

## books reviewed

### Photographic Chemistry, Vol. II

By Pierre Glafkides. Tr. from the French by Keith M. Hornsby. Published (1960) by Fountain Press, London. U. S. Publisher, MacMillan Co., 60 Fifth Ave., New York 11. 996 pp. Charts, diagrams and tables. 6 by 9½-in. Price \$21.00.

This volume completes the British translation of Glafkides' 2nd French Edition of his textbook. Unfortunately I must repeat my comments on the first volume (see p. 792, *Journal*, Nov. 1959) to warn the prospective user that while this text fills a definite need, it is not very reliable. A careful reading shows that it contains the same kinds of errors as Vol. I, often due to careless reading of references and to attempts to condense bulky papers where statements, which were correct in context, are wrong or at least misleading, as shown here. An experienced user can often spot these points but only in the areas where he is himself knowledgeable; this must lead him to doubt the accuracy of areas which are not in his own field of experience, even though of great importance to him.

Volume II covers Color Reproduction and Color Sensitization in which the Author includes light sources, color development and many other ways for the production of colored images. He concludes with a 30-page "Summary of Fundamental Chemical Laws" which might well have been omitted since it is so condensed it is of little use to the beginner and of value only as a refresher to one who has had this material in a more complete form. There are also some complementary notes, probably mostly contributed by the translator; these are quite helpful.

The section on sensitizing dyes is quite extensive and a dyestuff chemist to whom it was referred found few inaccuracies

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compared to the rest of the book, perhaps because more details are given here and because detailed survey articles are available in the literature on which this section is based.

The actual inaccuracies in these volumes are so frequent it is of little value to cite them individually, but in total they make it impossible to recommend the volumes to the student or beginner in photographic science or engineering, for whom such a book is needed, since fundamental points must be cross-checked with more reliable sources before use. For example, although there are occasional films with higher sensitivity to artificial light than to daylight, the Author on page 528 implies that most pan films have such a response, which is contradicted by his Figure 84 which he shows in support, and by manufacturers' instruction sheets packed with all sensitized materials. This implication is more misleading in view of his statement earlier, on page 507, that light from a carbon arc and daylight are less efficient than "electric" (meaning tungsten) light: "the densities obtained with panchromatic emulsions are lower than when electric light is used." The whole treatment is so abridged that details of what special conditions might give such results are missing. The reader would assume that with equal exposure meter readings, the tungsten light is photographically stronger.

The high price (\$42.00 for both volumes) makes this text too expensive as a secondary reference, which is a pity as much of the data collected here is otherwise widely scat-

tered in the international literature. This, of course, illustrates the fact that the whole field of photography has now grown to a size where even a two-volume treatment cannot adequately cover it; even the large book of Meeus does not try this, but takes the other approach of giving an annotated bibliography, without attempting an unsupported presentation to be used alone. — *Thomas T. Hill*, Photographic Products, Atlantic Gelatin, Woburn, Mass.

### Leica Manual and Data Book

By Willard D. Morgan; Associate Editors, John S. Carroll and Dorothy S. Gelatt. Published (1961) by Morgan and Morgan, Inc., 101 Park Ave., New York 17; (and The Fountain Press, London). 456 pp. incl. index. Diagrams, halftones and color plates. 5½ by 8¼-in. Price \$6.95.

This perennial manual first appeared in 1935, and its last previous edition was in 1958. It includes data on the latest Leica products, and on the new Kodachrome II. Although the manual is especially designed to cover the use of Leica equipment, a large proportion of the information is applicable to all 35mm photography. The general subjects covered are the details of the Leica cameras and lenses, and also of all the Leica accessories (from filters, special film magazines, and developing tanks, to auxiliary focusing devices for extreme close-up, and also for telephoto shots), film and exposure data and processing, black-and-white and color taking

techniques, and copying, press, industrial and medical photography. The instructions on good lighting are interesting; this is often the despair of amateurs, all but the most sophisticated. The discussions on the intricacies of flash photography with a focal-plane shutter are not overly clear — perhaps a good table of slit transit times (also otherwise useful) would have been helpful. The jacket boast "All about 35mm photography" is not of course met, but a really large amount of information is packed into this book. — *Pierre Mertz*, 66 Leamington St., Lido, Long Beach, N. Y.

### Symposium: Visual Problems of Color

Proceeding of a Symposium on the Visual Problems of Color held September, 1957, at the National Physical Laboratory, England. Published (1961, first American edition) by Chemical Publishing Co., 212 Fifth Ave., New York 10. (First published in 1958 by Her Britannic Majesty's Stationery Office on behalf of the National Physical Laboratory.)

Vol. I, 396 pp. illus. graphs, diagrams. 8½ by 6 in. Price \$8.50.

Vol. II, 368 pp. illus. graphs, diagrams. 8½ by 6 in. Price \$8.50.

