

work on military projects in Germany. He resumed his work with Albiswerk where he remained until 1943 when he founded his own firm, the Dr. Edgar Gretener A. G., to give greater scope for the development of his ideas. His main interests were in the fields of optics and illumination and at the time of his death he was engaged in a number of projects which were nearing completion.

**Louis Philippe Clerc**, distinguished pioneer of photography, died at his home in Paris, Sept. 7, at the age of 84. Author of a number of books on photography, he was editor of the French scientific photographic publication, *Science et Industries Photographiques*. During World War I

he was awarded the Croix de guerre for his services in aerial photography and in 1949 he was made a Chevalier de la Legion d'honneur for his work in the practical application of the photographic science to industry. A detailed biography of M. Clerc by Glenn E. Matthews appeared in the August 1955 issue of the *Journal* (p. 460).

**John H. Kliegl**, cofounder and President of the Kliegl Brothers Universal Stage Lighting Co., of New York, died Sept. 30, 1959, at the age of 89. With his brother, the late Anton Kliegl, he made motion-picture history by inventing (about 1911) the klieg light, a carbon-arc light

that made possible indoor motion-picture photography. His company, which was founded in 1896 supplied lighting and stage effects for many of the "greats" of stage and screen. He was born in Bad Kissingen, Bavaria, and came to this country in 1888. He first worked as a locksmith and studied electricity at night at the American Institute of the City of New York.

## current literature



The Editors present for convenient reference a list of articles dealing with subjects cognate to motion-picture engineering published in a number of selected journals. Photostatic or microfilm copies of articles in magazines that are available may be obtained from The Library of Congress, Washington, D.C., or from the New York Public Library, New York, N.Y., at prevailing rates.

**American Cinematographer** vol. 40, Aug. 1959  
Photography Sharp, Clear, and Incisive (p. 480)  
Directional Continuity in Cinematography, Pt. 2 (485) *J. V. Mascelli*  
Shooting Black and White in Color (p. 486) *H. A. Lightman*  
Simultaneous Switching (p. 448) *R. Zepher*  
Product Report on the Perfectone Tape Recorder (p. 492)

vol. 40, Sept. 1959  
Color in Motion Pictures and TV Part I: The three-color theory (p. 542) *R. A. Mitchell*  
Motion Picture Cameras; Auricon Cine-Voice (p. 548)  
Electrical Tripping Mechanism for Sound Mixing (p. 552) *R. W. Moore*  
Exposure Accuracy with Magic-Eye Cameras (p. 556) *D. Norwood*

**British Kinematography** vol. 34, June 1959  
Lighting for Film and Television Studios; The Silent Film (p. 152) *B. Honri*  
Lighting for Sound Films (p. 157) *T. E. Knight*  
Lighting for Television Studios (p. 162) *R. de B. McCullough*

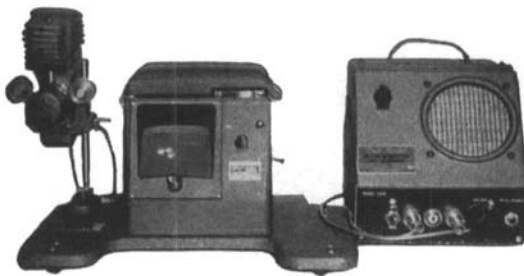
**International Projectionist** vol. 34, July 1959  
Screen-Light Requirements in Modern Projection (p. 5) *R. A. Mitchell*  
The Videotape Recorder (p. 9) *G. B. Goodall*  
35/70-mm All-System Projector by National Theatre Supply (p. 12)

**Kino-Technik** vol. 13, July, 1959  
Sterophonie im Film—echte und Pseudo-Verfahren (p. 166) *W. Grau*  
Sterophone-Anlage für sechs und vier Kanäle (p. 175) *W. Pahl*

vol. 13, Aug 1959  
Der Schmalfilm in der wissenschaftlichen Filmarbeit (p. 207) *Dr. Bekow*  
Hochfrequenzkinematographie in der Drucktechnik (p. 211) *K. Wagenbauer*  
Mikrokinematographie aus der Praxis gesehen (p. 213) *H. A. Traber*  
Wissenschaftliche Tierfilme mit der Schmalfilmkamera (p. 215) *O. Koenig*  
Dokumentarische Filmaufnahme in der Zahnheilkunde (p. 219) *T. Jung*  
Sichere Klebestellen durch vollautomatische Klebmaschinen (p. 222)



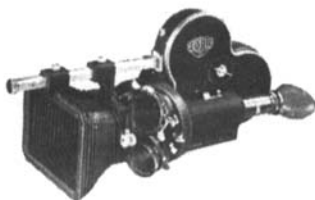
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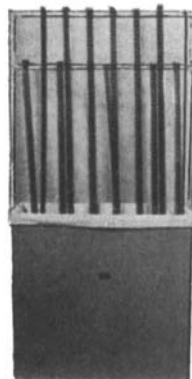


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