

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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the depth dimension, in supplementary knowledge of what the original really is, and other such factors make it true.

An interesting and perhaps unusual feature of the book is the extent to which the author has considered the problems of the amateur:

"This group makes close to two billion single photographs each year and uses as much motion picture film as the whole professional industry.

"The casual photographer on the average knows nothing about photography and cares less. Any success he has with his pictures is due as much to the manufacturer's skill as to his own . . .

"The casual photographer's . . . main demand is for his final result to be attractive if it is a print and realistic if it is a movie. . . . A pleasing color balance is more important than an accurate one. . . . Sharpness is most important in home movies. . . . When he starts to show them to other people, . . . he wants the pictures pleasing to look at."

Not the least of the attractiveness of the volume comes from the lovely color illustrations by Miss Klute, which, as we have come to expect, are a joy to look at.

The engineer will occasionally wish that some of Mr. Evans' observations had been expressed more quantitatively. This would of course have lost part of the non-technical simplicity and smooth flow of his text. Such details can be looked up, with a little more effort, in the extensive bibliography he presents.

Summarizing, the work collects together the large body of phenomena that influence the quality of a viewed color reproduction. In certain cases these bring impairment and disappointment. The skilful photographer, however, foresees the operations of the phenomena and capitalizes on them or circumvents them.

The book will be most useful to all who deal seriously with pictures in one form or another.—Pierre Mertz, Lido Beach, L.I., N.Y.

TV and Film Production Data Book

By Ernest M. Pittaro. Published (1959) Morgan & Morgan, Inc., 101 Park Avenue, New York 17. 448 pp. incl. contents, index and adv., illus., diagrams, tables. 4 by 7 in. Price \$6.95.

It can be honestly stated that this pocket-size book of 448 pages contains an amazing collection of up-to-the-minute data pertinent to the technical aspects of television and motion-picture production.

Brief descriptions by the manufacturers of five of the leading industrial and broadcast camera lines appear, together with descriptions of auxiliary equipment such as dollies, zoom lenses and monitors. Thirty pages are devoted to video-tape recording and splicing information, providing data for an elementary understanding of the recording and reproduction processes of this new technique. Motion-picture cameras, sound recorders, microphones, animation and lighting equipment are well represented, each with a brief description. Each of the major film manufacturers is represented with abbreviated

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data for a wide variety of black-and-white and color films.

An assemblage of 45 tables, some of them developed specifically for this book, cover a wide assortment of data including 31 tables relating to lenses; six tables for conversion of 35mm and 16mm film to time, six tables for conversions between English to metric units of measure; one table for electrical current carrying capacity of wires; and one table relating shutter exposure time to various frame rates.

Of practical value, also, is the Manufacturers Directory, which contains addresses and phone numbers of 67 manufacturers of equipment pertinent to the field of television and motion-picture production.

It is obvious that this data book is an outgrowth of a rapidly evolving technology which blends the basically different equipment and techniques of motion pictures and television into a new era of moving image production. For those interested in either or both of these media, this book is a helpful and time saving guide.—*Ralph E. Lovell*, 2554 Prosser Ave., Los Angeles 64.

Perspective:

Quarterly Review of Progress in Photography, Cinematography, Sound and Image Recording. Vol. 1, No. 2, 1959

Edited by A. Kraszna-Krausz. Published by The Focal Press Ltd., 31 Fitzroy Sq., London, W.1.; and 303 W. 42 St., New York 36. 96 pp., 16 pp. illustrations, plus 6 pp. adv. 7½ by 9¼-in. Price (subscription) \$7.50.

The rapidly moving pattern of world events is approached in this publication from the standpoint of photography, cinematography and related fields. Issue number two continues to uphold the high level revealed in the first number and in some degree to surpass it.

About half of this issue is devoted to six short articles on various subjects. Two articles would seem to have special interest for the members of the SMPTE. L. A. Mannheim's review, "8mm in Search of Sound," describes the various methods and apparatus that have been devised for sound recording and reproduction in connection with 8mm film. European sound equipments for 8mm use are classified as follows: tape couplers and synchronizers; special tape couplers; striped film adapters; and striped film projectors. Members of the British Economist Intelligence Unit have written informatively on the "Tape Recorder Boom." They point out that there are about 125,000 tape recorders in use in Great Britain today (about 80% purchased by individuals) and that it is expected there will be about 180,000 sold by 1962. Much of the equipment is of German origin.

