

department, makes it possible for the owner of a closed-circuit television system to record, store and reproduce picture and sound with live program quality. Fully transistorized and compact, the recorder—one was brought to the meeting—weighs only 120 pounds. Other Ampex representatives present were Robert Day, Len Willig and Marcel Griffard.

The Arriflex presentation was made by Michael Zois, the firm's West Coast manager. Mr. Zois said the 16M incorporates all the famous Arriflex features, but is more compact than previous models. As standard equipment, it has a 60-cycle signal generator and automatic electric slate for synchronous sound filming. Mr. Zois said two blimps—a fiberglass model for location

filming and an aluminum alloy sound-stage blimp—are being developed for the new camera.—D. J. White, *Secretary-Treasurer*, Magnasync Corp., 5546 Satsuma Ave., North Hollywood, Calif.

On January 31st, 43 members of the **Rochester Section** assembled to hear a report by Robert M. Corbin, Eastman Kodak Co., on the motion-picture industry in the Far East. His discussion of production and lab facilities, techniques and theaters was enhanced by significant 35mm color slide projections. In conclusion, several 16mm and 35mm film trailers of features made in the Far East were shown.—Bruce R. Beiswenger, *Secretary-Treasurer*, 1653 Titus Ave., Rochester 22, N.Y.



books reviewed

Photographic Instrumentation: Techniques — Equipments — Applications

By Kenneth Shaftan and Dean Hawley. Published (1962) by the Society of Photographic Instrumentation Engineers, 205 Ave. I, P.O. Box 288, Redondo Beach, Calif. xliii + 325 pp. incl. appendixes + 9 pp. for addenda. Illus. Tables. Bibliography. 8½ by 11 in. Price \$20.00.

"On a radiantly sunny day, in the Spring of 1953, a small private plane was whirring on a northeasterly course through the cloudless sky above the Blue Ridge Mountains. Without cause apparent to eyewitnesses, the plane suddenly assumed a steep dive and, with full power on, pulverized itself in a plowed field on the outskirts of the hamlet of Washington, Va.

"Thus was snuffed out the life of Kenneth Shaftan and that of his piloting companion and co-author, Dean Hawley. . .

"Through the years SPIE has been requested to locate and publish the *Shaftan Papers*. . . They were finally located in U. S. Navy Archives and permission was granted for their publication." And so, thanks to the efforts of the SPIE Publications Committee headed by J. E. Christian, the *Shaftan Papers* are available for ready reference.

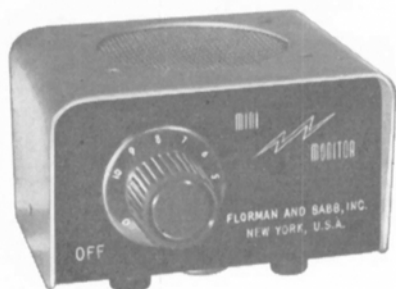
Of the seven chapters, Chapter 4: Equipment for Photographic Instrumentation is the main chapter, requiring over one-third of the pages (136 out of 368 pages). Here can be found a reasonably complete description of scientific photographic equipment and accessories, as of 1952 (with the notable exception of equipment in the USSR). Chapter 3 on "Techniques of Photographic Instrumentation" (38 pages) and Chapter 5 on "Applications of Photographic Instrumentation" (53 pages), to a large extent, constitute the rest of the "meat" of the book. The Bibliography (Chapter 6; 36 pages) contains 440 titles, none of which are dated later than April 1949. Chapter 1, Introduction, of only a single page, could profitably have been combined with the 5-page Chapter 2, General Considerations. The last Chapter, No. 7, Appendices,

