

address at which the company is located, we would be glad to prepare and forward to them an executed copy of the Agreement.

"We hope that the Industry will be able to make use of this patent to good advantage."

The Engineering Committees of SMPTE are unique in providing opportunity for competitors in commercial life to meet, discuss and resolve technical problems for the common good. The present contribution of the Radio Corporation of America to this cooperative effort is deeply appreciated.—F.T.B.

#### Inter-Society Color Council

The ISCC color names work is actively in progress and is headed in a somewhat different direction from the work in the

two publications recently reviewed (see p. 594 of the May JOURNAL), for instead of keying names to specific samples the ISCC plan is to specify *limits* for color designations. The 1939 report by Judd and Kelley, *Method of Designating Colors*, NBS RP 1239, is out of print; a revision is near completion, and should be published within the next year. It will contain, not only specifications for limits for the color name blocks defined in the report, but in an Appendix the color names used in practically all standard works on color names will be related to the ISCC-NBS names. The revision should be more useful than the original report, and the Government Printing Office found that to be one of its best sellers!—DOROTHY NICKERSON, Secretary, Inter-Society Color Council, Box 155, Benjamin Franklin Station, Washington 4, D.C.

## BOOK REVIEW

### *Film and Its Techniques*

By Raymond Spottiswoode. Published (1951) by University of California Press, Berkeley, Calif. 532 pp. Illustrated by Jean-Paul Ladouceur. 6 × 9 in. Price \$7.50.

Here is a book for which there has long been a need. Of books on "the cinema," there is a wide selection from all parts of the world, some written by film makers, most by critics and admirers. The theory and aesthetics of this medium have been well discussed. Raymond Spottiswoode himself, in his earlier book, *A Grammar of the Film*, published during the late thirties, probably carried the analysis of film art into higher and thinner realms than anyone short of Eisenstein.

At the other end of the scale, the literature on the technical and engineering aspects of this complex field has followed many special avenues, none of which is entirely comprehensible to the average film maker or the student of film production. There have been hardly any books on the actual practice of film production. Although the student could read widely about cinema, until now he has been un-

able to buy a book which would tell him how to make a film.

Written by a film producer (documentary) and directed at the student or the worker in film production, this book goes surprisingly far into a basic technical understanding of such areas as the mechanics, chemistry, and optics of film making, without leaving the non-technical reader behind. It will be immediately adopted as a standard text in film production courses everywhere. The book is excellently illustrated with imaginatively conceived diagrams which in themselves contribute greatly to the reader's understanding of complicated processes.

But its value does not stop there. There are few film makers or technicians whose knowledge of the medium is so comprehensive that they would have little to learn from *Film and Its Techniques*. It is a very smoothly written book, and most readers will probably read it right through. The book contains an excellent 90-page glossary and a book list of almost a hundred volumes on various aspects of film, with a paragraph of evaluation for each. It is a long-awaited and eagerly welcomed book.—RUDY BRETZ, Croton-on-Hudson, N. Y.