COLOR PROGRESS

Exhibit of

American Colortype Company

A CENTURY OF PROGRESS
CHICAGO, 1933

A Demonstration of the Basic Principles of Light and Color and the Relation of these principles to Color Excellence in Engraving and Printing.

FOR ALL WHO LOVE COLOR, AND PARTICULARLY THOSE ENGAGED IN THE PURSUIT OF BEAUTIFUL AND PURPOSEFUL COLOR EFFECTS FOR HOME OR BUSINESS

Whether your chief interest is home or business, Color is a factor of your livelihood or happiness.

HARMONY—the Inexorable Law of success in everything.

Exhibit "A"

The Solar Spectrum

This is a ray of light refracted, by means of a glass prism, into the seven elementary colors.

This color wealth re-combined produces *white light*—the livable light to which our sight is attuned.

Complementary unity—proportions.

The Golden Rule of Balance in Light and Color

The Law of Complementary colors.

In light—producing *white* light when blended.

In pigments—producing *gray* when blended by disc rotation.

COLOR—What is it?

Not a thing of itself, Color exists only by virtue of the fact that there is *light*, that there are objects that *reflect*, and that we have eyesight.

Exhibit "B"

Complementary Colors in Light

Eliminate one color and its complementary will appear.
Elimination of Violet produces Yellow.
Elimination of Blue produces Orange.
Elimination of Green produces Red.
Elimination of Yellow produces Violet.
Elimination of Orange produces Blue.
Elimination of Red produces Blue-green.

Exhibit "C"

Primary Colors in Light—Red, Green, Blue-Violet

The three colors which, when blended, produce white light, and which, when combined in different proportions, produce any desired color.

Theatrical Lighting.

Operate the lever and note the varied colors produced.

The retina of the human eye is equipped with three sets of nerves or processes—

Red, Green, and Blue-Violet

Through the stimulation of these nerve elements we perceive color.

Exhibit "D"

The Pigment Spectrum or Color Disc

A guide for color composition, with complementary colors shown in opposite positions. *Rotate the disc* and observe the complementary unity —how all colors blend into *gray*, producing a *balanced stimulation* of the color nerve elements of the eye.

Exhibit "E"

Demonstration of the complementary character of two opposites. Rotate the disc and note the blend into gray.

Exhibit "F"

A Negative—Disorderly Color Combination

Two colors which are not complementary. Observe how, upon rotation of the disc, they fail to blend.

Exhibit "G"

Restoration of color balance through the addition of a balancing color. Balanced contrast. Rotate the disc.

Exhibit "H"

Calico Versus Silk

(a) Unbalanced color combination in silk.

(b) Balanced contrast in calico.
Rotate the disc.

Exhibit "I"

Can You Describe Color?

Basis of three dimensions—
(1) Hue.
(2) Value.
(3) Chroma.

Exhibit "J"

An Exquisite Color Composition in Correct Balance

"Color Pageant" of The International Printing Ink Corporation.
Rotate the disc.

Exhibit "K"

Retinal Fatigue, or Negative After-Image

A further demonstration of complementary effects.

Gaze intently at the red spot on the board for a short time, then concentrate on the plain surface below and blue-green, the complementary of red, will appear.

Exhibit "L"

Are You Color Blind?

Read the numbers on these plates, and if they correspond to the number opposite each one, you are naturally equipped for perceiving color.

Exhibit "M"

Demonstration of Four-Color Process Reproduction

Look here first and see the oil painting in full color.

1—The Blue-Violet filter, which intensifies the complementary color value. From this exposure the *yellow* plate is made.

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Elimination of Red produces Blue-green.

Exhibit "C"

Primary Colors in Light—Red, Green, Blue-Violet

The three colors which, when blended, produce white light, and

2—The Green filter, which intensifies the complementary color value. From this exposure the *red* plate is made.

3—The Red filter, which intensifies the complementary color value. From this exposure the *blue* plate is made.

Compartment No. 2—Proof of the Yellow plate.

Compartment No. 3—Proof of the Red plate.

Compartment No. 4—Yellow and Red plates printed together.

Compartment No. 5—Proof of the Blue plate.

Compartment No. 6—Yellow, Red, and Blue plates printed together.

Compartment No. 7—Proof of the Black plate.

Compartment No. 8—All four plates—Yellow, Red, Blue, and Black —printed together.

Exhibit "N"

Third Dimensional Portrayal—Macy-Art

Reproductions which show objects as the human eye sees them. The principle of binocular vision applied to plate-making and printing.

Please look through the red and blue scope.

Exhibit "O"

Macy-Art—"Before and After" Phase

Magical Transformation of one picture into another.

Please look alternately through the red and blue lens.

Exhibit "P"

Flaming Scarlet—Undisputed Champion Attention-Getter for Over Three Billion Years

Exhibit "Q"

Yellow—Queen of Visibility

Exhibit "R"

Direct Color Reproduction

A color separation process identical with Exhibit "M"—four-color process—which makes a photograph studio of all outdoors.

Pioneer Example of Colortype Work

One of the first multi-color reproductions ever made in Chicago. Reproduced by the American Colortype Company a third of a century ago, when process work was generally unknown in America.

Exhibit "S"

The Dot—The Key to Excellence in Colortype Work

In four-color process reproduction, the portrayal of all color beauty is achieved through four copper halftone plates, the surface of each one of which is characterized by a series of tiny projections known as *dots*, varying in size according to the color values to be obtained.

It is here that technical skill and an artistic sense on the part of the etcher are imperative. The final excellence depends upon the degree to which four delicate surfaces print successive impressions on a printing press and progressively reveal a color unity reflecting all the vigor and delicacy of the original subject.

This exhibit shows the possible gradations of colortype printing plates ranging from solids and through intermediate tones to the place where the dots approach the vanishing point, and portrays the values possible with the same impression of ink.

Exhibit "T"

Specimens of the products of the
American Colortype Company and its subsidiary companies—

The American Art Works, Coshocton, Ohio
The Osborne Company, Allwood, New Jersey
The A. C. Rehberger Company, Chicago
Samuel Gabriel Sons & Company

AMERICAN COLORTYPE COMPANY

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