A Color Bibliography, II: Additions to the Faber Birren Collection on Color

By Robert L. Herbert

Since July 1974, when an issue of the Library Gazette featured the Faber Birren Collection, 220 more works on color have been added to the Collection in the Art and Architecture Library. Some of these were given by Mr. Birren, others were purchased from the fund he has established, and one was a gift from Robert C. Kaufmann, formerly Art Librarian of Yale, now Librarian of the Cooper-Hewitt Museum. (More gifts have been promised.) The larger number are new to Yale, although a few were already found in University collections.

The new additions include seventeen books by Mr. Birren himself, making nearly complete the file of his publications in book form. Only a copy of his Color in Packaging (1938) is lacking. There are also ten other books edited or introduced by Mr. Birren, making the Collection complete in that category. A glance at the subject divisions of this second bibliography will disclose not just the frequency with which Mr. Birren's name appears, but also the remarkable range of his interests.

The principal purpose of the present essay is to catalogue this second group of books, to which end a single annotated list is provided, in alphabetical order. In addition, following the form of the first article (see the Gazette for July 1974), the whole field of color has been divided into convenient headings as a step toward a bibliography on color. Each section begins with a list of references to the appropriate volumes in the Birren Collection, in effect providing a cross-listing by major subject. Birren Collection books mentioned in the text of each section are indicated by printing the authors' names or the titles in small capitals. All such references direct the reader to the annotated bibliography.

HISTORIES AND BIBLIOGRAPHIES OF COLOR THEORY

Birren, F.  Halbertsma, K. T. A.
Buckley, M. L.  Schultz, W.

Mr. Birren's History of Color in Painting of 1965 is a wel-

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come addition, because of its detailed, comparative study of old and recent color systems, and its presentation of artists’ palettes. 

Halbertsma is the best history ever written of the scientific theories of color. To other works already in the Collection that deal with Greek and Roman concepts of color, Schultz brings the most complete review of antique sources on color; he also reviews and analyzes the then recent dispute that opposed Ewald Hering’s four-color theory, based upon psychological factors, to the Young-Helmholtz three-color theory, based upon physiological sensation.

**MAJOR STATEMENTS OF SCIENTIFIC THEORY**

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Four of the scientists here are represented by publications prepared by Mr. Birren: Chevreul, Munsell, Ostwald, and Rood. For the two larger publications (Chevreul and Rood), Mr. Birren provided the most complete modern biographies, incorporating previously unpublished documents. In addition, he has deposited with the Collection the setting typescripts and all the photographs and original artwork for these two editions.

**NOMENCLATURE AND COLOR STANDARDS**

| Benson, W. | Kelly, K. L. | Nihon Shikisai Kenkyūjo |
| Biesalski, E. | Kroh’s Bookstore | Ostwald, W. |
| Dupont de Nemours Co. | Küppers, H. | Plochère, G. and G. |
| Greenough, G. B. | Locquin, M. V. | Pope, A. |
| Hickethier, A. | Müller, A. | Rüdway, R. |
| Inter-Society Color Council | Munsell, A. H. | Tanselle, G. T. |
| Jacobson, E. | Muster-Schmidt Co. | Thylesius, A. |

Already rich in this category, the Birren Collection now has an enviable range of books by scientists, learned societies, industrial companies, and artists that propose standards and methods by which colors can be classified. These are often of special attraction for their unusual presentations, since considerable ingenuity is required of the publisher who is asked to prepare colored chips in plastic or paper, in removable or perforated mounts, and in special bindings or boxes. Spiral bindings are often used because the thick, often compound plates are more easily turned than if “spined out” and
glued. BIESALSKI’s atlas, produced by the Muster-Schmidt firm, uses colored-paper samples mounted on plates in which a hole is pierced through sample and mount, so that another color can be slipped behind: a practical and attractive answer to the problem of comparing one color with another. The PLOCHÈRE COLOR SYSTEM, to permit the most varied possible comparison of hues, puts its 1248 colored cards in a sturdy case, and makes them large enough (7.5 x 12.5 cm.) for easy handling. DuPONT DE NEMOURS uses actual colored threads, logically, for its trade publication, a mode of presentation often used in the nineteenth century by scientists because thread dyes were more permanent than printer’s inks (and, being already available, spared the costs of a separate form of color reproduction). The several color standards published by the NIHON SHIKISAI KENKYUJO (Japan Color Research Institute) from 1967 to 1975 offer a whole range of presentation, including inked papers cut and mounted on plates, coated inked chips in small pockets, folding plates with transparent overlays, and various kinds of bindings. Two of the Japanese standards respond to the increased specialization of color publications in recent years. One is the limited range of off-whites, tans, and pinks representing tooth enamel and gums, the other a similar range representing human skin, both for medical purposes.

Among older standards, mention should be made of the manuscript by GREENOUGH, the important British geologist. In addition to the interest and beauty of a manuscript colored entirely by hand, there is the added value of careful references to the actual pigments the author used and, in some cases, the way these pigments change when mixed with one another or with other substances. BENSON is a rather rare publication (like most of this second Birren group, new to Yale), with all its colored samples inked or watercolored by hand. The author’s standard was based upon a three-dimensional cube, tipped on one point, a concept that was later adopted, although modified, by HICKETHIER. The oldest of all the standards is that of THYLESIUS, published in 1529, who separately named and described about 125 colors.

MANUALS AND ARTISTS’ TREATISES

BALDRY, A. L.  
BIRREN, F.  
BRAQUEMOND, F.  
BURNET, J.  
CHURCH, A. H.  
DUTENS, M. F.
The largest category of books in the Birren Collection is that of artists' treatises on color, and general manuals on color written by estheticians, art critics, journalists, and others. Many are simple vulgarizations, but even these reflect the changing nature and emphases of color theory, and so constitute a witness to their periods.

The oldest manual is that of the Mantuan Morato, the first edition of his work, of 1558. His treatise is essentially a glossary of color terms emphasizing their attributes and emotional effects, and is graced by a charming poem whose lines become headings of chapters, such as "Il Giallo ha sua speranza rinascenre." More recent of date, but also very rare, is the treatise by Mayol of 1771, another important book new to Yale. Ostensibly devoted to painting in miniature, the book incorporates an excellent glossary of art terms, a dictionary of iconological terms, and moral homilies on the history of painting.

The edition of Du Fresnoy annotated by Sir Joshua Reynolds and translated by William Mason (an etched portrait of Mason by C. Carter, signed 1785, is bound with this copy) is a welcome addition to the original French publication already in the Birren Collection. It is the major English-language edition, and bears the trace of many writers' hands. The original French included the famous "Dialogue sur le coloris" by Roger de Piles, and Reynolds's notes comment upon de Piles as well as upon Du Fresnoy. Mason's contribution seems to have been that of editor as well as translator. He has his own extensive notes on the principal text (pages 65-121); he draws attention to the superiority of his translation over Dryden's published in 1717; and he reprints Pope's epistle in honor of Jervas's early corrections of the Dryden translation. For the chronological list of Renaissance and later painters printed in earlier English editions, Mason substitutes that of the poet Gray. Gray's list is pre-
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sented in the form of a chart remarkably like those in modern histories of art, with schematic indications of where the artists studied, their specialties, and locations of their principal works.

New additions to manuals and treatises of the nineteenth century begin with the first edition of the famous essay on imitation by Quatremère de Quincy, of 1823. The short treatise of 1842, in the form of two letters by Hendrie, has special interest because of the author’s clear separation of color-light (natural light as perceived) from color-pigment (impure, reflected light), a distinction that was not uniformly made by artists until the end of the century. The interest of the nearly contemporary Thénot is of another kind: not concerned with theory, this author deals largely with geometric proportion and other aids to composition, but he lists the actual palettes used by many of his contemporaries, including Gros, Ingres, Watelet, Dauzats, Gudin, and Brascassat.

Typical of attractive and intelligent manuals are those of Church, 1871, and Hurst, 1916. Church incorporated lessons from the then recent work of Maxwell and Helmholtz, thereby correcting the more empirical Chevreul; Hurst, in the following generation, brought his readers up to date by adding the physiology of vision to the outline of color theory. Grace, 1881, and Baldry, 1911, represent another type of manual, devoted to the actual practice of specific artists who are offered to the reader as model colorists. Grace (the Birren copy of whose book is accompanied by an anonymous original watercolor) favored the watercolors of Turner, Constable, DeWint and others; Baldry dealt with his own contemporaries such as Frank Brangwyn, Arthur Rackham, W. Russell Flint, and Arthur Wardle.

