

Obituaries

Russell C. Holslag

Russell Clark Holslag, who was well known to many members of the Society, died suddenly at his home in Massapequa, Long Island, N.Y., on February 17, 1966, at the age of 66, two months after a major operation from which he had appeared to be making an excellent recovery.

Artistic in all of his instincts, Mr. Holslag was an architect by professional training, a painter in oils and water colors, a pianist and organist, a poet, and a composer of both vocal and instrumental music. The dominating interest of his life, however,

was the motion picture, both as an art form and as a field of technology. While still in his teens he built for himself a 35mm camera with which he produced several short films on natural history subjects.

After his graduation from Columbia College, he was employed for several years by the New York Central Railroad, but with the advent of the 16mm film he became active in the Amateur Cinema League and left the practice of architecture to become first the Technical Editor and later the Advertising Manager of the League's magazine *Movie Makers*. This activity brought him into contact with almost all the workers who were later to become important contributors to the development of the nontheatrical motion-picture field, in-

cluding Eric M. Berndt, with whom he made some of the earliest sound motion pictures produced with 16mm film.

In 1938-39, he was the Chairman of the Non-Theatrical Equipment Committee of the Society, of which he remained a member for many years.

During this same period he wrote and published a book, *Holslag's Handbook of Arc Welding*, for his brother, who had founded a pioneer company in this field.

Near the beginning of World War II he transferred his activities to J. A. Maurer, Inc., where he was head of the drafting department and was principally responsible for the design of two pieces of optical signaling equipment which were used in large numbers in the fighting which brought the European war to its end.

In 1945 he became the Manager of Precision Film Laboratories, Inc. While in this position he played an active part in organizing the Association of Cinema Laboratories, of which he was Treasurer in its early years. He remained with Precision until 1956 when he left to join the staff of JM Developments, Inc. There he soon became involved in work on the problems of adding optical sound to 8mm film and improving the quality of 8mm picture prints produced in large numbers.

He was a member of the Board of Editors of the SMPTE up to the time of his death and frequently reviewed papers submitted for publication in the *Journal*.

While his technical contributions to the motion-picture field were much greater than is generally known, "Russ" will probably be remembered longest for the exceptional warmth of his personality and the sincere and unselfish interest he took in the problems of the many workers who had occasion to seek his advice.

He is survived by his wife, two sons, a daughter, and two grandchildren.—*John A. Maurer.*

Edmund A. Bertram

Edmund A. Bertram died November 3, 1965, at the age of 68. He was born September 1, 1897 in Toronto, Canada. He attended Crane Technical High School in Chicago and Northwestern University where he received the degree of Bachelor of Science in Chemical Engineering. He was first employed by the Chicago firm of Burke & James as a chemist and then by the Rothacker Film Laboratory. He then went into business for himself, operating his own laboratory at Diversey Parkway in Chicago.

In 1936 he was engaged by the Western Avenue Laboratory of Twentieth Century-Fox Film Corp. The laboratory was then under the direction of Michael Leshing. In October 1936 he transferred to New York as Laboratory Superintendent for De Luxe Laboratories, in charge of their technical activities, in which position he remained until his retirement in May of 1965.

During his professional career with De Luxe he made many contributions to the Laboratory art: he was the first to put spray processing to successful large scale production use, as well as ultraviolet printing, one-light dupes, and improved fine-grain developing. He was largely

