Ridgway Collection

FREDERICK L. DUNLAP, SC.D.
CONSULTING CHEMIST
MONADNOCK BLOCK
CHICAGO

March 18, 1919.

Mr. Robert Ridgway,
1030 S. Morgan St.,
Olney, Ill.

Dear Mr. Ridgway:

I wish to thank you for your letter of the 10th of Feb. I am enclosing my personal check made out to your wife for eight dollars and ten cents ($8.10) and wish you would send me a copy of your book entitled "Color Standards & Color Nomenclature". I am sure the book will be of great interest and value to me in my work.

This past week I did considerable work on the production of one of our artists' crayons, namely, scarlet - in which I experimented with a large number of different types of true vermillion and was fortunate in finding one which corresponded pretty closely to the exact color that we have used for many years and which is one of the lakes of eosin, which is notably not fast to light but extremely brilliant. The vermillion that I used differed slightly in that it had a little yellowish undertone, but I am rather inclined to think that it is the nearest I can get in the way of a permanent pigment.

I am planning to carry out some work on the permanency of the colors I used, through the use of a Cooper-Hewitt quartz lamp, but have not as yet started this work. I am told by the head chemist at the Sherwin-Williams Co., who has carried on a lot of this work, that one can get in 2 to 3% of the time the results that are obtained through exposure to direct sunlight. This would mean, of course, still greater rapidity in the achievement of results when compared to the light which artists' drawings, etc. are exposed to, in museums etc., where they do not get any direct rays of the sun.

I am not very hopeful of getting a satisfactory purple. Of course, various types of purple can be obtained through a mixture of reds and blues, but so far as my work has carried me, the purples so obtained are dull - that is, lacking in characteristic brilliancy which I wish.

I am now trying to get hold of some color lakes from alizarin, which has but recently been put on the market by the National Aniline & Chemical Co. and is, of course, of American manufacture.

I cannot state it from my own experience, but it is said that of all the aniline dyes, the alizarin and color lakes produced from it, are the closest in the matter of fastness to light, but just how fast they are, I do not know, but will find out before I get through with this problem. Some of my colors I have had exposed for a matter of two years, but I am sure that through the use of a mercury quartz lamp, I can get valuable results in a minimum of time.

Very truly yours,

FLD:EE

F. L. Dunlap

Ridgway Collection

FREDERICK L. DUNLAP, SC.D.
CONSULTING CHEMIST
MONADNOCK BLOCK
CHICAGO

February 4, 1919.

Mr. Robert Ridgway,
Washington, D. C.

Dear Mr. Ridgway:-

I am very anxious to get hold of a copy of your "Color Standards & Color Nomenclature" which you published in 1912. I would like very much to have a copy for my library. Will you please be so kind as to let me know what a copy will cost in case you are able to let me have one?

Perhaps you may be interested in knowing that I have been for several years interested in color work, being Consulting Chemist for the Kroma Color Co. who are producing all the Prang colors as well as colors for themselves. I am also Consulting Chemist for the American Crayon Co., which like the company just mentioned has its factories in Sandusky, Ohio. In the latter factory, we produce all types of colored crayons both plaster and wax and I am at present at work on the investigational side of producing a high-grade plaster crayon for artists' work, and am especially interested in the question of the permanency of the colors.

Yours very truly,

FLD:EE

F. L. Dunlap

Rec'd and ans'd
Feb. 10, 1919.