The most important of early modern treatises new to Yale is that of the Italian painter Gaetano Previati, I Principi Scientifici del Divisonismo (1906). Previati, one of the principal Italian Divisionists, looked to the French Neo-Impressionists for many of his ideas. From them he had learned to admire the scientific work of Ogden Rood, and he had read the critical writings of Félix Fénéon and the treatise by Paul Signac, D’Eugène Delacroix au néo-impressionisme (1899). His book, even more “scientific” than Signac’s, was one of the important bridges linking Neo-Impressionism and Divisionism with Futurism.
Certain treatises and manuals concentrate so much upon pigments, supports, and techniques that they form a separate subdivision within a color bibliography. Other books listed with the general category of manuals often include appendices or whole sections on materials and techniques, but the present group signals those whose chief value is their records of pigments, mixing vehicles, varnishes, papers, canvases, and the like.

The oldest of these is the second edition, revised in 1676, of Claude BouTET’s Traité de Mignature. It consists largely of recipes for pigment mixtures and, typically of seventeenth-century manuals, these are subordinated to the images the painter creates. One finds advice on pigments for tan architecture, red drapery, and blue skies, rather than on the colors themselves.

The rare treatise of Canàls y Martí of 1779 is devoted to the single pigment, purple. From ancient times to Ruskin, whose favorite color it was, purple has elicited special attention. Canàls y Martí gives an extensive review, with generous citations, of ancient and Renaissance texts on purple, and practical advice on finding the famous seashells from which it comes, and extracting the dye from them.

Natural sources for colors are also the concern of the anonymous author of the Cahier de Teinture, an artist’s notebook begun in 1799. Although some of the writer’s recipes are taken from contemporary publications, others seem derived from studio lore. In the next generation, the inroads of oriental color became evident, thanks to the British possession of India and the importation of Indian dyes and technique which were to revolutionize the textile industry. The essay by Acart of about 1830 includes sections on the new medium, gouache, with due credit given to the British for having brought it from India. Little is known of Acart at present, but he is an interesting writer whose Aquarelle-gouache, peinture orientale was published in Paris in 1829.

Equally obscure is Borromée, who, like Acart, escapes bio-
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graphical dictionaries. His treatise of 1861 reveals the good and the bad of French practice of the mid-century. He addresses himself to the problem of restoring Renaissance and later frescoes, and to the painting of new ones, and gives valuable descriptions of deteriorated fresco surfaces. However, his solution is not a "regeneration" of fresco, but a wholesale substitution of his own encaustic, based on soap and glue, and of his own varnish. (The opposite attitude is taken later by the Bauhaus artist Georg Muche. His abstract art suppressed, Muche sat out the Hitler era by working for a pigment manufacturer, and took up an interest in Italian fresco which is vested in his book of 1938.)

Many manuals already in the Birren Collection and, among the new books, Wallis, 1870–80, Field, 1885, and Hurst, 1892, deal importantly with the new sources of pigments and their permanence. This was a major issue, for two reasons. One was the volatile situation in the second half of the century when, as a by-product of the dye industry, new pigments, deriving from coal tars and chemicals, were made available to artists and printers. The other was the vast increase in color printing and color reproduction. All these changes placed a premium upon accurate knowledge of new pigments and mixtures, and whether or not they could be trusted to endure. Winsor and Newton, the manufacturers, sponsored a number of publications (including, here, Wallis and Field) which dealt frankly with the question of permanency of colors. The advertising supplements which they included in many such publications offer the further advantage of giving descriptions, prices and, often, pictures of artists' supplies, which are fascinating to anyone concerned with the social history of art.

The history of artists' materials has lagged behind other aspects of art history, but several recent publications give promise of a new awareness of its importance. Harley, 1970, used the archives of Winsor and Newton in his study of pigments of the early nineteenth century, and his annotated bibliography is one of the best on the subject. Piva, 1970, covers the whole history of oil painting, but wisely chooses specific examples of materials and techniques, and treats each thoroughly.
Because of their importance in modern industry, the techniques of color printing have been better studied than the materials and techniques of painting. Burch, 1910, is one of the best early histories of the industrial processes which came to dominate printing at the beginning of this century. The author gives a useful history of color printing from the fifteenth century onward, with special emphasis upon the nineteenth century. There are separate sections on Savage, Baxter, Silberman and others, and two chapters on chromolithography. Sipley, 1951, treats the period since Burch by concentrating upon the newer photomechanical processes, with photographs and diagrams of the actual machinery, and facsimiles of some of the major landmarks in the development of color photography. The book of 1927 by Gossop also stands as a veritable history of its subject, advertising design. The period from about 1890 onward is well documented, including photographic reproduction of public advertising, although the most attractive feature is the set of illustrations in various media that reproduce advertising from about 1912 to 1925.

Among books which are themselves exemplars of unusually beautiful printing, Earhart stands out. Two major publications by the Cincinnati printer were already in the Collection. The Harmonizer (1897) has extraordinary platen-press work of varied design, based upon twelve pure inks, and twenty-four more derived from mixtures of the initial group. Perhaps the most unusual additions to the Birren books on printing are the sample books of types and ornaments published in 1914 and 1924 by Stephenson, Blake & Co. of Sheffield. The first of these is somewhat richer than the second, which exhibits plainer page designs that are a compromise with the severe geometry characteristic of the 1920s. The earlier book includes an amazing array of vignettes, staffage figures, ornaments, borders, and types, arranged in imaginative compositions page by page, often in several colors. It is the design of the pages, more than the ornaments, which gives this publication its distinction.
COLOR-MUSIC

Anschütz, G.
Bliss, A.
Dutens, M. F.
Gersiner, K.
Irwin, B.
Jones, T. D.

Color-music, in the form of synesthesia, has been a concern of the science of perception and of psychology since the end of the last century. In the Birren Collection, appropriately enough, it is represented by artist-practitioners of color-music, in the first group catalogued in 1974 by such figures as Père Castel, George Field, William Rimington, and Thomas Wilfred, and in the present group, by Irwin, Bliss, and Gersiner. Beatrice Irwin’s book lists the programs of her “colour-poems” given in public in 1910 and 1912, the era when color-music was at its height (one thinks of Kandinsky’s writings, and of Scriabin’s music), and offers directions for color-theater environments. Bliss is instead the music of a composition first performed in Gloucester Cathedral in 1922, and derived from the author’s experiments in embodying the symbolic meanings of color in the successive parts of his color symphony. Gersiner’s book is the opposite, an embodiment of sound in the successive phases of a visual presentation. Each of the colored plates has an aperture cut through it, progressing from small to larger “windows,” so that the individual parts can be seen through one another, when turned in succession, and yet form a composite, three-dimensional object when folded together.

Anschütz, 1931, is the most important anthology ever published of color-music experiments and writings of the 1920s. It includes Ludwig Hirschfeld’s manifesto “Farben-Licht-Spiele,” Walther Behm’s study of the abstract color films of Oskar Fischinger, Zdeněk Pešánek’s directions for a color organ, and Walter Brinkmann’s comparative study of spectral light and musical tone.

RELIGION, HERALDRY, AND THE OCCULT

Amber, R. B.
Boos-Hamburger, H.
Bruce, E.
Cayce, E.
Clark, L. A.
Colville, W. J.
Conroy, E.
Helene, C. D.
Hessby, J. D.
Hodges, M.
Hunt, R.
Jones, C. S.
Kilner, W. J.
Koch, E.
Mayer, G.
Ouseley, S. G. J.
Panchabasi, S.
Poschinger, P.
San Francisco, Fine Arts Museums
Whitten, I. B.
Zarchy, H.

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To the books on spiritual conceptions of color already in the Collection, which concern the period before 1900 for the most part, there is now added a large group covering many of the principal authors and institutions who publish on occult color theory in the twentieth century. Interest in such treatises would have been slight not long ago, but in recent years the boom in astrology has brought new attention to color symbolism, seconded by developments in contemporary science. These include the importance given to subjective interpretations of color by psychologists, and to the tangible effects colors can have, under certain conditions, on ill and normal people, according to medical researchers.

