Book Reviews

Comparative List of Color Terms

A Report of the Inter-Society Color Council. Published, January, 1949, by the Inter-Society Color Council, Box 155, Benjamin Franklin Station, Washington 4, D. C. Paper Bound. 8½ by 11 inches. 94 pages. Price, $1.00 to members and delegates of the ISCC; $2.00 to nonmembers.

This pamphlet is not intended as a final report on definitions; instead, it is meant to provide the basis for a thorough study of the subject among the member bodies of the Council and lead to a revision of this list that will provide official definitions upon which all can agree.

Certain terminology, as applied to color, has taken on meanings peculiar to the art and science to which it is applied. Such meanings are, in some cases, not the same among various societies and have led to misunderstandings. This glossary lists the use of such terms and indicates to which group the meanings and definitions apply. Terms and phrases are listed alphabetically, followed by the definition, with references.

This report is well written and is edited by well-qualified people in each field of color. It should be helpful to anyone working in the color field.

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Physical Aspects of Colour, by P. J. Bouma

Published (1948) by N. V. Philips Gloeilampenfabrieken, Eindhoven, The Netherlands. Distributed by Elsevier Publishing Company, Inc., 215 Fourth Ave., New York 3, N. Y. 263 pages + 12 pages + 13 pages tables and symbols + 19-page bibliography + 4-page index. 113 illustrations, 6¼ × 9¼ inches. Price, $5.50.

Dr. Bouma's introduction to the physics and the measurement of color is a worth-while addition to our literature. In a book of some 300 pages, including a lengthy bibliography and competent index, the writer traces the subject of color from its fundamentals to its present position of international importance. The steps, the techniques, and their importance are clearly stated. This is followed by a regrettably brief mention of the relation of these subjects to the various fields of application.

Dr. Bouma is at his best when he is discussing the historical background of the various controversies with which the subject has been burdened. Perhaps because of the lack of a clear-cut theoretical basis, the subject of color has been much given to hearsay, whim, and casual discourse. All these are taken in the

writer's stride. He recognizes the contribution from both sides to an argument and is not deterred in his purpose, that of setting down the facts wherever they may lead.

To American audiences the book will recommend itself chiefly by its rather complete and straightforward statement of the European point of view. Many people have thought on the subject of color and many different points of view have been expressed. It is good to find a writer who has set down the opinions in fair fashion with relatively little of judicial attitude.

It could be wished, in some sections, that a little broader realization of the psychological implications were present, even in a book deliberately restricted to the physical point of view. Nevertheless, it is good to see a book which is restricted to this phase which at the same time recognizes other possibilities and other means of access to the subject.

One regrets that its author is no longer with us. There are too few authors whose writings criticize the currently accepted ideas and at the same time freely state an opinion based on careful thought and deep historical knowledge. The book is definitely recommended reading for all who aspire to become familiar with the peculiar but important and rapidly expanding field of color as a science.

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Better Color Movies, by Fred Bond

Published (1948) by Camera Craft Publishing Company, 95 Minna Street, San Francisco 5, Calif. 156 pages + 3-page index. 70 black-and-white illustrations, 16 color plates. $6^1/_4 \times 9^1/_4$ inches. Price, $5.00.

Fred Bond, who wrote a good book for still photographers entitled "Kodachrome and Ektachrome from all Angles," has written one for the amateur motion picture maker called "Better Color Movies."

The book becomes rather technical in places for the average amateur, but the professional cameraman (and there are a number of them shooting 16-mm professionally) will find the book misleading in a number of places. Most amateur motion pictures consist of baby, family, and travel pictures. The amateur cinematographer will have little if any control over good or bad color schemes, and few of them will have any idea of the Munsell system of denoting color even after he reads the book.

A good job has been done on the chapter, "Determining the Exposure," if the user can remember all the tables given, or consult the book before taking pictures. If he follows all the instructions for guessing the exposure, as explained by Mr. Bond, undoubtedly he will feel that he has used the mental-calculation method which is also described.

The importance of color temperature is mentioned in a number of places throughout the book. Color temperature is important, but there are so many variables in color photography today that the amateur or even the professional

can do little about it. The amateur is warned not to use old photofloods and to be very careful with line voltage to avoid the brick-red flesh tones. Those professionals who have made accurate experiments with Kodachrome will not agree with Mr. Bond on all of these points. The majority of the amateurs taking motion pictures still have a great deal of trouble in securing correct exposures, even with the relatively simple exposure meters on the market, and if he attempts to calculate color temperature as well as exposure the average motion picture maker will probably become somewhat confused.

I feel that Mr. Bond has made the mistake of many still photographers who have turned to motion pictures. He constantly makes still pictures instead of motion pictures. In fact, a number of the illustrations are pictures used in his book on still photography entitled, "Kodachrome and Ektachrome and How to Use It." Most of the illustrations on lighting are very good for still pictures, but are not suitable if any action is to take place. Unless there is action, it is not a motion picture. You get the feeling all through the book that he is trying to tell the motion picture maker how to take a number of beautiful photographs with no thought of continuity in action, writing, or composition.

A chapter is devoted to theatricals and indoor sporting events. Mr. Bond also gives some rather definite exposure suggestions. Shots of theatricals and indoor sporting events have made the film manufacturers a great deal of money, but the number of bad pictures or no pictures far outnumber the good ones. For example, there are a few basketball courts in the country with enough light to obtain good pictures with the fastest black-and-white film. There are probably basketball courts somewhere in the country where color motion pictures can be shot, but we have seen it tried on a number of courts in black-and-white and we have even taken motion pictures for the National Tournaments. There is not any too much light for black-and-white even on these courts, which are supposed to be ideal. We, therefore, feel that color motion pictures on most courts is simply out of the question for the average amateur and the average basketball court. The average theatrical is just as hard to shoot.

Anyone doing color photography and who likes to read will enjoy the book, even though he does not agree with it entirely. He should get some ideas, although we cannot say it is a "must" for every movie maker.

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