the illumination was white in each case. Another characteristic of the illumination which is important in color photography is specular or diffuse reflection. In general saturated colors cannot be obtained by diffuse illumination, as for example on a cloudy or overcast day.

Mr. Miller then discussed certain characteristics of color photographing materials, particularly their inability to reproduce accurately certain colors. Most commercial materials are balanced to give good flesh tones but this does not mean that all colors will be perfectly rendered. Due to differences in processes the colors not perfectly reproduced will vary from one material to another. Consequently the only way to be sure of obtaining desired results is to make test exposures on each fabric, material and paint used in a production.

Even this is not enough since by adaptation, the eye adjusts itself to the predominant illumination and judges adjacent or subsequent colors in relation to it. This was illustrated by a series of pictures in which each varied only slightly in color balance from the preceding one. Most of them were quite acceptable although the range of color balance was very great. However, a direct change from one end of the series to the other was very noticeable and undesirable. This accounts for the fact that a color film which is satisfactory by itself may not look right when spliced between films having considerably different balance. The effect of background and surrounding illumination on apparent color rendition was also shown to be considerable.—C.R.K.

The 1951 Journal

As the Society grows, in size, occasional breaks with tradition are necessary to accommodate the diverse needs of an expanding membership. One came a year ago when "Television" was added to the Society's name, recognizing that its new importance had placed television firmly alongside motion pictures and synchronized sound. Another break occurs with the change from a single- to a two-column format beginning with this issue of the Journal.

Of several reasons for making the change at this time, two stand out: First, the amount of publishable material accepted by the Board of Editors has increased steadily for four volumes in succession, requiring the Editor to exceed his last two yearly forecasts of Journal pages to be printed. The trend will doubtless continue. Second, there has been a steady rise in cost of publication resulting from increased charges for paper, engravings and labor. None of these is likely to be reduced.

Here are two opposing factors—one highly desirable, the other inevitable—which have put the squeeze on the Society's publications program.

Under the present circumstances, two columns, with reduced margins, held the only hope for real savings. Changing the trim size by a small amount would have helped even more but seemed undesirable for the time being. Adopting a different printing method could produce no real economy because of the small press run. Any reduction in quality of the paper would have been folly, for the grade used in 1950 was about the cheapest available and often failed to yield adequate halftone illustrations.

The present format (two 13-pica columns retaining the previous typeface, Monotype 8A, set in 9-pt. on 10-pt. body) permits 37½% more information to be placed on a single 6 × 9 in. page of text. Printing and binding economies achieved in this way will just about offset certain increased charges that became effective in November, 1950, and others that start with January, 1951.

As a result, each Society dollar spent for publications in 1951 will buy as much printed information as it would have a year ago, even though costs have increased substantially during the intervening period.