

## section reports



The Atlantic Coast Section met on January 10 at Fine Sound Studios, New York, with an attendance of approximately 250. John G. Stott, Eastman Kodak Co., presented a paper on "Automatic Timing of Color Negatives" which he had prepared in collaboration with William R. Weller and J. Edward Jackson, also of Eastman Kodak Co.

The paper described a method of automatic timing of motion-picture color negatives for the making of first trial color prints. The method was derived from a color timing method in use for printing amateur roll film Kodacolor negatives. The theoretical basis and statistical analysis of results were described as applicable to one New York motion-picture laboratory. The paper was concluded with the screening of 35mm color prints illustrating the results.—Victor M. Salter, Secretary-Treasurer, 168 Kemp Ave., Fair Haven, N.J.

The Central Section's January meeting was held on the 16th at the Western Society of Engineers, Chicago. Ralph Evans, manager of Eastman Kodak Co.'s Color Technology Division, spoke to an audience of 200 on "Color and Brightness in Projected Motion Pictures."—Howard Brauer, Secretary-Treasurer, 7326 N. Ridge Ave., Chicago 45.

The Pacific Coast Section's January meeting was held in two sessions at M-G-M Studios, Culver City, Calif., on January 17. About 450 attended the two sessions, which were open to members only.

A paper by Dr. C. J. Staud, Director of Research at Eastman Kodak Co., on "Science and Technology in Color Motion-Picture Photography," which was originally given at the Lake Placid Convention, was presented by Dr. Norwood L. Simmons, Eastman Kodak Co. The paper reviewed some of the fundamental problems confronting those who work with color motion-picture film.

Douglas Shearer, Director of Technical Research at M-G-M, gave a talk on the M-G-M Panavision system, illustrated by a number of scenes from current color productions. The system uses a 65mm original negative and is suitable for making high-quality exhibition prints in several sizes and aspect ratios for high-definition, large-screen presentations. It can use multi-channel photographic as well as magnetic soundtracks. A demonstration included screening of 35mm and 65mm prints derived from the same original negative.—John W. Du Vall, Secretary-Treasurer, 4829 Cartwright Ave., North Hollywood.

The Western New York Subsection held a meeting on January 24 in the Color Room at Eastman House, Rochester, N.Y. Neal Keehn, of the Calvin Co., spoke on "What's Going on in 16mm Production"

to an audience of 94, of whom 33 were members. This was a highly successful meeting and considerable interest in the Society was shown by many of the guests attending.—G. T. Negus, Secretary-Treasurer, c/o Eastman Kodak Co., Kodak Park Works, Bldg. 65, Color Technology Div., Rochester 4, N.Y.

## Obituary



**Henri Chrétien**, designer of the anamorphic lens that is the basis for the CinemaScope system, died February 7 in Washington, D.C. He was 77 years old.

In 1927, when he was professor at the Sorbonne and at the Institut d'Optique in Paris, M. Chrétien first showed, in a communication presented to the Academy of Sciences by Louis Lumière, the possible uses of the principle of anamorphosis in relation to cinematography. In optics, the principle of compressing and expanding images was nothing new, and even after his application of it had achieved worldwide celebrity M. Chrétien refused to be impressed by the importance of his own invention, noting in one interview that it was simply based on "known principles of optics."

Further development led to the design of a practical lens, the Hypergonar, which was introduced to the commercial market by the Société Technique d'Optique et de Photographie of Paris, of which M. Chrétien became technical director. The Hypergonar was demonstrated to the Optical Society of America in 1928. A description of it by Henry Dain may be found in the December 1932 issue of the *Journal*.

At the Paris International Exposition of 1937 the Hypergonar lens was given a public demonstration at the Palace of Light, where two interlocked projectors were used to show motion pictures on a screen measuring 60 meters long by 10 meters high, constructed on the facade of the building. The facade, and therefore the screen also, was slightly concave in order to avoid marginal distortion.

M. Chrétien's interest in optics was not confined to its motion-picture applications. In 1932 he designed the telescope at the U.S. Naval Observatory, Washington, D.C., and his only visit to Hollywood prior

to the use of his lens for the CinemaScope system was in connection with the Mount Wilson Observatory.

In 1952 Spyros Skouras and Earl I. Sponable of 20th Century-Fox visited M. Chrétien in France and acquired his lens for CinemaScope. He was present at the premiere of *The Robe*, the first CinemaScope picture, in 1953; and in the following year received an Oscar from the industry. For the past year and a half he had been living in this country.—D.C.

## New 16mm Magnetic Signal-Level Test Film

A 400-cycle magnetic signal-level test film providing essentially an absolute reference for the level of magnetically recorded signal is now available to the 16mm equipment and sound-recording industry. This film, long in coming, is the result of several years of discussion and study which repeatedly emphasized the need for a level reference that could be used as a basis for determining amplification, for frequency-response calibration and for overall system evaluation of 16mm magnetic recorders and reproducers. The much-needed answer failed to materialize until a Navy research project directed by Frank H. Comerci produced a technique for measuring actual values of surface induction. A paper "Absolute Measurement of Signal Strength on Magnetic Recordings" by Robert Schwartz, Sheldon I. Wilpon and Frank A. Comerci in the January 1955 *Journal* describes the theory and laboratory method used in arriving at the original induction-level measurement.

The film announced here for the first time is an original recording made on equipment of known good performance and calibrated against one of two "primary standard" samples produced by Mr. Comerci and his associates. It adheres to specifications defined by the Society's Magnetic Recording Subcommittee under the Chairmanship of E. W. D'Arcy. Tangible substance is thus given to frequency-response standardization, because this film makes possible the measurement of effective amplification of 16mm magnetic sound equipment taking into account the characteristics of the reproduce head as well as the amplifier and speaker.

The track is 200 mils wide, recorded on the nonperforated edge of full-width coated film in accordance with Proposed American Standard PH22.97, which appeared on p. 263 of the May 1955 *Journal*. The surface induction of the recorded signal is approximately 5 db below the maximum level obtainable at saturation of the type of magnetic-coated film used. Nominal value of surface induction is 10.5 gauss rms; average variation of the surface induction over the length of the film is  $\pm 0.5$ .

The film is available from the Society, 55 West 42 St., New York 36, in lengths of 100 ft, not including New York City Sales Tax, at \$20.00.—B.N.