Letters to the Editor

Re: Stereoptics Ltd. Cameras for Telecinema Film

My attention has been drawn to the article by Mr. R. Spottiswoode which appears in the April 1952 *Journal*.

In order to correct any misunderstanding which may, perhaps, have arisen in the minds of some readers, I would like to draw attention to the following points which Mr. Spottiswoode — no doubt unintentionally — has omitted to mention.

The principle of the stereo photographic equipment, embodying two cameras, supplied for the production of stereo films for the Festival of Britain Telecinema, was devised by the undersigned and the apparatus was supplied by one of my Companies—Messrs. Stereoptics Ltd. of London. Moreover, the principle involved is the subject of British Complete Patent Application No. 17,086/50 which, it is understood, is due for acceptance at an early date.

A full description of the apparatus was given in my paper "Stereoscopy in the Telekinema and in the Future" which I produced last year at the request of the British Kinematograph Society and which was published in that Society's Journal, *British Kinematography, 18:* pp. 172–181, No. 6, June 1952.

June 17, 1952

L. Dudley, Director
Stereoptics, Ltd.
Odeon Theatre
263 Kensington High St.,
London, W. 8, England

Note by Raymond Spottiswoode

One out of the four Telecinema pictures, *A Solid Explanation*, was shot with the aid of two film cameras of well-known make, mounted on a special base incorporating the patent Mr. Dudley refers to and designed and built under his company's direction. This film carries the credit title, "The equipment, incorporating cameras by Newman and Sinclair, Ltd., was developed by Stereoptics, Ltd."

July 12, 1952

Raymond Spottiswoode
Kingsgate
Sudbury Hill
Harrow-on-the-Hill
England

Book Reviews

Classrooms

No. 1 in a series, *Planning Schools for Use of Audio-Visual Materials*. Published (1952) by Department of Audio-Visual Instruction, National Education Association, 1201 Sixteenth St., N.W., Washington, D.C. 40 pp. 20 illus. Paper covered. 6 × 9 in. Price $1.00.

This is the first of a series of booklets on planning schools for the use of audio-visual aids.[1] Devoted entirely to the planning of classrooms for greatest efficiency, it is prepared as a guide to architects and other planners who are designing new schools or remodeling old classrooms. Various planning groups and manufacturers of audio-visual materials collaborated in preparing the text.

[1] D. F. Lyman, "Audio-Visual Instruction Conference," *Jour. SMPTE*, **58**: 445–449, May 1952.

The introduction states that it is generally recognized that the use of audio-visual materials greatly enriches the child's classroom education. Thus it prepares him better to meet the demands of the modern world. But it is not so well recognized that school buildings must be planned carefully by administrators, architects, faculties, patrons and builders, or the audio-visual program will be quite ineffective if not impossible. The classroom is considered in this first study because it is the first and most important part of the building to equip properly.

By far the chief function of the book is to describe methods of darkening the classroom to insure good tonal quality in the projected picture. Several ways of darkening the room are described: drapes, opaque shades, venetian blinds, louvres and jalousies. Drawings and photographs of

actual installations clarify the text. Of great practical value is the list of 36 companies that produce or distribute materials for this purpose.

One short section describes the requirements for adequate ventilation of the darkened classroom. Other sections show the proper ways to select, mount and use the projection screen. There are specifications for projection stands, placement of loudspeakers, switches, receptacles, and conduits to connect the classroom with the central sound and television system. A brief section on acoustics states the fundamental problems simply and clearly, with references to other authorities for more detailed information.

Specifications for display facilities and project areas for small groups emphasize the importance of considering other audio-visual aids. Another short section deals with facilities for storing equipment. One of the appealing characteristics of this booklet is that it describes in broad terms the general requirements for good results — and the best methods of obtaining them — but does not go into burdensome detail.

The final section describes the steps required to achieve the goals previously outlined, focusing the attention of all planners on the activities for which provision should be made, and getting all to support the program. Teachers, particularly, should be consulted. A final paragraph invites comments from readers who need more information or have additional ideas to share with others. A bibliography cites 26 articles and books on subjects relating to this problem.

In view of the large number of schools now being planned or remodeled, and in view of the demonstrated need for a better understanding of the requirements for audio-visual aids, this booklet should be given immediate, wide circulation among those who plan classrooms.—*D. F. Lyman*, Development Dept., Camera Works, Eastman Kodak Co., Rochester 4, N.Y.

Proceedings of the London Conference on Optical Instruments 1950

(Held at Imperial College, London, July 1950.) Published (1952) by John Wiley & Sons, 440 Fourth Ave., New York 16. i-xv + 256 pp. + 8 pp. index. 100 illus. 5 × 8 in. Price $7.00.