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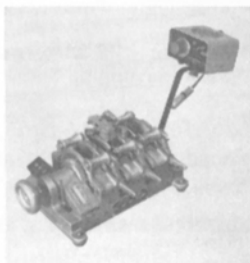
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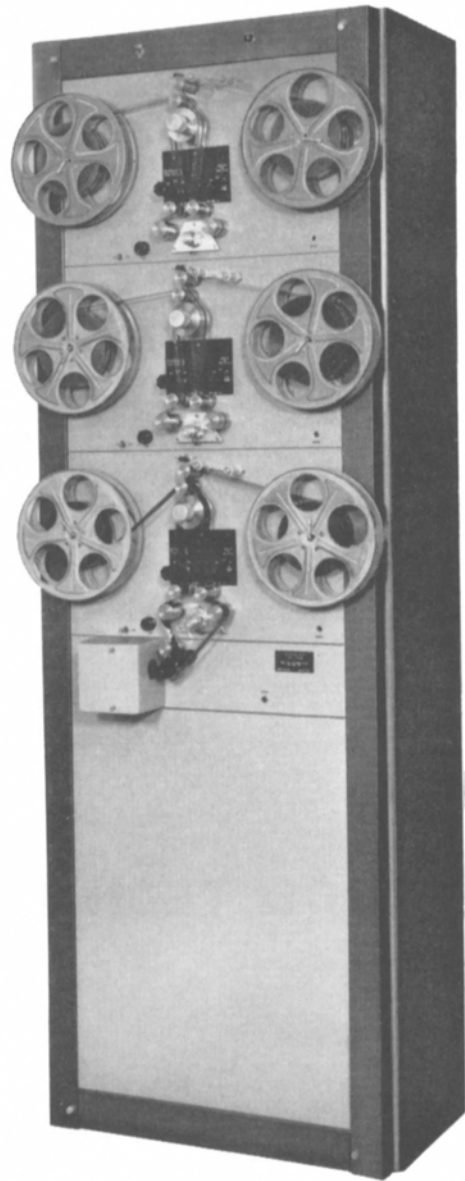
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contains 56 pages, tabulating characteristics of various photographic lighting systems, high-speed cameras, and hydrogen thyratrons.

This is a rather peculiar book in certain respects; it perhaps should be reviewed in two parts: (1) the part presumably prepared in entirety or in major part by Kenneth Shaftan and Dean Hawley; and (2) the part prepared by the SPIE Publications Committee. For the first part (the material constituting Chapters 1-7), the book has some convenience factor in that here is another book that might be referred to for information on applications and techniques of photography in the physical sciences. Had it been published some ten years ago there might be some enthusiasm for the volume, but in the 14 years since the last reference date, there has been almost a revolution in this field. These newer developments, covered in such volumes as the Proceedings of the (First, Second, Sixth) International Congresses on High-Speed Photography, attest to these rapid developments. (It is regrettable that the authors did not live to see the revolution revealed by these Congresses.) While this sort of statement on obsolescence can be made about nearly every science book published these days, this reviewer would not feel as strongly about this aspect if the price of the book were in the "reprint" class, say about one-quarter (or less) of the present price. It is difficult to see, for example, where this book is worth some four times that of Chesterman's book, published in 1951

(*The Photographic Study of Rapid Events*, W. Deryck Chesterman, Oxford Univ. Press, London), which covers a similar field as of the same time, as the present volume.

This leads directly into a review of the second part; the part prepared by the Committee (the assembly, format of the book, etc.). The book, provided with "oversized margins and addenda pages for as many notations as the owner cares to add," simply wastes space. For example, the 36-page Bibliography could be printed in perhaps less than half that number of pages. The 56-page set of Appendices contains 22 pages of Tables, 8 essentially empty pages of simple titles announcing what's coming next, and 26 blank pages for the owner's notes. These and other factors evidently contributed significantly to the excessive cost of publication.

The Informal Biography of Kenneth Shaftan, located between a concise Forward and an equally concise Abstract would be greatly improved by the removal of several highly charged, highly emotional statements that I would doubt would have had the concurrence of Shaftan.

On the positive side, it might be noted that the number of errors in this book is acceptably low, and the Committee should be commended for their efforts in this area. In the interest of explosive safety, however, on page 140 it would be desirable to substitute "Pentolite" (or "Pent.," abbrev.) for "Petn.," since Petn is an extremely sensitive explosive, while Pent. is an explosive of only moderate

sensitivity.—*Bernard E. Drimmer*, U.S. Naval Ordnance Laboratories, Silver Spring, Md.

