

Obituaries



John W. Boyle

John W. Boyle died September 29 following a long illness. A long and distinguished career as cinematographer began in 1913 in his home town of New Orleans, La., where he produced a newsreel known as the *Item Animated Weekly*. In 1915 he moved to Hollywood where he worked, as photographer, on the earliest motion-picture version of the *Queen of Sheba* and later on M-G-M's first production of *Ben Hur*. About 1940, he became interested in the uses of two-color cinematography and, with Benjamin Berg, published an account of his work in the February 1947 *SMPE Journal*, "Studio Production with Two-Color Bipack Motion-Picture Film." At that time, he was associated with Hal Roach Studios. An earlier paper, "Black and White Cinematography," was published in the *Journal* for August 1942. He was then with Universal Studios. A Fellow of the Society, for many years he was active in Society affairs, especially in the Pacific Coast Section. He was also an early member of the American Society

of Cinematographers and was active in its management affairs. He was widely travelled and had filmed motion pictures in many foreign countries. During the Korean war he made a number of documentary films in the Pacific.



Melvin Karl Schleiter

Melvin Karl Schleiter, of St. Paul, Minn., died December 17, 1959, at the age of 54. He joined Reid Ray Film Industries in 1934 as a cameraman. During his 25 years as a cinematographer he travelled for his firm. He filmed a number of training films for various government agencies and was recently in charge of photography of classified films for an Army arsenal. He pioneered in early commercial color photography and was responsible for adapting lighting techniques to new color photography as the processes improved. He developed a number of mechanical im-

provements in motion-picture developing machines and camera attachments and a number of these devices are in current use by film producers. He was in charge of the photography of the State of Minnesota Centennial film, *An Agricultural Portrait*, which received a Certificate of Merit at the 1958 Venice Film Festival and was accepted for screening at the Brussels World Fair. A member of the Society, he was also a charter member of Local 666 I.A.T.S.E.



Joseph C. Gevaert

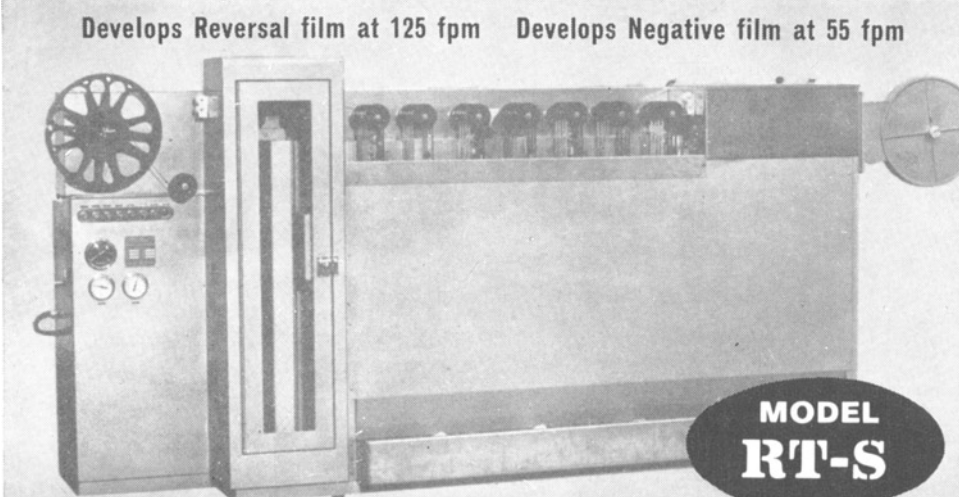
Joseph C. Gevaert, 59, died December 16, 1959, in Lausanne, Switzerland. Son of the founder of the international photographic firm, Gevaert Photo-Producten, N.V., Antwerp, he was President of the Gevaert Co. of America from 1933 to 1946. He served as Commissioner General of the Belgium Pavilion for the 1939-40 World's Fair. In 1958, he moved to Switzerland.

