newbury St. Give him Dr. Gay's letter and talk over artistic anatomy.

Jan 19 1914 Malden factory - 9:30 - 12
 With Messrs. Howland, Otto and Mr. Miller, printer
 We discuss Andrews chart "Ruxton three color
 process Inks" and decide to try making colored
 papers at the factory.
 Also lay out scale of the series of vertical charts
 to follow the horizontal series.
 I check up the fourth chromas of charts 4/ and 6/
 finding only one pair $R \frac{61}{78}$ out.
 Mr. Arthur Howland discusses ratio between value
 sensations and chroma sensations. Ratio of verti-
 cal axis to chroma branches. I tell him of my
 paper before the Psychological Assn. He asks if
 it could be worked out on diagonals?

73a.

PB 4/9	36	PB 3/9	27
Y 7/5	35	Y 7/4	28

30	
3	
<hr/>	
33	40
20	48



Extract from thesis by Marguerite Brooks (Cleveland)
Mr. Hall's Class at Summer School of Chicago Univ.

75.

"The range of hue, value and chroma in seven representative paintings in the History of Art at the Chicago Institute."

-----Sorolla (1863) The Two Sisters -Valencia.

"The range of hues includes every hue in the color circle and a correct notation of every hue would require a great amount of time and would necessitate getting closer to the picture than in its present hanging. The aim of the impressionist, - to gain more of the luminosity of sunlight, implies a wider range of hues. Instinctively one thinks of many colors when one thinks of the sunlight. The sun is a great revealer of facts. Little hidden things which are not seen on a dark day and which the artist who paints from memory or in the studio will not remember, will be brought to light. The very technique of the impressionist means a wide range. Local color is replaced by

balancing hues as seen in the blue-green shadows in the Red apron of the girl. For every color in the light there is a color in the ~~dark~~ shadows, thus the variety of colors would be doubled what it is in Perugino. The juxtaposition of bits of pure color means more color notes as the Green, Blue and Purple in broad touches in the water.

"The range of value is limited, most of the picture being about middle. It does not go down to black. The attempt to reproduce sunlight accounts for the highness of values. The impressionists paint absolute values in the shadows and the light as high as they can, but of course cannot produce nature.

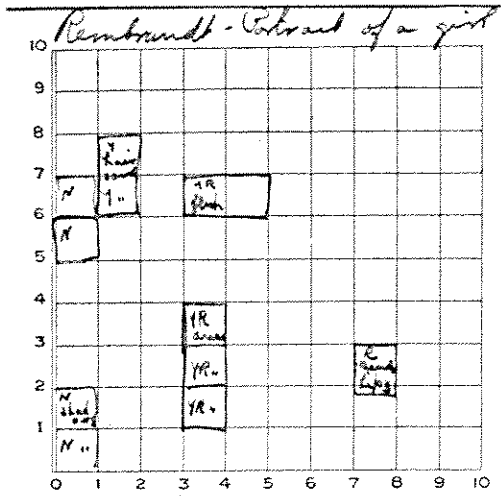
"The range of chroma is wide and a great part is strong in chroma. Whistler might have called it vulgar but both men were not working with the same purpose. There seems to be no inconsistency in the use of strong chroma. Yellow is used at its intensest note rather than Red in the older painters because it is the hue which has the most light.

"In conclusion it will be seen from this discussion that the earlier men were most interested in a range of hues, - this passed away in favor of a more mature and subtle study of values, and then for a time men were interested in other things more than in color until the impressionists revived the interest but for another reason. The latter are not interested in color as such but as a means to reproduce nature's sunlight. Owing to their technique and a lack of the mellowing of time we do not gain as much pleasure from the impressionists as colorists as we do from the masters.

In a consideration of a varying interest in chroma from my observation Whistler is the only one it seems to have interested in any degree. A reason for ~~this~~ a lack of conscious study of this color quality may be a failure to understand it and a general confusion among writers (even

Ruskin). No writer has so clearly explained it as Mr. Munsell. Possibly there is not as marked a change in chroma in any one scene in nature as we might be led to suspect." -