Elements of Infrared Technology: Generation Transmission and Detection

By Paul W. Kruse, Laurence D. Mc-Glauchlin, and Richard B. McQuistan. Published (1962) by John Wiley & Sons, Inc., 440 Park Ave. S., New York 16. 448 pp., illus., diagrams, tables, index. 9½ by 6½ in. Price \$10.75.

Fundamentals of Infrared Technology

By Marvin R. Holter, Sol Nudelman, Gwynn H. Suits, William L. Wolfe and George Zissis. Published (1962) by the Macmillan Co., 60 Fifth Ave., New York 11. 442 pp., illus., diagrams, tables, index, 9½ by 6½ in. Price \$12.50.

Knowledge of the intensity and wavelength distribution of radiant energy other than visual is important to today's technology. The lumen, which is the arbitrary unit for evaluating radiant flux in terms of its visual effect, has no meaning in the spectral domains above and below the visual. It is possible that wide acceptance of this familiar visual unit, and easy skill in its usage, may some day prove to have hindered understanding of radiation outside the visual region. If so, the motion-picture and television arts,

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Prepared by a Special Subcommittee of the Laboratory Practice Committee of the Society of Motion Picture and Television Engineers

WALTER I. KISNER
Subcommittee Chairman

Foreword by **E. H. REICHARD**
Chairman, Laboratory Practice Committee

CHAPTERS

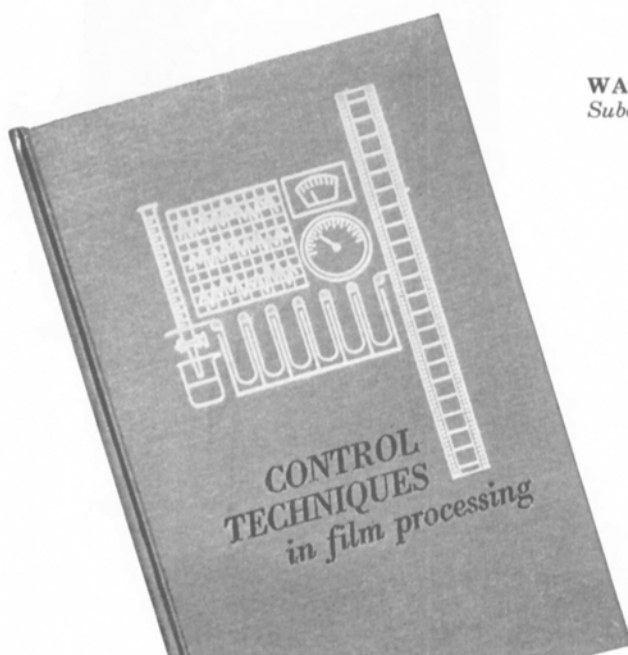
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| 1. Introduction | 6. Control Strips and Sensitometric Curves |
| 2. General Principles | 7. Sensitometric Control of a Standardized Process |
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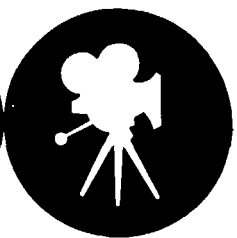
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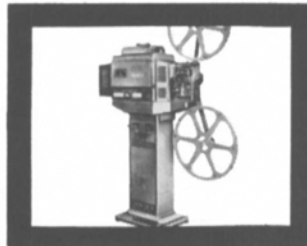
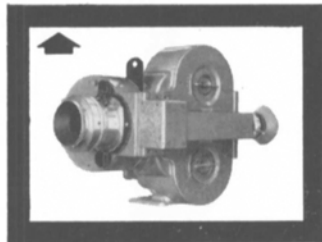
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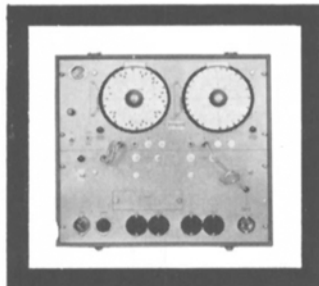
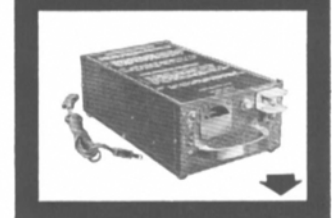