The remainder of this issue is devoted chiefly to 82 clearly written abstracts on research, products and methods. A few of the subjects covered are: Informational Sensitivity, The Photo-Electric Effect in Sensitizing Dyes, New Optical Glasses, Electronic Flash Exposure Meter, The Right Exposure at 20,000 f.p.s., Shadowgraph Missile Camera, Motion Picture Processing by Spray, High Speed Micro-

film Selection, Cineradiography with Image Intensifiers, Mobile Television Studio, Televised Trucking, and New Life for Old Films.

Ten brief reports concerning market conditions in the United Kingdom, Italy, United States, and West Germany complete the issue. Reports by the Ilford and the Gevaert Companies include: Expansion by Independent Color Processors; Photographic Fair Trade in the U.S.; The French Optical Industry; and Import Changes in Pakistan, Cyprus and Canada.

Line or block diagrams are used throughout the volume to illustrate the text with the exception of the general article by H. W. Franke, "The Pictorial Idiom of Science." Here, 16 pages of halftone cuts reproduce many unique and beautiful patterns created in various ways by electrical and mechanical methods. Their use as a new art form or for creation of new patterns is suggested.

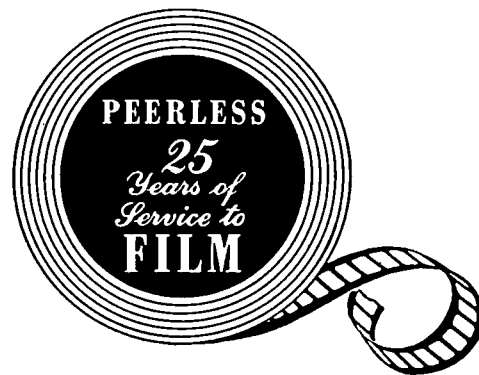
All in all, this interesting book well deserves the attention of the serious student of cinematography, television instrumentation or high-speed photography.—*Glenn E. Matthews*, Eastman Kodak Co., Research Laboratories, Rochester 4, N.Y.

Proceedings of the National Electronics Conference Vol. 14

Published (1959) by National Electronics Conference, Inc., 228 N. LaSalle St., Chicago Ill. i-xvi + 1074 pp. incl. numerous charts, diagrams and tables, + catalog of exhibitors xvii-xxi. 6 × 9-in. Price \$7.50.

Growth is the order of the day for Electronics; the National Electronics Conference is no exception, coming forth each year with more exhibitors and more papers in more fields.

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this conference records the complete texts of all papers, technical and otherwise, given at the 1958 meeting. Some 80 of the papers are concerned directly with technical subjects, ranging from audio and television to servo mechanisms and transistors. In total, 17 technical specialties receive treatment. A large number of papers deal with the allied topics of engineering education, writing and speech, and engineering management, while four papers discuss results of space probes and other studies during the International Geophysical Year. Three historical papers complete the *Proceedings*.

The Audio and Television fields fare quite well; three papers deal directly with television design problems:

- “Design Considerations in the Second Detector Circuit of Monochrome TV Receivers” by L. J. Mattingly
- “The Optimum Source Impedance and Noise Figures of TV Input Tubes With Various Circuits” by L. E. Matthews
- “Automatic Hue and Amplitude Control in Color TV” by Z. Wienck

In the audio field, two articles are concerned with audio-frequency power amplifier performance, and “A Two-Way Stereophonic Amplifier” by Bauer, Hollywood and Markle describes a unique single channel amplifier used to amplify independently the left and right stereophonic signals. The two-way amplifier provides economy over two separate

amplifiers of similar performance and equal total power. Other papers of possible interest to the TV engineer discuss the applications of lumesters and electroluminescent devices as display elements.

The vast scope of the material covered makes it obvious that no subject can be covered in any great detail, and that any listing of categories is, perforce, sketchy. The *Proceedings* do, however, present a fairly complete picture of the present state of the Electronic Art, and may be used as a good source of current information on many topics. The papers are well written and lucid, and indicate an excellent editing job. In addition, the typography is good, the type size being generous enough to favor tired old eyes.—*M. T. Pappas*, General Precision Laboratory Inc., Pleasantville, N.Y.