The content of occult theories of color can be divided roughly into three kinds: color therapy and color healing, the study of the colored aura emanating from the body, and general theories of color symbolism. Color therapy, following the theories of Edwin Babbitt, is sometimes addressed to the cure of illness or the alteration of certain undesirable moods. Colville, Ouseley, and Kilner are followers of Babbitt, and Hessey and Amber give descriptions of certain instruments which are used in color therapy. Body aura is, to the clairvoyant, very revealing of spiritual state, and the subject of extended analyses of color, as in Cayce and Panchadasi. Such works are based upon a theory of color symbolism, which is occasionally outlined quite broadly, usually following one of four traditions (although recent vulgarizations often make a journalistic porridge of the traditions): the Hindu, the Christian, the Jewish (i.e., the Kabbalah), and the Theosophist. Panchadasi and Amber stem from the Indian tradition; C. S. Jones ("Frater Achad") draws mostly from the Kabbalah; Bruce, Conroy, and Hodges follow the tradition of the Christian occult; Helene, Koch, Mayer, and Boos-Hamburg all look to Rudolf Steiner and, like Steiner, also to Goethe.

The recent additions include works emanating from the Association for Research and Enlightenment (A.R.E.) founded by Edgar Cayce (Cayce, Zarchy), and from the Aquarian Master Institute of Color Awareness (A.M.I.C.A.), founded by Ivah Bergh Whitten (Whitten, Hunt).
PSYCHOLOGY OF COLOR

DUBASH, P. S.  FURRER, W.  LÜSCHER, M.
FRIELING, H.  KLOPFER, B.  MEHNERT, H.

Additions to books on the psychology of color stress color-preference tests. The Lüscher system of testing color preferences is one of the most widely used (the basis, though not always acknowledged, of most of the little pamphlets sold in supermarkets offering guides to self-administered color tests). In addition to the test itself and explanatory material, there is Furrer's study of color in personality diagnosis of 1953, which used the Lüscher test. Frieling offers a rival system of testing for color preference, and Klopfer incorporates a section on color responses in his explanation of the Rorschach technique.

The most notable of these books is the lengthy history and analysis of color in film, published in 1974 in Leipzig by Hilmar Mehnert. He gives a large role to the psychology of color, and in the process provides a thorough history of color systems and of color psychology, adding one of the best bibliographies ever published on the subject.

PERCEPTION AND VISION

BIRREN, F.  MURCH, G. M.  U.S. GOVERNMENT
EVANS, R. M.  PADGHAM, C. A., 3RD  NATIONAL ACADEMY
LOVIBOND, J. W.  SANDERS, J. E.  OF SCIENCES

The only older book among this group of recent publications is Lovibond's of 1915, a charming treatise by the former brewer and the inventor of the "Tintometer," which used the superposition of colored glasses to match a given hue and thereby aid the study of color perception. The other publications give evidence of the diversity of views of color perception which still characterize modern science. Faber Birren's two primers on perception summarize the issues very clearly, with major aspects of the subject treated equally. Wright, whose field is optics, concentrates upon the actual measurement of color and on color vision, rather than psychology. The symposium published by the National Academy of Sciences also emphasizes colorimetry and color vision. The late Ralph Evans, on
The other hand, in what proved to be his last book, took as his goal the reconciling of the view traceable to Ewald Hering, which insists upon the psychology of color, positing a four-color system, with the dominant view stemming from Helmholtz, assuming a three-color basis to perception. Similarly, Gerald Murch proposes his own views on perception, combining the empirical work of recent years with earlier analyses. The most thorough book on the subject is that of Padgham and Saunders, who cover all aspects of color perception, with excellent exegeses of the major theories and the principal color systems: DIN, Munsell, Ostwald, and others.

**TEXTILES, DYES, ORNAMENT**

**Bird, F. J.**
**Field, G., and Davidson, E. A.**
**Holladay, L. B. Co.**
**Klein, B.**
**Loir, J.**

**Lucien Bœuf Co.**
**Lucie's & Brüning Co.**
**Mülhouse, Société Industrielle**
**Mullins, B., and Mayer, F.**

**Persoz, J.**
**Saint-Aubin, C. G. de**
**Slater, J. W.**
**Spétebroot, H.**

If physics was the principal source of color theory in the nineteenth century, it was the textile industry which most affected the actual colors used by artisans and artists. The dyeing of cotton became one of the chief modern industries, and cotton prints displaced woven cloth over the course of the century. The new cadmiums, chromes, anilines, and other dyes of the textile world were used for inks and pigments, and so many fortunes were made on the basis of new recipes that most major cities in America and Western Europe had their own dye companies. Frederick Bird of Philadelphia began publishing his own line of dyes in 1874, and his *Dry Cleaner and Garment Dyer* was written later to record the advances made in coal and tar and other new colors (woe to the garment cleaner who did not know how to treat them!). Slater's manual of 1870 was a more disinterested work, a veritable dictionary of dyes, with each of the new and the traditional sources carefully described.

General treatises on color in the textile industry were often written by specialists, chemists (like the famous Chevreul) who were attached to the industry. Jules Persoz was one of the most important of these chemist-writers, whose *Traité de l'impression des tissus* (4 volumes plus atlas, 1846) is one of the glories of nineteenth-century French printing. His *Essai sur le conditionnement* . . .
DE LA SOIE was written in 1878, after a career that took him from the Mulhouse cotton works to a professorship at the École des Arts et Métiers in Paris. His book is a rather technical study, but includes an excellent history of silk in France and of the machinery used to process it. More than a generation later, Spétebroot occupied a similar position, and his technical treatise covered machinery and methods since Persoz's time (and warned the French against the German dominance of the aniline industry).

This classification of book also includes some of the most beautiful of the entire Collection. The anonymous apprentice's book from Mulhouse has dozens of hand-colored diagrams of weaving designs, employing the weavers' abstract language based upon the grid of warp and weft. The same language is used for the sumptuous publication of 1923–26 by Loir, in which actual cloth samples are accompanied by multi-colored plates that show patterns, "draw-downs" (graph-like analyses of the pattern) and other features of the weaving process, surely one of the finest pieces of printing of its period. More curious, even quaint, but equally beautiful is the book of samples of Lucien Bouix of about 1905. Several hundred woven (not printed) cloth samples are mounted on plates of diverse design, employing perforations, engraved frames, pockets, and hinges. The pages are embellished by many engraved vignettes, often in the form of humorous cartoons close in spirit to the work of the illustrator Christophe. The contemporary trade book by Lucius & Bruning is not so quixotic but its woven wool samples are mounted on elegant plates with descriptive letterpress of handsome design.

FASHION, INTERIOR DECORATION, INDUSTRY


Color is obviously of first significance in all aspects of fashion and interior decoration, and it has become increasingly important in industry, thanks to the appreciation of its multiple roles. The psychological effects of color have been recognized, although the use
of conscious color schemes has been relatively uncommon. More widespread is the use of color for the sake of safety and clarity: the color coding of utility conduits and of corridors, the separation by color of one type of function from another. Most commonly appreciated of all factors is simply the appeal that color can have, from the packaging of products to the embellishment of industrial architecture. In all these realms, the several books, the many articles and lectures, and the professional work of Faber Birren have been leading factors for four decades. As writer-practitioner he has been the principal person standing between industry and the world of psychology and color theory.

Among books dealing with special aspects of industrial color, Van Doren and Williams stand out. Van Doren, 1940, has two sections on color in his book on industrial design, and summarizes the design mood of the 1930s in his treatment of streamlining and abstract design. Williams, 1954, writes on all aspects of colored lighting for theater and display, with excellent photographs and diagrams of the electrical equipment, and sections on color measurement and color psychology.

Fashion is less often served by serious writers, and it seems to attract a mode of journalistic writing that is as inconsequential as . . . certain fashions. However, this need not be so, since Chevreul himself, von Bezold, and many of the chief figures in color theory addressed themselves to fashion. In our era we can recall the estimable work of such historians as John Gloag and James Laver, and as for color in fashion, there is the work of Robert F. Wilson, all of whose books on color are now in the Birren Collection, and Faber Birren himself. Of the books on fashion new to the collection, Audsley, 1912, speaks well for his era; he employs Chevreul's terminology ("simultaneous" and "successive" contrast, and other concepts) and uses the color standard of Louis Prang as his point of reference.