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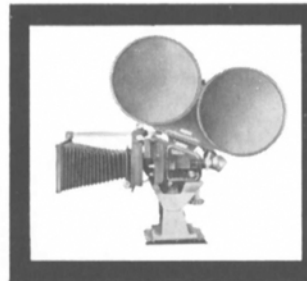
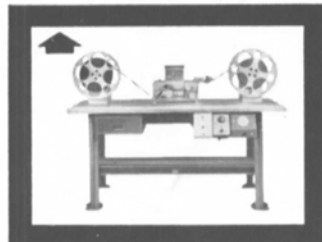
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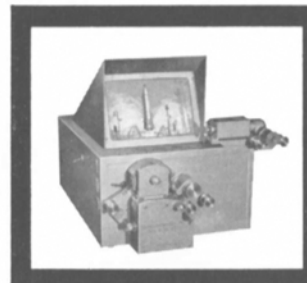
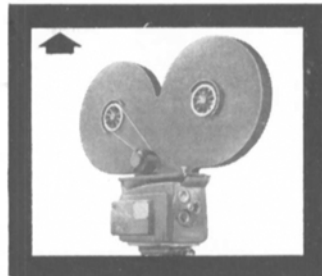


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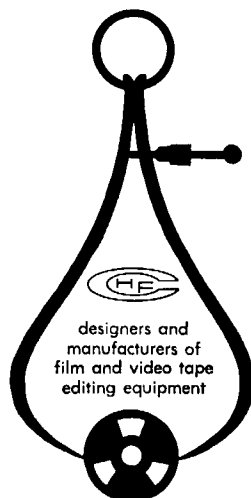
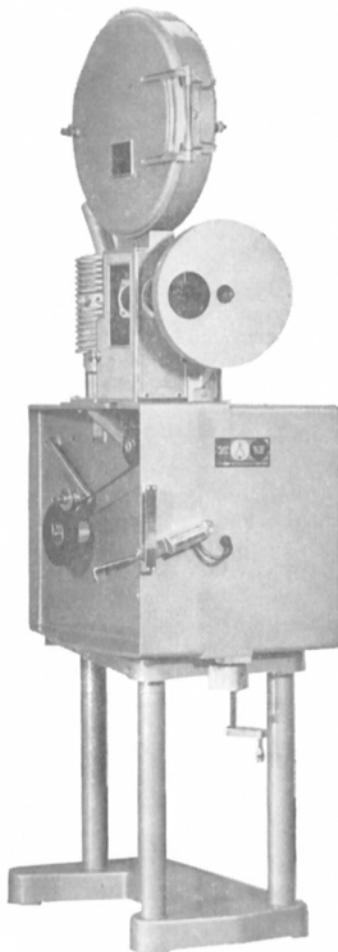
The projector is a converted front shutter Simplex with a two pin intermittent. 16mm or 35/32 film runs at a speed of 144 ft. per minute while 35mm film runs at a speed of 165 ft. per minute.

1. A variac controls the light intensity.
2. A 500 watt lamp is used for 16mm and a 1,000 watt for 35mm (a blower is used to cool the lamphouse).
3. A 2½ inch projection lens is furnished with each unit.
4. A start-stop lever controls the power to the lamp and motor.
5. The magazine and take up core takes up to 3,000 ft. of film.
6. Upper guide rollers are made to handle the film from either direction of the feed reel.
7. A free wheeling take off flange is provided in the magazine.
8. A lamp near the takeup reel permits hand inspection of the film prior to takeup.

NOUVEAU

Le projecteur contient un obturateur Simplex antérieur transformé avec deux clavettes intermittentes. Les films de 16mm ou 35/32 tournent avec une vitesse de 144 pieds à la minute, tandis que les films de 35mm tournent avec une vitesse de 165 pieds à la minute.