Camera, July 1959, 38th year, No. 7, Official Organ of the International Federation of Photographic Art, published by C. J. Bucher Ltd., Lucerne, Switz. English-Language edition U.S.A. Distributor, Eastern News Company, 306 W. 11 St., New York 14, 88 pp., numerous illus., \$1.00.

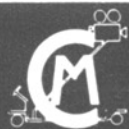
This special issue devoted to aerial photography is such a magnificent publishing achievement that it should not be overlooked. The reproductions, in both monochrome and color, comprise an unusual collection.

The first of a baker's dozen items on the camera in the air is “Various Aspects of Aerial Photography With Manhattan as an Example,” a collection of seven pictures taken at a variety of heights and angles by Fairchild Aerial Surveys Inc. and the U.S. Coast & Geodetic Survey. One folded-in composite of ten vertical photographs is 51½ by 10⅝ in. The area embraced stretches from the southern tip of Governor's Island to about 115th Street in Manhattan. Automobiles and trees may be counted in the reproduction. The picture was taken with the 9 by 9-in. fully automatic Wild RC5A series camera with f/6 Wild-Aviogon wide-angle lens at a height of 7570 ft, and is reproduced in a scale of 1 : 15,000.

An article on the use of aerial photography in taking a census of African game is illustrated in black-and-white, plus a beautiful color page showing a herd of gnus on the run in Tanganyika. Animals were trapped, marked, and released, and their pictures from the air were used to trace their migrations as well as to determine their numbers.

In “Photography and Archaeological Exploration,” Prof. Carle M. Lericci of Rome reports, with illustrations, on the application of hypoperiscopic photography (photographic probing) to underground areas prior to excavation. The Minox camera, built into a cylinder 60mm in diameter, produces 8 by 11-mm negatives in cassettes of 50 exposures. The use of aerial photographs to detect sites that should be excavated is also described.

A 2-page color spread showing the Island of Batz, near Le Croisic, France, a second color plate and many black-and-white photographs illustrate a discussion of aerial photography in map making and

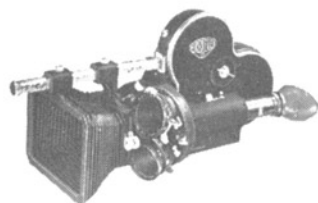
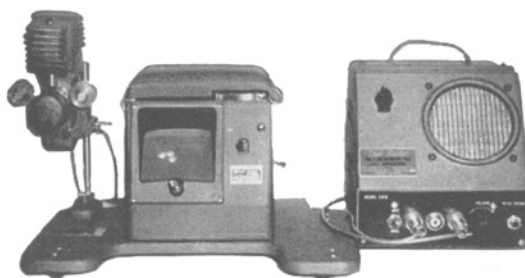


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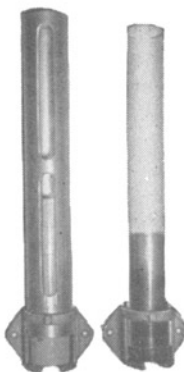
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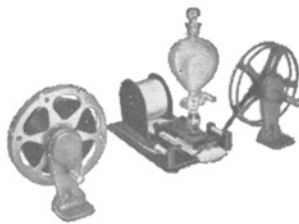
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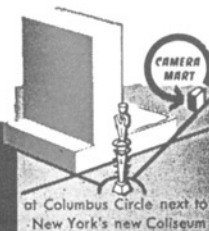
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topographical surveying. Two simplified projections of the globe show the cartographical coverage by photography achieved by 1953, when more than half the earth's land surfaces had been recorded on film.

By no stretch of the imagination can this be called a technical publication, but the July 1959 *Camera* is a technical achievement in which every professional in the photographic field may take pride and find pleasure.

Film: An Anthology

Ed. by Daniel Talbot. Published (1959) by Simon and Schuster, Rockefeller Center, 630 Fifth Ave., New York 20. xiv + 649 pp., 6¼ by 9¼-in. Price \$8.50.