Y collar
flair

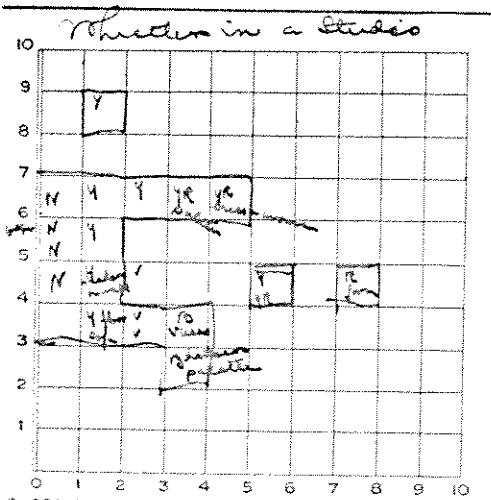


dress
lips
R



B

P

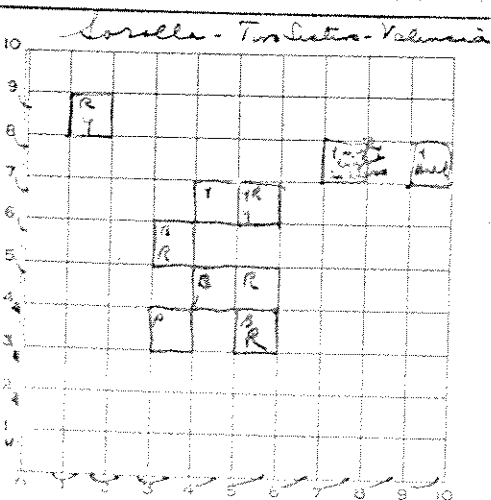


Y
T
P

hair
T
R
P

shadows
on mirror
palette desk

P



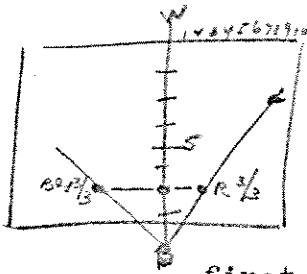
G

R

P

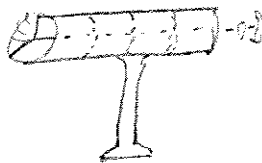
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Jan 24 Malden factory 10-3 With Mr. Arthur Howland - 77.

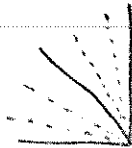


He finds that the formula $AxVxC$ works perfectly as long as the colors chosen are to be found on the right angled diagram whose angle is at black. Off that diagram he finds a variation. This raises the problem of the law of sensation, and I refer him to Wundt for the Weber-Fechner law: - also describe my

first empiric scale of india ink and water, and show by disc that without this law, the scale is rejected by the eye- and that photometer approximates the law.



He suggests dark cylinder with variable discs of white at front (driven by revolving axis) to make the white-black axis. I question if it will equal the sensitiveness of the photometer.



We test new PB 2/4 against Y 8/9 - and also study "curve of correction of error" to graduate from the vertical scale (law of sensation) to the Horizontal scale (exception to law of sensation), and I promise to send reprint for him to study.

Jan 26 Mr. Perkins' office - Wrote letter to Philip Ruxton, Inc. that their chart infringed my patent rights. 79.

"Users of this material are notified that it is designed for use in the Munsell System of charts, covered by letters patent and copyrights, - any infringements of which will be prosecuted."

Jan 28 9 - 12:30 M. N. A. S.
Finished lecture course on Artistic Anatomy and posted results. Talked over next year with Hopkins. 12:40 - 2:30 - 84 Washington St.
With Mr. Allen, Messrs. Chas. F. and Arthur Howland. Discusses Mr. E. C. Andrews' infringement which is to stop at once, Mr. Allen having the authority to do this. Latter was ignorant that any were being sent "East of Pittsburg".
At first Mr. Allen holds that the left hand column of charts is not an infringement, but when his attention is called to the complementary pairs, and to its levels of value, he acknowledges the fact. He will write at once to Mr. Andrews to stop any further use of the chart, and send written assurance of that fact to Mr. C. F. Perkins.
The discs at 50 V can be furnished as a personal favor, but to remain his property - and not to be given to his firm. I take him to lunch at Youngs.

- Jan 31 Sail on "Canopic" for Genoa. - Mr. & Mrs. Fred Cooper, Dr. & Mrs. Lawrence, Mrs. & Miss Burns.
- Feb 15 Genoa - 16th by SS -- to Nice and by "Italia" to Ajaccio, Corsica.
- Mar 15 Sent order for 500 sheets (color tree plate 30, 50, 70) to Ellis & Co. to be delivered to W H & Co.
- Apr 2 Suggested that W. H. & Co. ask for my photometer loaned to Dr. Williams.

Prof. Poli presents me to M. Peraldi, directeur du musee d'Ajaccio. 79a.