1. Le regulateur de voltage d'intensité d'éclairage.
2. La lampe de 500 watt est nécessaire pour les films de 16mm, et de 1000 watt, pour les films de 35mm (un ventilateur est mise pour rafraichir la chambre de la lampe).
3. L'objectif de 2½ est installé.
4. La manette de mise en marche et d'arrêt controle en meme temps la lampe et le moteur.
5. La boîte de films avec noyau peut contenir 3000 pieds du films.
6. La roue supérieure est construite de manière de recevoir le film dans les deux directions, nourrie par la bobine centrale.
7. Une roue est installée pour libérer rapidement le film de la boîte.
8. La lampe se trouve pres de la bobine recepteuse, et donne toute facilité pour inspecter le film a main dans le projecteur.



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Questi proiettori sono Simplex trasformati, otturatore al fronte, meccanismo di scatto di due punte. La velocità di proiezione in 16 o 35/32mm è di 144 piedi per minuto, e in 35mm, di 165 piedi per minuto.

1. Controllo manuale della luminosità della lampada.
2. Lampada di 500 watt per 16mm e di 1000 watt per 35mm.
3. Obiettivo di proiezione di 2½".
4. Maniglia per controllo di motore e lampada di proiezione.
5. La cassetta porta pellicola puo contenere 3000 piedi.
6. I rulli superiori di guida sono costruiti per operare con film proveniente di amboi lati della bobina svolgitrice.
7. Disco con montatura sporgente nel magazzino.
8. Una lampadina illumina la bobina avvolgitrice, permettendo l'ispezione manuale del film prima che si avvolga nel proiettore.

NUEVO

Esta máquina es un proyector simplex convertido, obturador al frente y movimiento intermitente a doble grifa. Para 16mm o 35/32mm, la velocidad fija de proyección es de 144 pies por minuto, para 35mm es de 165 pies por minuto.

1. Un reostato controla la intensidad de la lampara de proyección.
2. Para 16mm se usa una lampara de 500 watt, y una de 1000 watt para 35mm (un chorro de aire ventila las lámparas en ambos casos).
3. Cada unidad está provista de un lente de proyección de 2 pulgadas y media.
4. Una palanca de control opera el motor y la lampara simultáneamente.
5. Capacidad de proyección: rollos de hasta 3000'.
6. Los rodillos de guía superiores operan con la película en ambas direcciones.
7. La tapa de la bobina de carga es desenroscable.
8. Una lámpara ubicada junto a la bobina de toma permite la inspección manual de la película antes que se rebobine en la bobina superior del proyector.

in April, 1961, a convention exclusively devoted to Television and Film Techniques. These are the recorded proceedings of that convention (except for one missing paper). The papers covered a variety of recording techniques, some projection equipment, and some fairly close analyses of the general problems of color television. Besides the British, there were American, French and Swiss contributors.

This appears to have been a most rewarding meeting, with rather extensive, frank and pertinent discussion. One gets from it in particular a sense of the British problems in 1961 in preparing for presentation of a color television program, and of welcoming advice from the others. The proceedings constitute an interesting documentation of that state of the art.—*Pierre Mertz*, Consultant, 66 Leamington St., Lido Beach, L.I., N.Y.

8mm Sound Film and Education

Editor, Louis Forsdale. Published (1962) Bureau of Publications, Teachers College, Columbia University, 525 W. 120 St., New York 27. 166 pp. Price \$2.50.

This book embraces the conviction that the current rate of advance in educational communication demands early exchanges of information when a new development occurs. The 166-page book consists of the proceedings of a conference bearing the same name held in November, 1961, at

Teachers College, Columbia University, to consider the technical, economic and artistic prospects of 8mm sound film in education. Contents include papers presented at the conference and related discussions as well as a bibliography on 8mm sound film. Technical considerations, laboratory practices, production, distribution, costs, production perspectives and educational perspectives are covered.