Film: An Anthology, described on the jacket as "a diverse collection of outstanding writing on various aspects of the film published from 1923 to 1957," parts the curtains on a "3-D" picture of the art for which the motion-picture engineer provides the materials. The three dimensions that Daniel Talbot suggests are: I, Aesthetics, Society Commentary and Analysis; II, Theory and Technique; and III, History and Personal.

The first section offers "critical appreciations and evaluations of the film as an art form and a social instrument" by such diverse writers as Elie Faure, Erwin Panofsky, Allardyce Nicoll, James Agee, Manny Farber and Gilbert Seldes, among others. Section II samples discussions of

the techniques of the film art by some of its greatest practitioners — Pudovkin, Béla Balázs, Eisenstein, Rene Clair, Jean Cocteau and Paul Rotha — and adds some passages from Rudolph Arnheim's *Film as Art*. Section III opens with "First Night on Broadway," from Terry Ramsaye's *A Million and One Nights*, and includes verbal portraits of D. W. Griffith, by Lewis Jacobs; and Samuel Goldwyn, by Alva Johnston. Aspects of "moviedom" are discussed by Henry Miller, Leo C. Rosten, Lillian Ross and Ben Hecht; and several other writers are represented.

Daniel Talbot, who was Eastern Story Editor of Warner Brothers Pictures for three years, has selected well from a wide range, and makes available several essays that are classics in the field. For those without either the time or the inclination to read the complete works from which these pieces are taken, this book provides a good "short course." There are some obvious omissions, such as Raymond Spottiswoode, but two of his books are listed in the well-annotated bibliography. Notes on the contributors and an adequate index round out the volume.

The Engineering College Research Review 1959 (Ninth Edition) is edited by Renato Contini, Secretary, Engineering College Research Council, New York University, and Paul T. Bryant, Editor, *Journal of Engineering Education*, University of Illinois. It is published by the Engineering College Research Council of the American Society for Engineering Education.

The 459-page volume contains complete titles for all projects underway in schools which hold ECRC membership. Research personnel at each institution are listed and research policies are summarized. The book contains a complete index of research project subjects to help locate activities in similar fields at different institutions. According to the *Review*, more than 10,000 research projects are now underway in 118 engineering colleges in the United States. Budgets for these research activities for the current year total more than \$112 million.

Printed Circuit Diagnosis Made Easy, by C. P. Oliphant, is a 64-page book published by Howard W. Sams & Co., 1720 E. 38 St., Indianapolis 6. The book is intended primarily as a guide to service technicians in the servicing of printed circuits in television and radio chassis. It is priced at \$1.00 and is available from bookstores and electronic parts distributors.

Electronic Switching, Timing and Pulse Circuits by Joseph M. Pettit is published by McGraw-Hill Book Co., Inc., 330 West 42 St., New York 36. The book offers a basic type of analysis for circuits in which tubes or transistors are used primarily as switches having nonsinusoidal waveforms. The author is Dean of Engineering and Professor of Electrical Engineering at Stanford University.

The Changing Picture in Video-Tape for 1959-1960: A Review for the Television Industry (2d ed.), a Minnesota Mining and Mfg. Co. publication (61 pp., illus.) is a readable collection of quotations from about 40 trade and scientific magazines, interviews and papers on the subject of video tape. It contains a number of simplified statistics and items of information. Video-taped TV programs are described in detail and techniques of writing, producing and directing are discussed. The book is priced at \$1.50. It is available from the publishers by addressing P.O. Box 3500, St. Paul, Minn.

Visual Aids in Fundamental Education and Community Development by Romash Thapar is No. 27 in a series of reports and papers on the subject of mass communication published by Unesco. This report is on a regional seminar in South and South East Asia held in New-Delhi, India, in September 1958. Topics discussed included theoretical aspects of the production and use of visual aids in fundamental education; practical aspects of the production and use of visual materials; professional training of technicians and educators in the production and use of visual materials; supply and distribution of visual material and equipment, and the use of visual aids in literacy teaching for adults, teaching and writing in the mother tongue, and teaching a second language to persons illiterate in their own. Report No. 27 is available from National Distributors of Unesco Publications or from Mass Communication Clearing House, Unesco, Place de Fontenoy, Paris 7e, France. It is priced at 75 cents.

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