Interior decoration overlaps with a number of other categories: fashion, industry, textiles, architecture, and ornament. It often produces books that are beautiful, and useful as records of domestic and public interiors. Ewald, 1889, has eighty handsome color lithographs representing historic interior decorations from the fourteenth to the seventeenth centuries, and is the kind of publication that became the source for contemporary design. Baer, circa 1910,
shows contemporary projects that sometimes use Renaissance designs to tame the excesses of Art Nouveau. His one hundred twenty photolithographs share a handsome rectilinear emphasis that is found in certain late Art Nouveau work (Mackintosh, for example, and the contemporary work of Frank Lloyd Wright). He includes projects by his compatriots C. R. Ashbee, M. H. Baillie-Scott, and Edgar Wood, by the Germans Hans Heller and Bruno Paul, by the Viennese Joseph Hoffmann, by the Finn Eliel Saarinen, and by dozens of others.

Earlier projects in interior design are also among the new books, including two curious, but widespread forms. The George Rowney Company, supplier of the full range of artists' supplies, published books that catered to its market among the broad middle class. Diaphanie, circa 1865–75, is a manual for “affixing coloured designs to glass in such a manner as to represent stained or painted glass.” To contemporaries this would surely have seemed a debased art at best, and yet the designs, printed in color in the book (and, of course, sold to the public), have undeniable quality. Godon’s Painted Tapestry (1879) is another debased form. It proposes the method of the French artist Binant, first exhibited at an industrial fair in Paris in 1861, in which a special canvas is painted so as to resemble tapestry. Godon’s illustrations are very handsome. Four-color plates were used on special ribbed paper prepared and printed by J. Marie of Saint-Denis.

ART, FILM, PHOTOGRAPHY

BACH, C. M.
Bond, F.
Goethe, J. W. von
Harvard University

HOMER, W. I.
Mehnert, H.
RaynauD, P.
RomE, Instituto Italo-Latino Americano

Symansck, B., and
Birren, F.
Texas, University
Washington, Phillips Collection
Wilson, L. W.

The growing literature on film and photography requires its own bibliography, but special studies of color in this realm are not yet numerous, except for the “how-to” books written for amateurs of color photography. Mehnert’s superb history has already been mentioned under Psychology of Color, but it is nearly alone in its thoroughness and its quality.

Color in art and art history is somewhat better served, thanks to
two kinds of publication. One is the study of specific artists for whom color was a special concern: Delacroix and Seurat, for example (see Homer on the latter). The other is the special exhibition devoted to color in art. Although it might seem odd, color, so integral a part of painting, was seldom isolated for exhibition before the 1920s, and most exhibitions on the subject have been organized in the past three decades. This reflects both the increased specialization of museum exhibitions, and also the isolating of color by some modern artists as a nearly self-sufficient quality. The exhibition at the University of Texas in Austin, for example, stems from a group founded in New York after World War II by Herbert Aach, Alice Baber, and others, devoted to color. This exhibition and others of recent years feature contemporary artists for whom color was the preeminent quality, from the late Mark Rothko and Barnett Newman, to Gene Davis and Joyce Kozloff. Some exhibitions offer an historical retrospect, such as the Harvard University tribute to Arthur Pope, whose catalogue incorporated new studies of Pope’s color theory, and works of art by pupils and admirers of the late Harvard teacher.

ANNOTATED BIBLIOGRAPHIES OF ADDITIONS TO THE BIRREN COLLECTION*


Agad, F. (pseud.). See Jones, C. S.


American Institute of Graphic Arts. Color. [Hamilton, Ohio], Champion Papers, 1974. [viii], 170 color reproductions. 25.5 cm. Anthology of reproductions of works of art.

* Works by a single author are arranged chronologically by date of first edition.
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ANSCHEW, George, ed. Farbe-Ton-Forschungen, vol. III of Bericht über den II. Kongress für Farbe-Ton-Forschung (Hamburg, 1-5 Oktober 1930). Hamburg, Psychologisch-ästhetische Forschungsgesellschaft, 1931. vii, 5-438 pp., illus., plates (some color), index. 23.5 cm. Vols. I and II published 1921. This vol. incorporates 44 essays or demonstrations on color-music, psychology of color, and color-light, by scientists, artists, and critics.


ATHENAEUM OF PHILADELPHIA. See DEVOE.

AUSLEY, George A. Colour in Dress, a manual for ladies on all matters connected with the proper selection and harmonious combination of colours suitable for the various complexions. London, Sampson Low, Marston, 1912. [viii], 1-2-1, 3-134 pp., 2 plates. 18.5 cm. Using Prang's standard of color, lists various harmonies.

BACH, Cile M. Color, special issue of Denver Art Museum Fall Quarterly, 1958. 1-24 pp., illus. Simple primer on color.


BENARY, F. E. See BIESALSKI, E.

BENSON, William. Principles of the Science of Colour, Concisely Stated to Aid and Promote their useful Application in the Decorative Arts. London, Chapman & Hall, 1868 [i.e., 1872]. x, 1-43 pp., illus., plates (some color). 27.5 cm. Author's advertising supplement (4 pp.). Title page dated 1868, but contains author's insert dated 1872. 371 colored paper samples mounted on 5 plates, and 2 diagrams in text watercolored by hand. Author's color standard based on a cube tipped on a point, and incorporating the then recent theories of Maxwell and Helmholtz.

or another color behind colored samples for comparison, for each flower, an average of 15 tints, each numbered in Des system.


BIRREN, FABER. The Printer's Art of Color. Chicago, Crimson Press, 1934. [6], 1-34 pp., diagrams. 24.5 cm. Especially on harmonies and on effects of one, two, or more colors.

—. Functional Color, a book of facts and research meant to inspire more rational methods in the solution of color problems. New York, Crimson Press, 1937. [10], 11-124 pp., illus. (some color), index, bibliography. 23.5 cm. Publisher's advertising supplement (14 pp.). Practical primer on all aspects of color.

—. The Wonderful Wonders of RYB. New York, McFarlane, Ward. McFarlane, 1937. [6], 7-48 pp., illus. (mostly color). 22.5 cm. For children, a general homily on color.

—. The Application of Color to Shore Establishment, a coordinated program designed to effect uniform practices in the use of color for better and more economical maintenance. Washington, U.S. Navy Department Bureau of Yards and Docks, 1948. [4], 5-96 pp., illus. (some color), 23 colored paper samples mounted on 2 plates, index. 27 cm. Supplement by author: The Application of Color to Naval Hospitals (7 pp.). A practical manual on color for clarity, safety, and appearance.


—. 28.5 cm., ring binder. Revised Edition.


—. Creative Color. New York, Van Nostrand Reinhold, 1961. 7, 9-128 pp., illus. (some color), index, bibliography. 26.5 cm. Author's own color manual, with color scales and harmonies.

—. Color, Form and Space. New York, Reinhold, 1961. 8, 9-128 pp., illus. (some color), index, bibliography. 27 cm. Essentially on perception of color and light.


—. Color, A Survey in Words and Pictures. New Hyde Park, New
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York University Books, 1963 [1966 printing]. [8], 9-223 pp., illus. (some color), index. 27 cm. A history of color.


——. Light, Color and Environment. New York, Van Nostrand Reinhold, 1969. 8, 9-131 pp., illus., 16 color plates, 72 colored samples mounted on 2 plates, index, bibliography. 28.5 cm. On color and light in man-made environments.

——. Principles of Color. New York, Van Nostrand Reinhold, 1969. [4], 5-96 pp., illus., 8 color plates. 21 cm. Summaries of major color systems plus author's own primer on color.


——. Color Perception in Art. New York, Van Nostrand Reinhold, 1976. 4, 5-64 pp., illus., 12 color plates, index, bibliography. 21 cm. Basic principles of color perception. Accompanied by actual colored plates made by author for this text.

——. See also Danger, E. P., Harris, M., Itten, J., Jones, T., MunSELL, A. H., Rood, O. N., Sully, T., SymNACK, B., Wilson, J., Wilson, R. F.