An unusual aspect of this book is its frank discussions of the various problems relating to the development and utilization of 8mm film and its potential consumers. The double 16mm or 4 negative 35mm technical problems are made quite clear. The various factors relating to costs are discussed with comments on magnetic and optical sound and the problems of large quantity production of prints. Problems of standards are thoroughly aired, and the possible production of low-cost sound projectors is covered including a discussion of optical only, or optical-magnetic combinations. Excellent suggestions are made as to possible new uses of the 8mm camera and/or projector for the classroom as well as for other applications. Obviously a great deal of thought, both technical and creative, went into the planning of the conference both by Dr. Forsdale and the various participants. This book should be considered a "must" by any one interested in any phase of the 8mm film.—*Bernard R. Kantor*, Univ. Southern Calif., Los Angeles.

Photography, Its Materials and Processes, 6th Ed.

By C. B. Neblette. Published (1962) by D. Van Nostrand Company, Inc., 120 Alexander St., Princeton, N.J. 500 pp. Price \$15.00.

On occasions, the review of a new book seems redundant, and only an announcement is necessary. This is such an occasion.

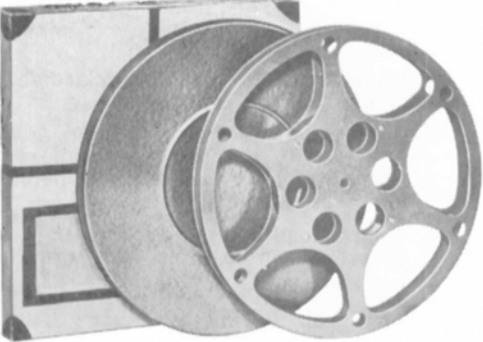
In January of this year the well-known authority on photography, C. B. Neblette, made available the 6th edition of the book which for over 30 years has been an outstanding reference work in photographic technology. The new edition (completely rewritten), contains the most recent information available on such varied subjects as electro-photography, sensitometry of color materials and radiation sensitive systems.

Repeating the established tradition of previous editions, Neblette's book is a highly accurate and comprehensive text covering every phase of photography from optics to mechanics — from theory to practice.

Historians will be happy to see the return of the chapters on the history of photography and cameras, both of which were omitted from the previous edition.


Contributions by eight authorities, new to this edition, bring to twenty the total number of specialists who have joined together to make this publication a most outstanding and invaluable book for the library, plant, laboratory and research organization.—*A.E.A.*

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Animation Techniques and Commercial Film Production

By Eli L. Levitan. Published (1962) by Reinhold Publishing Corp., 430 Park Ave. New York 22, 192 pp. Illus., 9¼ by 6 in. Price \$11.00.

Here, at last, is a book on animation that has some good solid facts clearly presented so that the professional and amateur alike can refer to them. The author has done an excellent job of organizing complicated material and presenting it to the reader in clear and concise terms.

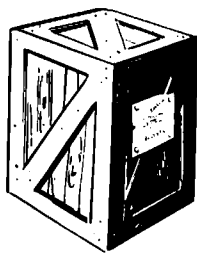
Starting with some of the camera equipment, the reader is taken through what virtually amounts to a conducted tour of an animation studio, each function being explained in understandable terms. All points are supplemented with reproductions of story-boards, exposure sheets, photographs and diagrams which enables a complete layman to assimilate a complete fund of knowledge that is useful and interesting.

Also reproduced are many strips of film depicting specific effects or animation principles. With these, many drawings are also reproduced to bring home a specific point covered in the text. It is evident that the author went to great effort to procure suitable supplementary material to enhance the text. It is this treatment that makes this volume an important contribution to an area that up until now has suffered from a lack of available material.

The only negative comment that can be made about the book should be directed at the publishers for doing a poor reproduction job on most of the pictorial material. The halftones are muddy, obscuring important detail, and many of the charts and diagrams as well as reproductions of printed forms such as exposure sheets have been reproduced with a halftone screen instead of line, making it difficult for the reader to study the illustrations to the extent that he should. The pictorial matter suffers because of the use of lithography rather than letterpress. It is hoped that if a second edition of this book is published, that this condition will be rectified, which should make the book twice as valuable as it is now.