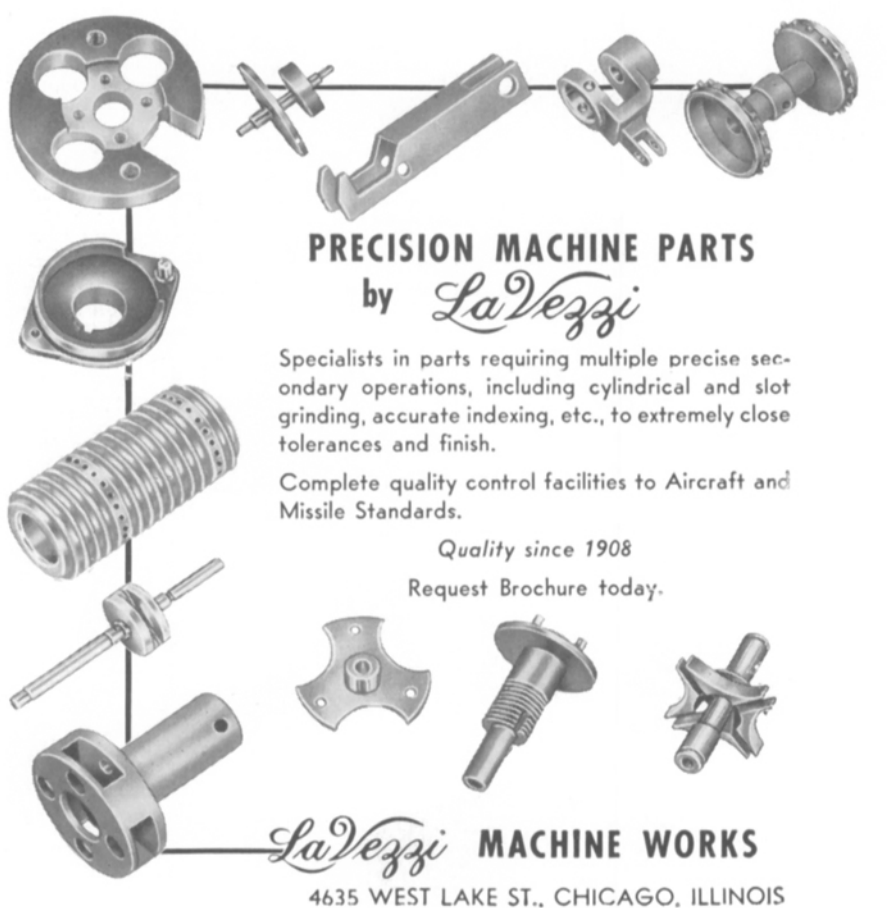
In September of 1957 there was held at Teddington a symposium on the visual problems of color. The proceedings were published in England in 1958; but for some unstated reason the American edition has not been published until 1961. The delay has permitted the inclusion of an additional paper — E. H. Land's 1959 contribution to the National Academy of Sciences on two-primary color projection and viewing.

In the organization of the symposium 10 or 12 papers each came from the United Kingdom, the United States and Russia. One paper each came from France, Canada, Italy, Spain, Holland, Venezuela, Sweden and Finland.

One current subject of central interest has been the progress in the preparation for the revision of the CIE standard observer and color-mixture functions. There is a report by Deane B. Judd on the progress of field trials for this. Unfortunately they ran into calibration troubles and a formal paper was not presented, but only an oral statement which is summarized here. One field report, by K. L. Kelly, was completed and is reproduced. Some further material was published elsewhere later, but is not included here. A number of other contributions at the symposium deal with problems of color metrics, and therefore are close to the revision, though they were not officially part of it.

One might say, with regard to the revision, that the beautiful simplicity and linearity of the CIE system seems doomed to disappear with the use of the wider test spot and higher test luminance. It is becoming increasingly clear that such an idealized system is only an asymptotic condition holding for the more primitive testing conditions. The best one can hope for the revision is that it will not run into too many complications, and still remain accurate.

The first session of the symposium was devoted to a commemoration of Selig



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Hecht. It and the next session dealt with retinal pigments and their chemistry. Other sessions dealt with time factors and eye movements in relation to color perception; electrophysiology of vision; and theories of color perception and adaptation, and of perceptions of brightness.

The book is offset-printed from type-written original. While neatly done, it is bulkier than it would be with conventional type. In volume II, the second half of the table of contents (after page 131) has been inexcusably forgotten.

It is interesting to have so much material in color vision brought together compactly, because there are so many diverse efforts in this field. Much of this will eventually have its effect on color technology. It is of interest to the color worker who is prepared to read detailed material.—*Pierre Mertz*, 66 Leamington St., Lido, Long Beach, L.I., N.Y.

**Bulletin on Technical Control for the Cinema, and on the Bureau of Standardization for the Cinema Industry (in French)**

Published (1961) by the High Technical Commission of the French Cinema, 92 Ave. des Champs Elysees, Paris 8e. 52 pp. with illus., 8½ by 11½ in. Apply to publisher.

Last year the High Technical Commission of the French Cinema organized an international colloquium on cinematographic techniques, and its bulletin published the proceedings of that colloquium. The present bulletin, more modest in size, outlines the organization of the Commission and its many activities.

The organization is quite intricate, but two outstanding functions are the sponsoring of a Technical Control for the cinema, and of a Bureau of Standardization for the cinema industry (the latter having some connection with the French Standardization Association). These sponsored groups have a number of committees, and issue documents of good engineering practice and standardization, test films and test charts. Lists of all these (34 test films, 5 charts, over 75 standards) appear in the bulletin. It also includes information on other activities of the Commission.—*Pierre Mertz*, 66 Leamington St., Lido, Long Beach, L.I., N.Y.

**Posing for the Camera**

By Harriett Shepard and Lenore Meyer. Published (1960) by Hastings House Publishers, 151 E. 50 St., New York 22. 6½ by 9½ in. 184 pp. profusely illustrated. Price \$6.95.

Written by a professional photographer (Miss Shepard) and a teacher of photographic modeling (Miss Meyer), the book is intended primarily as a guide for professional models, but is also intended for the instruction and interest of photographers and directors. Numerous diagrams illustrate the authors' discussions of the photographic potential of the human face and body. The authors' aim as set forth in the Foreword is to "organize thought on the part of photographers, directors and models" in respect to both the mechanics of posing and its more creative aspects.

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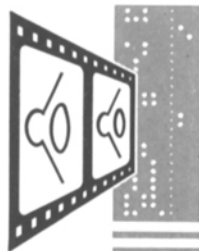
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