Bond, Fred. Color, How to See and How to Use It. San Francisco, Camera Craft, 1954. 12, 13-167 pp., illus. (some color), index. 27.5 cm. A primer on color in photography.


Borromée. Régénération de la peinture à fresque par des procédés équivalents à ceux des anciens, système complété par des recherches sur les principales causes d'avaries de la peinture murale et de la peinture sur toile et sur panneau. Paris, Firmin Didot, 1861. [8], 9-72 pp., 4 color plates. 39 cm. Two plates colored by hand over engraving; two plates entirely by hand, in ink and the author's special encaustic. The author, an artist of whom nothing is presently known, proposes his own recipes for glue-based encaustic and for varnish, as substituts for fresco despite his claim that his technique would restore or revivify genuine fresco.

Boutet, Claude. Traité de mignature, pour apprendre aisément à peindre
sans maître, et le secret de faire les plus belles couleurs, l’or bruni, & l’or en coquille. Paris, Christophe Balard, 1676. 2d edition revised. [xiv], 1-160 pp., 1 woodcut in text. 15 cm. Manual stressing pigment recipes, but incorporating sections on drawing, use of compass, preparation of vellum, and moral precepts.


BRIDSON, G. D. R. See WAREMAN, G.


BUCKLEY, MARY L., and BAUM, DAVID. Color Theory, A Guide to Information Sources. Detroit, Gale Research, 1975. x, 1-173 pp., index. 22.5 cm. Naive groupings of diverse books on color.

Burch, Robert. Colour Printing and Colour Printers, with a Chapter on Modern Processes by W. Gamble. London, Isaac Pitman & Sons, 1910. xviii, 1-281 pp., illus. (some color), 23 color plates, index. 24.5 cm. Excellent history, from 15th century onward, with special emphasis on 19th century (Savage, Baxter, Silbermann, and others), and two chapters on chromolithography.

BURKE, J. See Hogarth, W.

BURNET, JOHN. Landscape Painting in Oil Colours Explained in Letters on the Theory and Practice of the Art, and Illustrated by Examples from the Several Schools. London, D. Bogue, 1849. vii, 1-68 pp., 14 color plates, appendix. 29 cm. Preface signed February, 1849. Practical advice on how to paint skies, foregrounds, water, and so forth, based on works by the author and by Claude, Cuyp, Rubens, Berghem, and others.

CAHIER DE TEINTURE, de chimie, de fleur, est autre recette commencé le 18 Novembre l’an de Notre Seigneur Jésus Christ 1799. 19.5 cm. Commonplace book, manuscript with recipes for dyes, natural colors, syrups and liqueurs, ending with poem “Pétition à Madame D. C.,” dated 1827.

CANALS Y MARTI, JUAN P. Memorias sobre la púrpura de los antiguos, restaurada en España. Madrid, Blas Roman, 1779. [xli], 1-87 pp., 2 engraved plates (one folding) by A. de la Muela. 21 cm. The author, “Director General de Tintes del Reino,” writes on purple dye derived from seashells, incorporating a review of known antique and later writings on the subject.


CHESKIN, LOUIS. Colors, What They Can Do for You. New York, Liveright, 146
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CHURCH, ARTHUR H. Colour. London, Cassell, [1871]. iv, 5-112 pp., illus., 6 color lithographs. 16.5 cm. Publisher's advertising supplement (4 pp.). Excellent short manual incorporating Helmholtz and Maxwell, as well as Chevreuil.


CLIFFORD, H. F. See MUNSELL, A. H.

COOLEY, WILLIAM J. The Human Aura and the Significance of Color. Three Lectures. London, L. N. Fowler, [c. 1904]. 2, 3-70 pp. 16.5 cm. Publisher's advertising supplement (2 pp.). Eclectic text on auras and color symbolism.


COOPER, ELLEN. The Symbolism of Colour. London, William Ryder & Son, 1921. v [vi], 1-66 pp., appendices. 18.5 cm. Publisher's advertising supplement (2 pp.). Eclectic summary combining Christian and occult traditions.


DADLEY, ERIC P. Using Colour to Sell. London, Gower, 1968. xii, 3-224 pp., index, diagrams, appendices, bibliography. 22.5 cm. Foreword by Faber Birren. Color for marketing purposes.

DAVIDSON, E. A. See FIELD, G.

DAVIDSON, H. H. See KLOPPER, B.

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illustrated advertisements, with valuable modern bibliography of original paint sources.


DuPont de Nemours Co. Designer's Color Guide. Wilmington, DuPont, Dyestuffs Division, [c. 1950?]. 2 pp. descriptive text, with hundreds of yarns wound on 20 charts. 29 cm., oblong. Cotton threads embodying 1600 different shades.


Earhart, John F. The Harmonizer. Cincinnati, Farhart & Richardson, 1897. [2], 3–7 pp., color plates. 19 cm. Color plates numbered 1–2, 1–240 plus colophon in color. Platen work on 4 Colt's Armory presses. Inks by Ault & Wiborg, Cincinnati. Beautiful plates of varying design, with the colors labeled according to inks used (12 pure inks, 24 derivations from them).

Ellinger, Richard G. The Organization of Color. Ann Arbor, Edwards Brothers, 1935. ix, 1–115 pp., illus., 19 color plates tipped in. 21 cm. Commonsense artist's advice, with each reproduction of art given color analysis.

Evans, Ralph M. The Perception of Color. New York, Wiley, 1974. xii [xiii], 3–248 pp., illus., index, bibliography. 23.5 cm. Accompanied by manuscript letter of author to Faber Birren. Review of major theories and experiments in color perception, and author's own theory reconciling Helmholtz and Hering.

Ewald, Ernst D. P. F. Farbige Decorationen. Berlin, Wasmuth, 1889. [iii], 1–12 pp., 80 color lithographs. 48.5 cm. Principally color lithographs representing interior decorations, 14th–17th centuries.


Faidutti, M. See Mayerne, T. T. De


———. A Grammar of Colouring Applied to Decorative Painting and the Arts. Revised, Enlarged and Adapted to the Use of the Ornamental Painter
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and Designer with Additional Sections on Painting in Sepia. Water-colours and Oils, and the History and Characteristics of the Various Styles of Ornament by Ellis A. Davidson. London, Grosby, Lockwood, 1882. 3d edition. xvi, 1-244 pp., illus., 2 pochoir color plates, index. 18 cm. Edited by Ellis A. Davidson. Davidson edition originally published, 1874. Illustrated publisher's advertising supplement (32 pp.). More Davidson than Field; original text added to and rearranged, editor's plates substituted for Field's.

Fletcher, Frank M. Colour-Control, The Organization and Control of the Artist's Palette. London, Faber & Faber, 1936. 7, 9-80 pp., diagrams, index. 22.5 cm. Recommendations for "keys" of color groups by the director of the Edinburgh College of Art.

Foss, C. E. See Jacobson, F.

Fresnoy, Charles Alphonse du. The Art of Painting of Charles Alphonse du Fresnoy. York, A. Ward, 1783. [iv], v-xix [xx-xxii], 1-213, [214] pp. 27.5 cm. Originally published, 1668. Publisher's advertising supplement (1 p.). Etched portrait of Mason by C. Carter, dated 1785, bound in. Translated by William Mason, with annotations by Sir Joshua Reynolds. This valuable edition incorporates successive appreciations of the famous French text. Reynolds's notes are based upon the annotation by Roger de Piles as well as upon du Fresnoy. Extensive notes also by Mason, who condemns the previous translation by Dryden as being inaccurate. Mason reproduces the epistle of Alexander Pope to Jervas, on occasion of Jervas's correcting the Dryden translation of 1717. Mason also appends a list of famous painters by the poet Gray ("drawn up by the late Mr. Gray, when in Italy, for his own use"), instead of reproducing the list in the 1717 edition.

Friel, Edward. The Friel System, A Language of Color. Seattle, privately printed, 1961. [ii], i-iv [v], i-79 pp., illus. (some color). 28 cm. Author's own method of diagramming color relationships.


Gamble, W. See Burch, R.


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Godon, Julien. Painted Tapestry and Its Application to Interior Decoration; Practical Lessons in Tapestry Painting with Liquid Colour. London, Lechertier, Barbe and Co., 1879. xviii, 1-89 pp., illus., 5 color lithographs. 25.5 cm. Translated by Benjamin Bucknall. Illustrated publisher's advertising supplement (26 pp.). 4-color plates signed J. Godon, printed by J. Marie, Paris, on ribbed paper to simulate tapestry. Method of painting canvas to resemble tapestry, invented by Binane and first exhibited in Paris in 1861.