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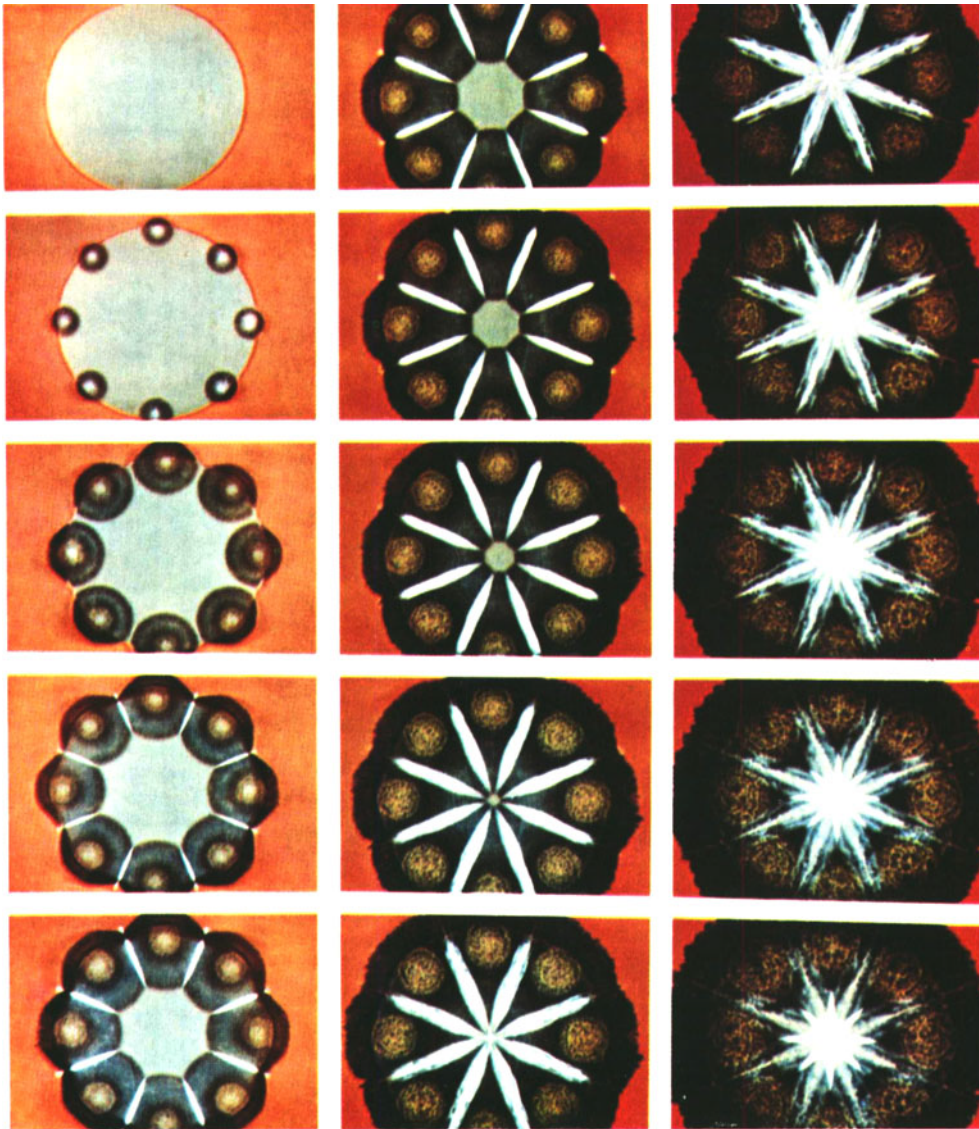
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responsible for the successful launching of De Luxe into the color field, on a full scale basis.

A member of the Society since 1923, he became a Fellow in 1946. Among his contributions to the Society, he served as Chairman of the New York Section. He was also a member of Motion Picture Pioneers.

He lived during his later years in Montgomery, N.Y., where he interested himself in large scale dairy farming, and took an active interest in Community affairs, particularly in helping children in various ways.