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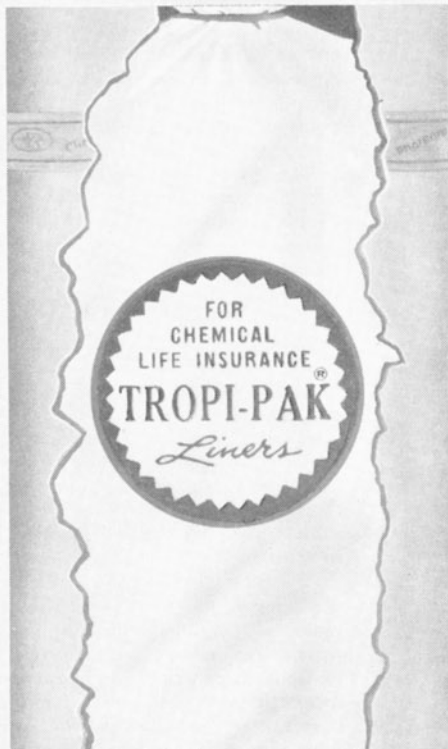
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Oliver Ellsworth Buckley

Oliver Ellsworth Buckley, retired Chairman of the Board of Bell Telephone Laboratories, died December 14, 1959, at the age of 72. He joined Bell Telephone Laboratories in 1925 and in 1927 was appointed Assistant Director of Research. Subsequently he was made Director of Research and then Executive Vice President. In 1940 he became President and in 1951 he was elected Chairman of the Board. His work on high-speed submarine telegraph cables achieved wide recognition, and research in various fields conducted under his direction included acoustics, electronics, photoelectricity, magnetism and microphonic effects. During World War II he served with the National Defense

Research Committee and as advisor on technical problems to the War Production Board. He was awarded the Medal of Merit. He was a member of a number of organizations including the National Academy of Sciences and the American Institute of Electrical Engineers.

Will Whitmore, advertising manager in charge of sales promotion for the American Telephone and Telegraph Co., died October 20 at the age of 57. He was an active member of the Society during the 1920s and from 1927 to 1929 was an editorial staff writer on the *Motion Picture Herald*. In 1929 he joined the public relations department of Western Electric Co. and joined the AT&T staff in 1948.



books reviewed

Eye, Film and Camera in Color Photography

By Ralph M. Evans. Published (1959) by John Wiley & Sons, Inc., 440 Fourth Ave., New York 16. 9 by 5 3/4 in. i-xii + 410 pp. incl. index, table of contents, bibliography. Profusely illus., 16 pp. in color. Price \$8.95.

A book by Ralph Evans is always a joy to read, and always an elucidation of some dark corners in the mysteries of vision and perception of color. The present work certainly runs true to this type.

The purpose of the book is to present an extremely generalized discussion of what the photographer really does when he takes a still or motion picture, particularly in color, and what the viewer really perceives when he looks at that picture. Probably the most important paragraph comes in the middle of the book:

"A basic underlying principle in aesthetics is that everything about a picture should aid the purpose of the picture. The final result should be a unity to which everything contributes in its own way. It is not likely that a photographer will produce such a result without a fairly clear-cut concept of what he is trying to do. At least we cannot say that a photograph is a good job from the photographer's point of view unless it succeeds, in part, in the direction he intended."

The author describes, in broad terms but also very carefully, the group of technical tools which the still or motion-picture photographer has at his disposal: the optical equipment, the mechanism of the camera, the properties of the film and photographic procedures, and the various methods available for the exhibition of his final pictures in projection or on sheets of paper. He describes in some detail the processes through which a viewer sees original subjects, and how he sees those subjects in reproduction. He indicates how the application and combination of these tools and effects enables the photographer to reach the objectives he set out to achieve.

A curious note is that the "perfect" photograph, each point of which exactly matches a corresponding point in the perspective view of the original scene in light (in the more general case, only proportional light), color and geometry, does not necessarily look like the subject. This is discouraging to the engineer, but differences in viewing conditions, visual adaptation, in information on the scene illumination, in specific information on

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