M. Peraldi tells me of Whistler's stay at Ajaccio - and his ways.

palette

?	vert	bleu	noir
	veronese	minerale	
tone de	Siemme	naturelle	
" "	" "	" brulee	

I meet M. Nicolli - adjoint du Maire d'Ajaccio

Mr. Harry Tighe (?) of London
 Maully? - Baltimore
 Dr. Trafford

Lady Jane Carleton
 Henry Dundas? - consul

unknown subject of "Sensation de Couleur" in the museum?

- Apr 11 Sailed on SS "Liamone" for Marseilles and reached 81. Paris next day at 10 p.m. - Pension Barre -
- Mon 27 Gave color talk at Amer. Students' Assn - 4 rue de Chevreuse
- SunMay3 Dine with the Sanborns at -- - later hear Millerand.
- Tues 5 With Mr. Guebin at 24 rue des Archives & 3 Brise --
- Thur 7 "Reunion Contradict-- from 4 - 6 at " " "
- Fri 8 Dined with Bailey, Ellis & his friend Williams at their studio
- Sun 10 Arrange talk on "Sensation de Couleur" for the Societe Amicale des Professeurs de Dessin -
- Thur 14 Give the conference from 4 - 6 to a full hall, some staying until 6:30 asking more information.

Letter to A.E.O.M. from A.H.M. 70 Rue d'Assas,
Paris, 19 Apr., 1914.

"Next week I give a lecture here and probably another the week following. In June I shall go to Berlin, where Dr. Fallat (Royal Prussian Commissioner of Education) is kindly having my address translated, so that I may read it in German. Beyond"

Paris 10 May, 1914.

"You'll be amused to hear I am taking reading lessons in German to improve my diction, as I must read my color lecture in Berlin next month... I enclose the notice of the lecture in French to be given next Thursday. It is the fifth talk in Paris and the last...."

"Societe Amicale des Professeurs de Dessin de la Ville de Paris et du Department de la Seine.

LA SIMULATION DES COULEURS. CONFERENCE, Faite par M. A.H. Munsell, Professeur de Peinture a l'École des Beaux-arts de BOSTON. (E.-U. d'Amérique.)

Sommaire:

1. Nouvelle notation des Couleurs: Erreurs de Lambert; Brewster; Chevreul.
2. Mesure des Couleurs et qualités: Nuance, Tesson, Chroma.
3. Methode de notation des Couleurs.
4. Demonstration des mesures de Couleur avec des appareils speciaux.

....Joué 14 mai a 4 heures tres specia dans la

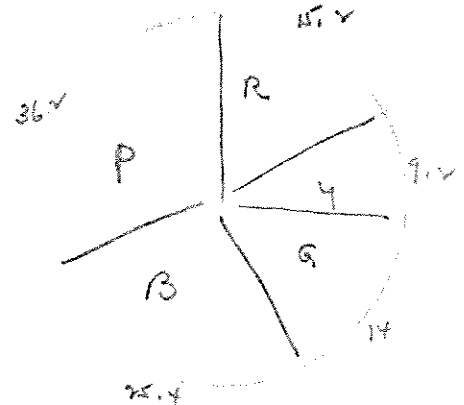
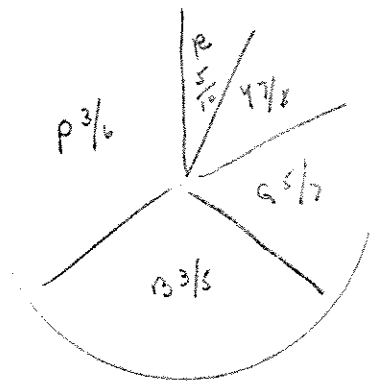
Salle des Etudes Pratiques et Scientifiques, 11 Rue Frochot.

