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 Mattey
Thomas G. Fisher	Frederick L. Ponedel
Jack Froehlich	John Roche
Max Hankins	J. Edward Stembridge
Ub Iwerks	Edward Stones
	Virgil Summers

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 tracesthe 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

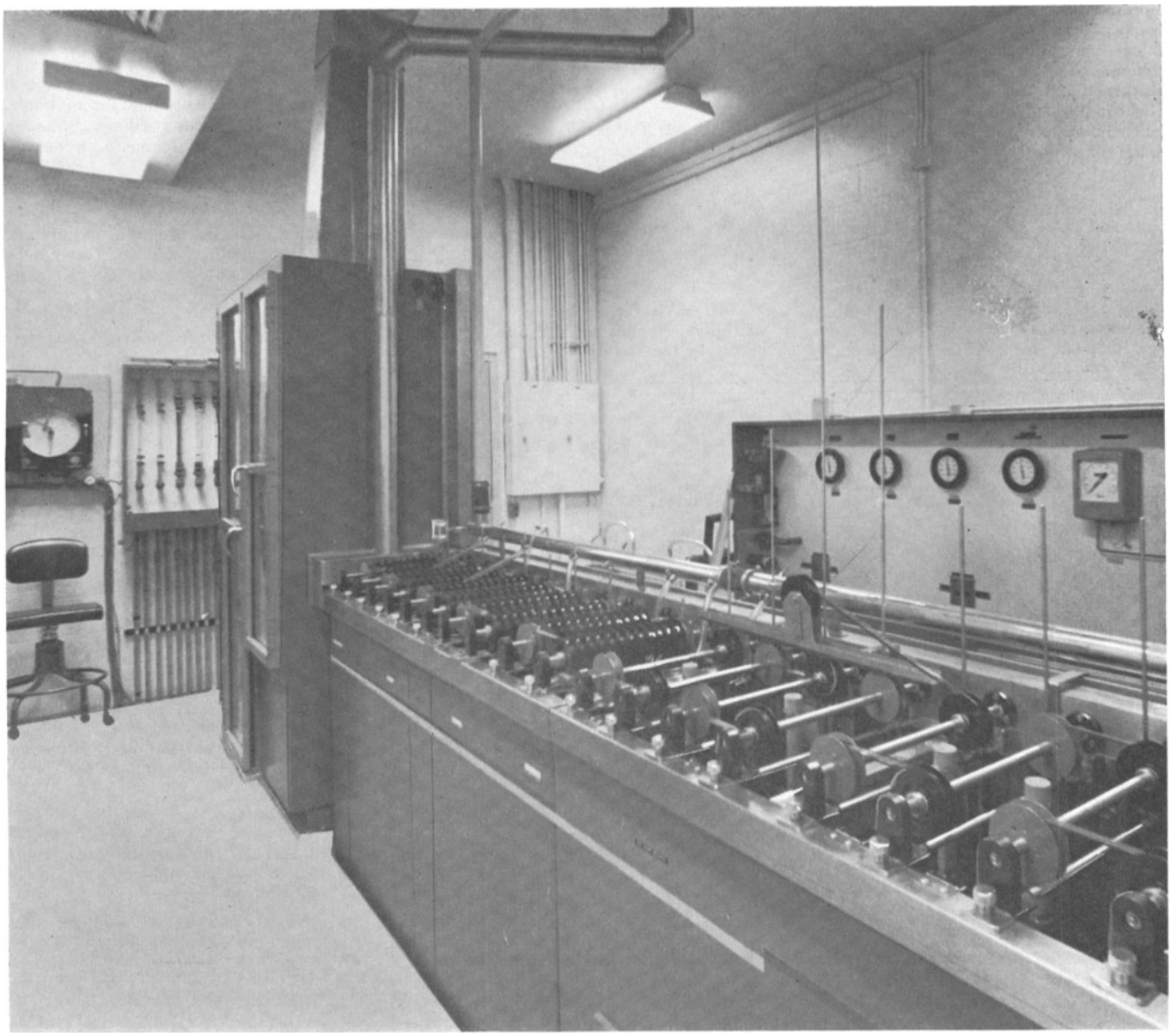
Those optical effects which are performed "live" during shooting are within the scope of this chapter. Discussed are distortions, prisms, glass shots, mirrors, and the Schuftan process. Use of miniatures is stressed. The chapter also considers background projection and the use of animated miniatures.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



DAILY COLOR SERVICE

- 16mm color film processing for Anscochrome (Ektachrome only by special arrangement)
- Color negative processing
- Color paper prints up to 48″ x 100″
- Anscochrome and Agfachrome transparency processing
- Color transparency duplicating up to 48″ x 100″
- Professional 16mm color film or slide production
- Studio editing facilities and mobile film remote truck available
- 16mm color films magnetic or optical supplied on request

WFLA-TV has the largest commercial film laboratory operated by any television station in the United States and the only professional commercial 16mm color lab in the entire state of Florida.