See Femmel, G.

Gosse, Robert P. Advertisement Design. London, Chapman & Hall, 1927. xxxiii, 1-253 pp., illus. (some color), index. 23.5 cm. Excellent general discussion and veritable history of advertising art stressing 1920s, with many and varied illustrations.

Grace, Alfred F. A Course of Lessons in Landscape Painting in Oils. London, Cassell, 1881. [8], 9-93 pp., illus., 9 color lithographs. 41.5 cm. Publisher's advertising supplement (3 pp.). Original watercolor, signed "G N P", glued in inside front cover. Advice on sketching from nature, drawing upon reproductions after Turner, Constable, DeWitt and others.

Granville, W. C. See Jacobson, E.

Greenough, George B. Colors. 24 cm., oblong. Manuscript notebook of 44 leaves, incorporating writer's texts and lists, with 40 samples of dyed cotton twill, 15 large diagrams in watercolor, and over 1000 watercolor samples. Greenough is the noted British geologist (1778-1855) who was secretary of the Royal Institution for several years. His library was given to the Geological Society of London, but his personal effects were owned privately and eventually dispersed in public sale. This notebook is essentially a color standard, recording a number of chromatic scales attached to specific writers (including Moses Harris and William Hayter), and an extensive nomenclature of tints, with many of the pigments' makers being named: Varley, Smith & Warner, Newman among them. Internal evidence suggests a date of 1835-45.

Guignet, Charles E. Les Couleurs. Paris, Hachette, 1889. [vi], 1-273 pp., illus., 18 color lithographs. 18 cm. Publisher's advertising supplement (4 pp.). Accompanied by anonymous manuscript in French (3 pp.) on colors, glued on end papers. Basic manual by a disciple of Chevreul.

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HALL, M. B. See Boyle, R.


HARPER, CHARLES G. A Practical Handbook of Drawing for Modern Methods of Reproduction. London, Chapman & Hall, 1894. xii, 1–161 pp., illus. 22.5 cm. Illustrated publisher’s advertising supplement (6 pp.). A how-to manual for the craft of drawing, preparing paper and so forth.

HARTOG, A. VAN. Het Zien en Teopassen van Kleuren in de Practijk. Amsterdam, J. F. Duwaer, 1954. [5], 7–134 pp., illus. (some color), index. 25 cm. Author, an architect, gives advice on color interiors, with some technical information on luminosity.


HENDRICK, ROBERT. Two Letters to an Amateur, or Young Artist, on Pictorial Colour and Effect, and the Means of Producing Them. London, Simpkin, Marshall, 1832. [iv], 1–80 pp., index. 20.5 cm. Stresses three primaries as basis of chroma, while retaining value as the underlying structure. Practical advice on laying in color and obtaining pigments.


Hickethier, Alfred. Farbenordnung Hickethier. Hanover, H. Osterwald, 1952. [7], 9-99 pp., illus. (mostly color), 10 color plates. 24.5 cm. Author's own color standard, based on a three-dimensional cube tipped on its point, each section giving 100 tints.


Hodges, Myrtis. Life Interpreted through Color. Holyoke, Mass., Elizabeth Towne, 1926. [6], 7-82 pp. 18 cm. Naive color symbolism drawing upon Christian tradition and English literature.


Holliday, L. B. Co. Chrome Colours. Huddersfield, L. B. Holliday, [c. 1925-35]. 1-45 pp., 301 colored cloth samples mounted on 20 plates. 23.5 cm. Trade publication on chrome dye-stuffs with brief introduction on dyeing methods.


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__Hurst, George H. Painters' Colours, Oils and Varnishes: A Practical Manual. London, Charles Griffin, 1892. xi, 1-461 pp., illus., index. 20 cm. Publisher's advertising supplement (68 pp.). A major work that retains its value. All aspects of pigments, their manufacture and use, as well as description of paint supports and vehicles.


__Hurwich, L. M. See Hering, E.

__Inter-Society Color Council. A Comparative List of Color Terms, compiled from Reports Submitted by Delegates of Member Bodies of Inter-Society Color Council. Hobart College, 1939. Mimeographed report, 44 leaves. 27.5 cm. Glossary of terms, result of questionnaire.


__Jameson, D. See Hering, E.

__Japan. See Nihon Shikisai Kenkyujo.

__Jones, C. Stansfield [Achad, Frater, pseud.] Q. B. L., or, The Bride's Re-
ception. Being a Short Cabalistic Treatise on the Nature and Use of the Tree of Life. Chicago, the author, 1922. xiv, 1-106, [i-ii], 1-43 pp., illus., plates (some color, i folding). 23.5 cm. The author’s exegesis of the Quabalah.

——. Crystal Vision Through Crystal Gazing. Chicago, Yogi Publication Society. [c. 1923]. xii, 1-116 pp., illus. 21 cm. Trance-like visions with color only incidental to the Ultimate Crystal.


Judd, D. B. See Kelly, K. L.

Kelly, D. M. See Klopfle.


Kroch's Bookstore. A Guide to the Color Systems. Chicago, Kroch’s Book-
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store, Inc., [c. 1948-50]. [8 pp. plus text on inner covers], illus., bibliography. 21.5 cm. Brochure on color system and available publications concerning Munsell, Ostwald, Cheskin, and colorimetry.


Lacro, Arthur P. Facts about Processes, Pigments and Vehicles, a Manual for Art Students. London, Macmillan, 1895. x, 1-131 pp., illus. (1 color), frontispiece, index, glossary. 18.5 cm. Publisher's advertising supplement (1 p.). A how-to book, clearly expressed in simple lay language.

Leamon, A. See Wilson, J.


Lescluze, G. De. Les secrets du coloris, guide pratique d'observations expérimentales sur les harmonies coloriées faisant suite à l'édition de 1900. Bruges, Demolin-Claeys, 1904. 19, 21-215, [216-217] pp., separate annexes of 1 p. and 4 pp., illus., plates (some folding), tables, appendices. 24 cm. 35 inked color papers based on Lefranc colors. Author's first publication Les secrets du coloris of 1893 stressed parallels of color with music, as did second version of treatise published 1900. Author's last treatise deals instead with numerical proportions of constituent elements of color.


Libonis, L. Traité pratique de la couleur dans la nature et dans les arts, composition, mélange, solidité, jeu et nuance des couleurs. Paris, Henri Laurens, [c. 1897]. 1-8, 9-64 pp., illus., 8 color plates. 22.5 cm. Publisher's

LOIR, J. Théorie du Tissage des Étoffes de Soie. Lyons, Desvigne, 1923-26. 3 vols. I: [4], 5-129 pp., illus. II: [4], 5-354 pp., illus. (many color), 100 color cloth samples mounted in text. III: [2], 3-398, [399-405] pp., illus. (many color), 50 color cloth samples mounted in text, index. Practical manual incorporating photographs of machinery, beautiful cloth samples averaging 5 x 10 cm., and extraordinary plates in color showing patterns, tie-ups, draw-downs.

LOVIBOND, JOSEPH W. Light and Colour Theories and their Relation to Light and Colour Standardization. London, Spon, and New York, Spon & Chamberlain, 1915. xii, 1-90 pp., illus., 11 color plates, index, tables, appendices. 22 cm. Plates are watercolor over engraving. Author inventor of "Tintometer," which matched specific hues by combining colored glasses on a metered scale; method here used to show color in human blood, in aniline dyes, in various minerals.

LUCIEN Boulot [Co.]. Nouveautés pour housses, teintures et tissus unis, No. 3. Lyon and Paris, [c. 1905?], 40 leaves. 38 printed on two sides, incorporating perforated plates with descriptive texts and engravings, and cloth samples varying from 1 x 5 cm. to 13 x 12 cm. 24 cm. Beautiful and amusing retailers' sample book, with hundreds of named woven cloths.

