BOOK REVIEW

Correct Exposure in Photography. By WILLARD D. MORGAN AND HENRY M. LESTER. *Morgan & Lester* (New York), 1944, 124 pp. $9^1/_4 \times 6$ in.

The subject of Morgan and Lester's most recent publication is the Weston Exposure Meter. The authors have assembled into one volume most of the material which is contained in the various pamphlets prepared by the manufacturer of the Weston Meter and have supplemented this information with practical suggestions for using the meter in various specialized applications.

In general, the procedures outlined by the authors for obtaining correct exposure with the Weston Meter are sound and should be of considerable assistance to the conscientious photographer. The principal weakness of the book is in the authors' efforts to explain why it is advisable to use the meter as specified. At best their treatment of the problems of photographic tone reproduction is inadequate. Their conception of the relationship between scene brightnesses and film latitude is confused by their failure to appreciate the limitations imposed by the printing medium or the reversal process. Much of their concern over the importance of precisely correct negative exposure is of little consequence in view of the fact that it is the positive and not the negative which normally determines the subject brightness range which can be satisfactorily reproduced photographically.

Messrs. Morgan and Lester are at times ingenious, if not correct, in their analysis of the factors which determine exposure latitude. The mathematical procedure by which they demonstrate that the shorter latitude of color films may be attributed to the presence of 3 emulsion layers is unique, but without support in fact. They come to the conclusion that the range through which color processes, such as Kodachrome, will handle colors of varying brightness is only 1 to 4, and that, therefore, any scene having a brightness scale greater than this exceeds the "film range." If this were true, even the shortest scale scenes, which normally have a brightness range appreciably greater than 1 to 4, could not be reproduced satisfactorily in both highlights and shadows by a 3-emulsion layer color film. Experience has shown that scenes of this type are admirably reproduced in Kodachrome.

Where the authors have held more rigidly to the text of the manufacturer's booklet on the use of the Weston Meter and to the standard treatments of the exposure problem, there is little to criticize. The description of the various models of Weston Exposure Meters is complete, and the discussion of the theory and construction of the meters is good. The chapter devoted to the measurement of film speed describes the original Weston system which, contrary to the authors' statements, has not "become almost universally adopted in photography."

The chapter on film development and various statements throughout the book concerning the influence of development are perhaps the authors' most valuable

contribution. The amateur photographer may also profit from their suggestions for using the meter for special applications, such as high and low key portraiture, table-top photography, copying, and title making.

J. L. TUPPER
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CURRENT LITERATURE OF INTEREST TO THE MOTION PICTURE ENGINEER

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.

American Cinematographer
25 (Sept., 1944), No. 9
A New Portable Processing Printing and Editing Kit (p. 295)
Art and Technique in Set Designing (p. 298) — E. CARRICK
Lighting Republican and Democratic Conventions (p. 306)
25 (Oct., 1944), No. 10
High-Efficiency Stereopticon Projector for Color Background Shots (p. 332) — F. EDOUART
Francis Doublier, Cameraman Fifty Years Ago (p. 334) — I. BROWNING
Filming a Motion Picture in One Set (p. 336) — R. JOSEPH

British Kinematograph Society, Journal
7 (July–Sept., 1944), No. 3
High-Speed Cameras (p. 84) — E. D. EYLES
Heating and Ventilating of Kinemas (p. 92) — L. W. J. HENTON

Educational Screen
23 (Sept., 1944), No. 7
The Challenge of Television (p. 284) — J. FLORY
23 (Oct., 1944), No. 8
Post-War Planning for the Audio-Visual Program in St. Louis (p. 344) — D. BLACKWELL
Who Will Make Visual Aids in the Post-War Period? (p. 346) — D. C. ROGERS

Electronic Industries
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Sound Amplification by Air Modulation (p. 84)
Electronic Color Television (p. 101)