Kingslake reviews recent developments in photographic lenses under high index glasses, double-, triple- and four-element systems, high aperture, Petzval types, wide angle, telephoto, afocal, zoom, catadioptric system, increased depth of field, aspheric surfaces, mechanical improvements and other materials. Over 170 patents, not counting duplicates in other countries, have issued on photographic lenses since 1940. H. H. Hopkins discusses the zoom lenses as symmetrical systems of variable power. Improvements possible in high aperture lenses having spherical fields (curved film) are discussed by Warmisham. The remaining five-sixths of the report covers reflecting microscopes, gratings and their instruments, phase microscopes, spectrophotometers, reflecting telescopes, miscellaneous (velocity of light and measurement of distance; photometry of optical instruments), and new optical materials. This is a good summary of the status in 1950 and gives a fairly complete coverage in a small space. The references provided will meet the immediate need for more detail in each field. Progress has come mainly from the newer glasses of high index and lower dispersions allowing the designer to use simpler constructions, although a few items reveal progress from human ingenuity.—*O. W. Richards*, American Optical Company, Stamford, Conn.

Technical Optics (Vol. II)

By L. C. Martin. Published (1950) by Pitman, 2 W. 45 St., New York 19. 327 pp. + 12 pp. appendix + 4 pp. index. Approx. 260 illus. $5\frac{1}{2}$ × $8\frac{1}{2}$ in. Price $7.50.

Like most books on technical optics this volume follows the regular pattern, having one chapter on single lenses and magnifiers followed by a chapter each for telescopes, magnifiers, photographic lenses, and the testing of optical instruments. In each chapter the historical development is followed by some of the technical questions encountered in the design of optical instruments.

Related topics are the subject of chapters on binocular vision and binocular instruments, photometry (where projection systems and projectors are briefly described),

and aspheric surfaces. In the latter chapter, Schmidt systems and other recent high-speed aspheric systems which are of interest to the projection of television images are discussed. In four appendixes, symbols, defraction gratings, chromatic abberation of thin lenses, and data on seven photographic lenses are given.

The publisher states, "the book is of the greatest value to scientific instrument makers, ophthalmic opticians, spectacle makers, and students." The technical descriptions and derivations do not make this book easy to read for the casual reader but rather a book for the student and scientific user of optical instruments. Even though it can serve as a useful reference or study book of technical optics it cannot be classified as a treatise on the subject. A great majority of the references are to British works and authors, and little mention is made of work done in other countries.

Engineers and physicists dealing with the design of optical instruments will find this book a valuable addition to their library. Other American readers who want an insight into this branch will, no doubt, prefer *Fundamentals of Optical Engineering* by D. H. Jacobs, or *The Principles of Optics* by A. C. Hardy and F. H. Perrin.—*Dr. John L. Maultbesch*, Vice-President, Kollmorgen Optical Corp., 347 King St., Northampton, Mass.

Focal Cinebooks

A special series of inexpensive, popular monographs on motion picture subjects, consisting of the following:

How to Script, by Oswell Blakeston, 1st ed., 1949
How to Film, by G. Wain, 3d ed., 1952
How to Direct, by Tony Rose, 1st ed., 1949
How to Edit, by H. Baddeley, 1st ed., 1951
How to Act, by Tony Rose and Martin Benson, 1st ed., 1951
How to Process, by Leslie J. Wheeler, 1st ed., 1950
How to Title, by L. F. Minter, 1st ed., 1949
How to Project, by Norman Jenkins, 2d ed., 1951
How to Cartoon, by John Halas and Bob Privett, 1st ed., 1951
How to Use 9.5mm, by D. M. Neale, 1st ed., 1951

Published by Focal Press Ltd., 31 Fitzroy Sq., London, W. 1, England. Paper bound. Price 7s. 6d.

This series of popular monographs is, in a sense, the motion picture counterpart to Focal Press' famous series of basic booklets in still photography. However, for the "still" series the titles were characterized by the two-word prefix "All About" instead of "How to," as in the present series. The general level of the motion picture booklets is considerably more advanced than that established for the still booklets; nevertheless, by no stretch of the imagination can the motion picture booklets be recommended to the specialist, except possibly to the extent that a specialist in one field might find the booklets on subjects outside his respective field worth reading. For example, a director or film editor could derive some insight into the complexities of processing by a reading of *How to Process*. But he would gain a false impression of modern motion picture laboratory practice if he went no further, for the booklet treats the subject entirely from a standpoint of home processing on old-fashioned drums.

The booklets generally are well written and thoroughly illustrated. They are obviously directed to the serious amateur who wants to improve his film results and dabble in home laboratory procedures.—*Lloyd E. Varden*, Pavelle Color, Inc., 533 W. 57 St., New York 19, N.Y.

SMPTE Officers and Committees: The roster of Society Officers and the Committee Chairmen and Members were published in the April *Journal*.