LUCIUS & BRÜNING [Co.]. Les colorants pour laine des Farbwerke vorm. Meister Lucius & Brüning, Höchst am Main, No. 1040. Höchst am Main, Lucius & Brüning, [c. 1900]. vii [viii], 1-42 pp., 279 colored wool samples mounted on 31 plates, with descriptive letterpress, index. 27.5 cm. Trade publication in French for Charles Barlow, company representative, Paris; beautiful wool samples with descriptions of dyes, their relative stability, their uses.

LUCIUS & BRÜNING [Co.]. Pocket Manual for Dyers and Printers on the Application of the Coal Tar Colours. Würzburg, H. Stürtz, 1903. [x], 1-287 pp., illus., tables. 15.5 cm. Technical manual on coal-tar colors for Lucius & Brüning's Glasgow office.

LUCKIESH, MATTHEW. Color and Its Applications. New York, Van Nostrand, 1921. xii, 1-419 pp., illus., 4 color plates, index, tables. 23.5 cm. Publisher's advertising supplement (39 pp.). Author's presentation letter to Faber Birren, 3 October 1938. One of author's best vulgarizations, including veritable glossary of colored media, and section on color organs.


missioned by Faber Birren of Lüscher's *Farbe-Test*, Basel, 1958. Lüscher's color preference test has been the most widely used in the last generation.

---. See Gerstner, K.

Maatsch, R. See Biesalski, E.

McLaughlin, Mary L. Painting in Oil, A Manual for the Use of Students. Cincinnati, R. Clarke, 1888. viii, 9–111 pp., illus., index, appendix. 19 cm. Advertising supplement (6 pp.). General discussion of pigments, including prices and suppliers.


Mason, W. See Fresnay, C. A. du.

Matthaei, R. See Goethe.


Mayol. Introduction à la mignature; ou, préceptes particuliers, et détaillés pour se perfectionner dans cet art; avec l'ikonologie des dieux de la fable, un catalogue succinct des plus fameux peintres, et une explication des termes de la peinture. Amsterdam, “Aux dépens de la Compagnie,” 1771. xii, 7–256 pp., 2 engravings. 17 cm. Excellent glossary of art terms, each entry a short paragraph, often interpretive; dictionary of artists; dictionary of iconological terms; practical and general manual on painting miniatures.

Mehnert, Hilmar. Die Farbe in Film und Fernsehen; Physik und Technik, Philosophie, Physiologie und Psychologie, Ästhetik, Anwendung und Dramaturge der Farben. Leipzig, Fotokinoverlag, 1974. 14, 15–544 pp., illus. (many color), index, glossary, bibliography. 22 cm. Stresses psychology of color and use of color in films, with excellent glossary and bibliography.

Mikellides, B. See Porter, T.
Morato, Fulvio Pettorino. Del significato de’ colori. Venice, A. Bindoni, 1558. 1. 4. 5. 32 leaves, engraved title page, glossary. 16 cm. On laid paper. Essentially a glossary of terms stressing attributes and emotional affects in color.

Müchle, Georg. Buon Fresco, Briefe aus Italien über Handwerk und Steildie echten Freskomalerei. Berlin, Wasmuth, 1918. 8, 963 pp., 15 plates. 26 cm. Commentaries and observations rather than a treatise, but uses older written sources. Author a painter, one of first teachers at Bauhaus.


Mulhouse, Société Industrielle. École théorique et pratique de tissage mécanique, cours de fabrication, précédé d’une introduction extraite des meilleurs auteurs, notamment M. M. Alcan, P. Falco, Bezou, White, & & Mulhouse, Société industrielle, [c. 1860 1880]. 48 cm. Apprentice’s scrapbook incorporating lithographed texts (hand-drawn on stone) and student’s hand work. Introduction: 22 leaves, lithographed text, hand-colored diagrams. Pr. 1, “Façonnés”: 1 lithographed leaf, 11 leaves manuscript text, with hand-colored diagrams and 21 colored cloth samples. Pr. 2, “Picques”: 1 leaf lithographed text, 8 leaves manuscript text with hand-colored diagrams and 15 cloth samples; 1 loose-leaf manuscript in same hand. Pr. 3, “Jacquards”: 1 leaf lithographed text, 10 leaves with manuscript text, hand-colored diagrams, 17 colored cloth samples. Pr. 4, “Velours”: 1 leaf lithographed text, 7 leaves manuscript text with hand-colored diagrams, 11 colored cloth samples. Pr. 5, “Gazes”: 1 leaf lithographed text, 6 leaves manuscript text with hand-colored diagrams, 9 colored cloth samples. The scrapbook was manufactured by A. Haas, Mulhouse, who also did the lithography. “G. Bazin” inscribed on inner cover, but it is not clear that this is the apprentice who did the album. The writer incorporated precise, very beautiful colored diagrams of weaving tie-ups, patterns and samples, sometimes accompanied by the actual cloth that would result from the pattern being analyzed.

Mullins, Barbara, and Mayer, Francisca. Recetas de tintes naturales. Lima, Peru, Art Center, 1973. 4. 5-33 pp., illus. 23.5 cm. Sources of dyes in native plants.


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---. A Grammar of Color, a basic treatise on the color system of Albert A. Munsell. New York, Van Nostrand Reinhold, 1969. [4], 5-96 pp., illus., 8 color plates. 21 cm. Edited by Faber Birren. Munsell's system as edited and abridged by Faber Birren, with editor's comments throughout.

---. See Kelly, K. L.

Murch, Gerald M. Visual and Auditory Perception. Indianapolis, Bobbs-Merrill, 1973. xv [xvii], 1-493 pp., illus. (some color), index, bibliography. 23 cm. Author combines empirical work of current generation with earlier studies of perception; extensive bibliography of technical literature.

Müther-Schmidt [Co.]. RA1., Farbtönregister 840. R. Cologne, Deutschen Normenausschuss, Ausschuss für Lieferbedingungen und Gütesicherung, 1956. 95 colored paper samples mounted on 95 cards, plus various advertising and descriptive material in box 16 x 23 cm. One of the best-known industrial color standards in Germany.


Nihon Shikaish Kenkyūjo [Japan Color Research Institute]. Shikan shikihyō [Medical Color Standard, V, Tooth Crown]. Tokyo, 1967. [iii], 1-27 pp., illus., 125 colored paper samples mounted on 5 plates, tables. 19 cm., oblong. Color standard giving range of hues found in human teeth.

---. Hifu shikihyō [Medical Color Standard]. Tokyo, 1967. [vii], 1-57 pp., illus., hundreds of colored chips mounted on 11 plates, tables. 19 cm., oblong. Some English captions and text. Color standard giving range of hues of skin color for medical purposes.


---. Shikimei jiten [Manual of Color Names]. Tokyo, 1974. Dozens of colored chips and colored paper samples mounted on plates and charts, with descriptive text in spiral binder. 31 cm. Some captions and texts in English. 3080 colors separately named and labeled with reference to JIS, PCCS, and other color systems.

---. [Color System]. Tokyo, 1975. Hundreds of colored paper samples mounted on 21 plates, with various descriptive texts, in spiral binder. 28 cm. Some captions and texts in English. Color standard offering cross-references among Ostwald, Munsell, and PCCS systems.


--------. The Human Aura, Astral Colors and Thought Forms. Chicago, Advanced Thought, 1915. 4. 5-86 pp. 15 cm. Publisher’s advertising supplement (7 pp.). More on color than author’s other book.

PENLEY, AARON E. Sketching from Nature in Water-Colours. London, J. C. Hotten, [c. 1868]. [vii], 1-6. 14 plates, each with descriptive text. 36 cm. 1 lithograph, 1 watercolor over lithograph, and 14 color lithographs, cut and mounted (1 on title page), variously dated 1862, 1866, 1867, printed by Strangeways and Walden, London. Commentaries on color lithographs made after author’s watercolors, relating specific landscape sites with colors used for specific effects. Author produced brushes and colors, some in collaboration with Winsor & Newton.

PERSOZ, JULES. Essai sur le conditionnement, le tirage et le décreusage de la soie, suivi de l’examen des autres textiles (laine—coton—lin, etc.); ouvrage contenant les caractères et le dosage des principales fibres et accompagné de tables pour la conversion des titres. Paris, G. Masson, 1878. vi, 1-504 pp., illus., 1 plate, index, tables. 23 cm. Illustrated publisher’s advertising supplement (4 pp.). Inscribed by author to “Monsieur Hiérlard.” Persoz was among the most important chemists of his generation dealing with color in the textile industry. This book includes a brief history of silk in France, but is primarily a technical treatise.