The highest degree of laboratory color quality control is constantly maintained.

A professional Art Department is equipped to perform all work, from layout to finished production for slides, brochures and sales presentations. Complete color photo studio is equipped for color or black and white 16mm motion picture work or stills.

Get complete details. Write for brochure and price list today.

WFLA-TV

NBC

TAMPA-ST. PETERSBURG, FLORIDA

mortar explosions; automobile process bodies; artificial blood; earthquakes; volcanoes; imitation flowers, ice, butter, champagne, and ice cream; cobwebs; quicksand and broken glass. An interesting discussion of the movie *Topper* provides much information on several difficult and unique effects.

Chapter 8: Shooting

The entire area of firearms, including guns and rifles, their safe use, blanks and simulating bullet impacts, is discussed. Regulations for use of firearms are detailed. Various methods of creating shooting effects are given. Knives and arrows are described: how they are safely free thrown, how they are inconspicuously guided by wires, and weapon preplacement are described.

Chapter 9: Pyrotechnics

Regulations on pyrotechnic effects are given prime consideration. Safe use of pyrotechnics is also stressed. A description of such pyrotechnic effects as smoke, lightning, fire, flares, parade torches, explosives and explosions, and volcanoes are discussed, including methods of safe detonation. Sample formulas for creating effective pyrotechnic effects are included.

Chapter 10: Conclusions

Further discussion on the role of the special-effects man and the need for special effects in the industry. The author speculates on the future and forsees new special effects techniques and applications.

Bibliography

A comprehensive 4-page list of books, journal articles, research council bulletins, public documents and other sources used to compile the book.

Appendix: Sources of Special Effects

An alphabetic list of manufacturers and suppliers, including addresses and telephone numbers, for special-effects materials and equipment. Six pages.

Index: Thoroughly indexed in eight pages.—*JBF*

current literature

The Editors present for convenient reference a list of articles dealing with subjects cognate to motion-picture engineering published in a number of selected journals. Photostatic or microfilm copies of articles in magazines that are available may be obtained from The Library of Congress, Washington, D.C., or from the New York Public Library, New York, N.Y., at prevailing rates.

British Kinematography vol. 46, no. 6, June 1965

Telecine Facilities for Television Broadcasting (p. 156) *D. P. Leggatt* British Film Production (p. 164) *Sir Michael Balcon*

vol. 47, no. 1, July 1965

The Assessment of the Performance of Gramophone Pickups (p. 4) *J. C. G. Gilbert*

A Portable 13kw Remote Controlled Dimmer for Location Filming (p. 12) *J. Lyons*

vol. 47, no. 2, Aug. 1965

Integrating the Use of Film and Tape in Sound Recording (p. 24) *Norman Leevers*

Report of a Discussion on "The Measurement of Sound Levels" (p. 32) *E. R. Wigan* and *R. Auger*

Batteries for Film Equipment (p. 39) *A. E. Nicholas*

Two New Black-and-White Camera Negative Films (p. 42) *D. J. Kimbley*

Feingerätetechnik vol. 13, no. 5, 1964

Calculation and Construction of a Frame-Frequency Controlling Device for 8mm Narrow Gage Cameras (in German) (p. 205) *K. Luck* (*Ref. Zh. Fotokinotekh* Abstract No. 3.46.215, 1965.)

IEEE Spectrum vol. 2, no. 12, Dec. 1965

PSM Picture Transmission (p. 57) *Thomas S. Huang*

International Broadcast Eng. No. 12, Sept. 1965

Sound and Vision for Schools (p. 598) *Jonathan Chambers*

Television Programmes on Film: Pt. 4, Exposure Control for Television Films (610) *Rodger J. Ross*

No. 10, July 1965

A New Electronic Filming System (p. 486) *Christopher Jones*

No. 11, Aug. 1965

Survey of the Present State of Colour Television In Europe (p. 566) *Dennis Packham*