He had a professional appreciation of photographic problems, as well as an uncanny ability to judge color balance, even from the negative, and was always one to jump personally into the middle of a problem until it was solved. Routine matters he delegated to others; trouble he never ran away from, and this was perhaps his most noticeable characteristic. Impatient of laxity in others, he was quick to anger, but never held anger long; the industry, and the Company, have lost a vast reservoir of knowledge with his passing.—*Herbert E. Bragg.*

New Publication

Special Effects in Motion Pictures

By Frank P. Clark

Special Effects in Motion Pictures, a book written by Frank P. Clark, will soon be published by this Society. The book has been brought to the final stage of publication by special help from Herbert E. Farmer, SMPTE's Editorial Vice-President and the following SMPTE Advisory Committee on Special Effects in Motion Pictures:

Herbert Meyer, Chairman	Ivan Martin
Russell Brown	Bob Matthey
Thomas G. Fisher	Frederick L. Ponedel
Jack Froehlich	John Roche
Max Hankins	J. Edward Stembridge
Ub Iwerks	Edward Stones
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Special Effects is concerned primarily with mechanical special effects—those effects that are created before the camera during filming. Such effects as the destruction of cities, the crumbling of buildings, eruption of volcanoes, snowfall on cue, prehistoric monsters and earthquakes are all described and illustrated in Clark's book.

Besides describing how special effects are created, Clark provides interesting sidelights and anecdotes of special-effects men in action and explains how certain effects—seemingly impossible and unlikely—were achieved. Clark also traces the history and development of special effects

and cites examples of famous films dating from the first silent movies.

Clark, who is a working special-effects man and has had help from the industry's most experienced special-effects motion-picture experts, has provided a book of interest and reference use for the professional and the serious amateur. The 238-page book contains more than 100 illustrations, an extensive bibliography, an index, and a section on sources of special effects—how to secure special effects services and materials.

Special Effects in Motion Pictures, to be published late this spring, is tentatively priced at \$7.50, less the usual discounts to members and booksellers.

Chapter titles, with a brief description of each chapter, follow:

Chapter 1: The Development of Special Effects

A historical review of special effects showing the parallel growth of special effects and motion pictures. The work of special-effects pioneers is discussed with such names as Edison, Lumière, Méliès and Sennett. Early problems of achieving realistic effects and how they were solved form the nucleus of the chapter.

Chapter 2: The Application of Special Effects

A general description of modern special-effects practices and requirements. The role of the special-effects man and his relationship to other phases of production and to other motion-picture personnel are discussed, as are his tools and techniques.

Chapter 3: Atmospheric Effects

Effects which simulate external atmospheric phenomena are emphasized, including those which are results of atmospheric conditions: fog, clouds, smoke, rain, mist, snow, hail, icicles, ice, frost, wind, dust storms and lightning.

Chapter 4: Special-Effects Props

Methods of making and using objects which give the illusion of reality are discussed. Simulated breakable objects such as bottles and windows (breakaways), lightweight props (e.g., chairs), flexible props, collapsible props, plastic lay up and action props all fall within this chapter. Materials and techniques used in producing special-effects props are emphasized.

Chapter 5: Optical Effects

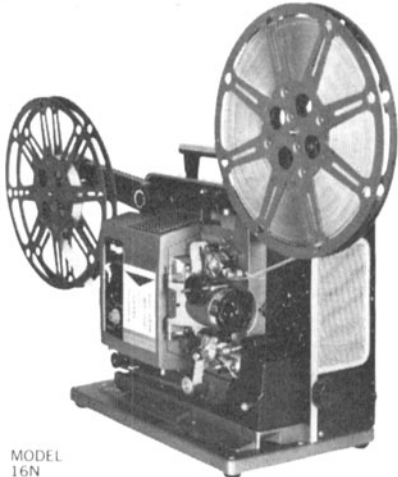
Those optical effects which are performed "live" during shooting are within the scope of this chapter. Discussed are distortions, prisms, glass shots, mirrors, and the Schuftan process. Use of miniatures is stressed. The chapter also considers background projection and the use of animated miniatures. The use of a special-effects water tank is also described.

Chapter 6: Sound Effects

Recorded sound effects and artificially created sound effects are enumerated with descriptions of how to create them artificially.

Chapter 7: Miscellaneous Special Effects

Special effects which cannot be specifically categorized are included here. Most of these effects are unrelated to each other, but are considered essential to every special-effects man. Much of the information in this chapter is not generally available elsewhere. Included are such items as air



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