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incorporating references to major theories and writers from late 19th and early 20th centuries. Author was pupil of Paul Klee at Bauhaus.


PILES, R. de. See FRESNOY, C. A. du.

Piva, Gian. La tecnica della pittura ad olio e del disegno artistico, con note sulla tecnica di alcuni grandi pittori del passato e sulla pittura in generale nel corso della storia. Milan, Hoepli, 1970. xxi, 3-455 pp., illus., 40 plates (many color), glossary, bibliography. 19 cm. Publisher's advertising supplement (4 pp.). Technical and historical study of art materials, including discussion of individual substances, supports, frames, cradles, and so forth.

Plochère, Gladys, and Gustave. Color and Color Names. Los Angeles, Fox, 1946. 1-8 pp., 156 colored paper samples mounted on 64 perforated plates, in spiral binding. 33 cm. A clear treatment of color nomenclature.

Plochère Color System. Los Angeles, Plochère, 1965. 1248 printed colored cards (7.5 x 12.5 cm.) plus various descriptive texts and sheets, in hinged box 12.2 x 16.3 x 48.2 cm. The authors' own standard, with the advantage of colored cards much larger than the usual chips.

POPE, A. See HARVARD UNIVERSITY.


Peschinger, Paul. Helio-Therapy: The Healing Power of Light and Colour. Sydney, Philosophical Publishing Co., 1941. [iv], 5-54 pp., color frontispiece. 18.5 cm. Publisher's advertising supplement (1 p.). Spiritual healing through sunlight and color.

PREVIATO, Gaetano. I principi scientifici del divisionismo; la tecnica della pittura. Turin, Bocca, 1906. [iv], 1-266 pp., illus. 23 cm. The famous treatise that gave currency in Italy to ideas in color derived from neo-impressionism.

QUINCY, Quatremère de. Essai sur la nature, le but, et les moyens de l'imitation dans les Beaux-Arts. Paris, Treuttel et Würtz, 1823. xii, 1-435 pp. 24 cm. Among the most famous statements of the Neo-Classical esthetic, Quatremère's text stresses the idéal, the reformulation of nature via artistic convention. Color had no significant role in this concept, and it was precisely against it that relativist esthetics and new color ideas of the Romantic era set themselves.

RAYNAUD, Patrick. 13,824 jeux de couleurs de formes et de mots. Paris, L'Ecole des Loisirs, 1973. 72 colored cards in ring binder. 22.5 cm. Cards arranged in 3 groups of 24 cards, so that any one hue can be compared with 48 others.

REYNOLDS, Sir J. See FRESNOY, C. A. du.

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RICHMOND, LEONARD. The Technique of Oil Painting. New York, Pitman, 1940. viii, 1-144 pp., illus., 47 color plates tipped in. 28 cm. Unusually clear demonstrations of scumbling, glazing, and other techniques.

RUDIGWAY, ROBERT. Color Standards and Color Nomenclature. Washington, privately printed, 1912. iv, 1-44 pp., 1,115 colored paper samples mounted on 53 plates. 23 cm. Letterpress and color work by A. Hoen & Co., Baltimore. Among the most famous of all color standards. The author, curator of the Division of Birds at the Smithsonian, discarded most aniline and coal-tar dyes, cochineal lakes, and other unstable pigments for the sake of permanency.


ROSS, W. D. See ARISTOTLE.

ROWNEY, GEORGE. Co. Diaphanie, Or, The Art of Colouring Glass for Windows of Churches, Chapels. Conservatories, Private Houses, &c. London. George Rowney, [c. 1865-75]. [ii], 1-35 pp., illus. 18 cm. Publisher's advertising supplement (6 pp.). Manual for affixing color-printed designs (many illustrated here) to glass, so as to represent stained or painted glass.

SAINT-AUBIN, CHARLES G. DE L'art du brodeur. Paris, L. F. Delatour, 1770. [i], 1-50 pp., 10 engraved plates, glossary. 45.5 cm. Designs by the famous artist for textiles, including royal commissions, and author's descriptions of methods for preparing drawings for embroidery.


SAUNDERS, J. E. See PADDIG, C. A.


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SPÉTEBROOT, HENRI. Traité de la teinture moderne. Paris, Dunod et Pinat, 1917. x, 1-631 pp., illus. 25.5 cm. Illustrated publisher's advertising supplement (4 pp.). Rather technical manual on pigments, instruments and machinery related to textiles, with section on German dominance of aniline industry.

STEPHENSON, BLAKE & CO. Lining Type, Borders, Ornaments, Brass Rules, Printing Material, Machinery. Sheffield and London, 1914. 3d edition. [xvi], 1-518, 1-72 pp., with unpaginated inserts of various sizes. 29 cm. Trade publication incorporating pages in color and black and white, featuring ornaments, borders, types, in handsome designs, with priced lists.

---. Printing Types, Borders, Initials, Electros. Brass Rules, Spacing Material, Ornaments. Sheffield, 1924. xiv [xvii], 1-702 pp., index. 29 cm. 1924 on title page, 1928 on binding. Similar to the earlier trade publication, a bit less varied, more austere design of 1920s.

SULLY, THOMAS. Hints to Young Painters. New York, Reinhold, 1965. xxiii [xxxvi], [1-4], 5-46 pp., illus. 21 cm. Edited by Faber Birren. Reprint of edition originally published New York, 1873. The artist's manuscript prepared in 1851, revised in 1871, published posthumously by the unknown "F.T.S.D." Concentrates on palette, on varnishes, glazes, and techniques.


TAYLOR, J. S. See FIELD, G., and OSTWALD, W.


THÉNOT, JEAN-PIERRE. Les Règles de la peinture à l'huile, dédiées à son ami et élève M. Raffort. Paris, Danlos, 1847. [iv], 1-108 pp., illus., 8 lithographs. 16.5 cm. Black and white lithographs by C. Picard after Thénot. Rather rudimentary on color, but otherwise thorough manual on preparation of canvas, brushes, rules for composition, and valuable lists of palettes by contemporaries such as Gros, Ingres, Dauzats, Gudin, Brascassat, and others.
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Thulesius, Antonius. Libelli de coloribus, ubi multa leguntur praeclamorum opinionem. Paris, Wechel, 1520. [11-52] pp., engraved initial letters, title page, final page, index. 16.5 cm. About 125 colors separately named and described, drawing heavily from antique authors.


Verty, E. N. D. Colour. London, Frewin, 1967. 15, 17-164 pp., illus. (many color), bibliography. 25.5 cm. Elementary vulgarization.

Versini, C. See Mayerne, T. T. de.

Wakeman, Geoffrey, and Birdson, Gavin D. R. A Guide to Nineteenth Century Colour Printers. Great Britain, Plough, 1973. xii, 1-127 pp., illus., index. 21.5 cm. Alphabetical list of printers in Great Britain.


Weyerhauser Company. Color on Color Guide For Use by Designers and Printers in the Selection of Inks and Hamilton Text and Cover Papers for Color-on-Color Printing. [n.p.], 1966. 61 colored papers with various descriptive texts in spiral binder. 23 cm. In color-offset, the same 35 Pantone matching colors printed on 61 different colored papers.


——. Colour Breathing: The Breath of Transmutation. London, A.M.I.C.A. Trust, 1948. [8], 9-54 pp., illus. 18 cm. Publisher's advertising supplement (2 pp.). Seven Newtonian colors become seven spirits before the Altar of the Hall of Healing.

Williams, Rollo G. Lighting for Color and Form, Principles, Equipment, and Applications. New York, Pitman, 1954. xvi, [1-21], 3-349 pp., illus. 3 color plates, index. 23.5 cm. Inscribed by author to Faber Birren. All features of theater and display lighting, including photographs and diagrams of electrical equipment for color control.

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Wilson, Louis W. Futurists Color Schemes. Chicago, the author, 1915. [1-21] pp., illus., frontispiece. 19.5 cm. Marketed by the School of Art of the Art Institute of Chicago, an amusing assortment of colors grouped according to emotional readings such as "PONDOROUS GLOOMY-OPPRESSIVE Expressing POMPOUS DIGNITY . . ."