- May 14 Mr. E. L. Moreau, 17 Passage St. Sebastian -
 orders photometer
 Mr. Georges de Bernard -25 rue Diderot, Vincennes
 Mlle. Marie Truffort
 Mons. L. Guebin
 Prof. Fami-Fremiet - College de France
 Prof. Rosenstiehl - par representant - Arts et Metiers
 " F. J. Pillet Biblioteque Graphique
- Then dine with the Smiths at Mlle Cornaz -
 53 rue Erlanger
- Sat 16 Go out to St. Brice - sous--- with Mr. Moreau to
 dine with the Kellers.
 Received description of new photometer from
 Mr. Arthur Howland
- Sun 17 Hear reading of translated Koran stanzas by ---
 at the cercle "Autour du Monde" 9 Quai du 4 Sept -
 Boulogne - sur Seine. Invitation of the Sec.
 M. Cazamier? meet Cottet.
-
- Mon 18 11-12 a.m. With M. E. L. Moreau - 17 passage
 St Sebastian - who shows his color products, and
 says "je suis tout a votre disposition quand vous
 voulez fabriquez vos couleurs et les vendre en
 Europe". Say I will speak about this to W & H.
- (On page 81a there are several clippings of
 announcement of lectures - in France and Germany.
 Also a photograph of values and chromas sent by
 Mr. Arthur Howland.)
- May 21 Leave for London - stop at Dover and go on next 83.
 day - taking -- studio apartment for a week at
 24/6 from the 24th.
- 26 Tighe takes me to Dr. Rowland and I go to nursing
 home with pneumonia.
- June 10 Dr. permits me to go by sea to Berlin - via Hamburg
 (via Rotterdam)
- 13 Call on Dr. Pallat, and Dr. Jessen arranges for
 exhibit in lecture hall.
- 15 5 p.m. Lecture to audience of 300.
- 20 Return to London and am operated on Saturday,
 July 4 by Dr. Heil, remaining in Dr. Rowland's
 nursing home until I sail
- July 21 by the Franconia from Liverpool
- July 29 At Fisher's Island, resting.
 to
 Sept 8

Sept 15 Mr. H. A. Putnam at studio.
 Has left W.H. & Co. Says they think they have lost money. Has seen Mr. Frederick e~~g~~--- of Grover & Co. as to their carrying the material manufactured by W. H. & Co. - he to sell this and also their products to stores, not to teachers.

18 Called on Mr. Chas. Howland at 84 Washington St. Learned that they were sending a young man to take the work formerly done by Mr. Putnam - but of no experience with schools or teachers.

22 At Malden factory with Mr. Arthur Howland -9:30 -11 Saw his photometer box (Dosné type) and luminosity scale, which he reads from 100th of disc cir. (not a sensation scale). He has worked out mathematical relations and exact diagrams which change chroma readings considerably but allow the prediction of any result of mixtures of the five principal colors (maximas of R, Y, G, B, P, Y, R, P, B, G) with certainty. See his circle and line contrasted - making yellow the strongest chroma Y 155.+



R	15.2%	24	60.2	100
Y	9.2%	27	64.4	74
G	14%	5	76	87
B	25.4%	22	76.2	79
P	32.2%	3	96.6	64

Area	100	100	100	100	100
19 →	81	90	9	9+	90
17 →	64	80	7	9-	80
15 →	49	70	7	5+	70
13 →	36	60	6	8-	60
11 →	25	50	5	7+	50
9 →	16	40	4	6+	40
7 →	9	30	3	5+	30
5 →	4	20	2	4+	20
3 →	1	10	1	3+	10

Sept 28 Took up duties at the M.N.A.S? - 4 mornings 9-12 85.

Oct 3 Malden factory with Otto and Mr. Arthur Howland. Applied extinction test, showing that $Y\ 8/15.9$ is impossible. Applied YxB test, showing $Y\ 8/15.9$ impossible. Mr. H's scale is of luminosity, not of sensation, may be valuable in mathematics of color, but not in education or aesthetic uses of color, picturesque or decoration. Think it would interest Prof. Cross. Say his scale crowds colors in the lower third of the chart, - and unduly expands the lightest values to occupy two-thirds of the chart. His value for Yellow $Y\ 8/15.7$ would be rejected by workers in color, as contrary to their experience and visual sensation. Think his scheme is mathematical, but ignores the eye, which is the only sense organ by which we become conscious of color. He acknowledges my system is right, given the five middle colors, but thinks he can take other hues as fundamental and get a very different set of values.

- I review steps in establishing my scales.
1. Middle gray - avge of 200 decisions (W24-B76)
 2. Psycho-physic law to make steps to white and black - logarithmic curve, and curve of squares.
 3. Middle gray split into R and BG (Equal in area and value, therefore equal in chroma.
 4. Five pairs of balanced complements thus spaced in circle of middle hues (degree of freedom)
 5. Balance above and below this circle of middle colors.

Show why I think he cannot take other hues in 10 point circle.

(85a, b, c, d consist of graphs showing chroma)

Oct 26 Malden factory - 10-12 87.
1914 Mr. A. Howland discusses his color ratios and says he has found a yellow almost double the chroma of red. All his mixtures may be foretold on straight lines, while in my charts, the difference between the chroma scale (arith.) and value scale (log.) makes a series of curves. Takes no account of the law sensation which is fundamental in my system. With Otto, test my photometer which has the eyepiece slightly displaced. Arrange to proceed at once with the charts 80 and 80 and then the vertical series.

Enclose Mr. Hopkins letter with mine to Mr. Charles F. Howland, urging Mr. Fether's re-instatement.