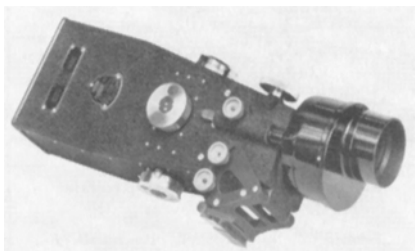
The author has given the reader a number of case histories of various animation jobs, showing them in preliminary and finished form. Although primarily directed to the production of commercial animation, the same treatment applies to theatrical or television show production. Also covered is the interdependence that animation and optical printing have upon each other, a point that is often neglected in other treatments of the subject.

Animation Techniques and Commercial Film Production is a "must" for anyone interested in animation, professional and student alike, and answers many questions that readers of other books found unanswered. Mr. Levitan can take pride in a job well done.—*Ernest M. Pittaro*, Trend Films, 137-73 70th Ave., Flushing 67, N.Y.



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Further information about these items can be obtained direct from the addresses given. As in the case of technical papers, the Society is not responsible for manufacturers' statements, and publication of these items does not constitute endorsement of the products or services.



A new **D-R Viewfinder**, announced by Mitchell Camera Corp., 666 W. Harvard St., Glendale, Calif., has two sets of horizontal matte vanes, instead of a standard single set. The new viewfinder is designed to provide the camera operator

with an efficient means for composing for two aspect ratios — Academy and Television, or 1.85 and Academy — whenever this should be required.

(Note: This item is reprinted from p. 58 of the January, 1963, issue of the *Journal*. Through inadvertence, the accompanying illustration was that of the Vari-Stroke control, a product of Mitchell Corp., described on that same page. The *Journal* regrets the error.)

A new power supply, the Frezzo Model 30D, has been announced by Camera Mart, Inc., 1845 Broadway, New York 23. According to the announcement, on full charge the new power supply will run 7,000 ft of film through an Auricon Cine Voice; 2,700 ft of film through a Cine Voice Conversion; and 3,000 ft of film through a Pro-600 or a Super-1200 Auricon camera. A newly designed built-in vibrator unit provides for a 60-cycle frequency check and set-control when operating a 110-v 60-cycle synchronous motor. The unit is equipped with a built-in trickle charger which shuts off automatically when the power supply is fully charged. Recharging is completed in about 4½ hr. The unit employs a special high-power nickel cadmium cell and each cell is provided with a safety valve for complete protection against explosion. A special auxiliary attachment is provided for emergency use, making it possible to tap power from a 12-v automobile battery. A clip-on attachment permits remote control. Price of the power supply is \$350.00. A special model for use with 16mm and 35mm Arriflex cameras is also available. The Arriflex model is priced at \$400.00

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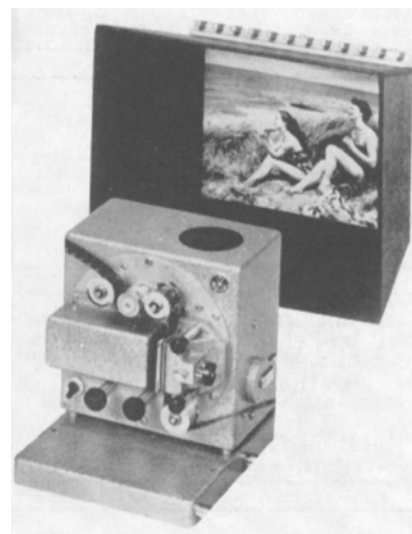
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The **S.O.S. Projectola** for direct front projection editing has been announced by S.O.S. Photo-Cine-Optics, Inc., 602 W. 52 St., New York 19. The unit, measuring 7 by 6 by 7 in., can be mounted on a bench or table and is said to project a large image without flicker or distortion. A four-element projection lens with front objective 40mm diameter comprises the optical system. A rotating 8-sided prism, lens and surface mirror are used to attain a clear 6 by 8-in. image. The unit, for 16mm silent and sound films, left-to-right operation, is priced at \$169.50, including lamp and projection case. Rewinds, rods