

for nontheatrical motion-picture subjects, and Bill Kusack for television. Ken Mason as motion-picture short subjects chairman had all the film shorts in order early so that all were listed by title and studio in the Final Program.

The Program was a very big one — 71 papers. Defaults were few: one paper was cancelled at the last minute, one author was ill and failed to arrange for the reading of his paper, and four were read by title only. This was a bang-up program with the high attendance of about 400 reached at the State-Lake Theatre session on wide-screen photography. The nontheatrical motion-picture sessions drew an average of 150 throughout, with other sessions ranging from 50 to 100 in attendance.

Ken Mason, who headed the Registration team, carried the largest burden of work on his capable shoulders. The new idea of preregistration was his and it is expected to become a standard procedure in the future. Ken deserves much credit for his tedious job.

Recording and Projection chairmen Robert Burns and I. F. Jacobsen cracked the whip over their selected crew and "toted the bale" themselves when necessary. Setting up and operating all the equipment is a thankless job, so publicly, our thanks to "Bobby" and "Jake." Helping on recording were Steve Welch, N. W. Rodelius and Earl Platt.

Exhibits at the 77th were highly successful and all praise is due the two men who

organized them — George Oakley and Jerry Debish.

Our luncheon went off smoothly with a terrific keynote speech by Chuck Percy, President of Bell & Howell, who spoke on "World-Wide Competition Spurs Trade," a subject which he has elaborated before Congress and the public. He made his subject particularly pointed for his fellow SMPTE members with apt examples from our industry and with practical butter, cheese and oil tanker tales about survival of business abroad. All luncheon arrangements were made by Henry Ushijima with his usual aplomb.

Jerry Diebold put on a banquet which was really the social high spot of the week. The music was danceable, the floor smooth, the atmosphere heady, and a good time was had by all. Many thanks, Jerry.

Publicity — and Miss SMPTE — came from the fertile pen of Ed Seguin ably assisted by Bob McIntyre. Messrs. McDonald, Docterman and Case comprised Ed's committee.

Hotel arrangements were completed by Larry Hanchek and our thanks to all the Central Section people who pitched in and did such a swell job — people like Harry Lange, George Colburn, Bob Herbst, Dave Ridgway and Reid Ray.

And last our thanks to the Ladies' Committee, Mesdames Townsley, Colburn, Diebold, Ray, Mason, Hanchek, Heppberger, Ushijima and Wassell.—James L. Wassell.

*Editorial Note:* The 77th Convention was thoroughly organized and run off under Local Arrangements Chairman Jim Wassell.

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## section reports



The Pacific Coast Section held its regular monthly meeting on Tuesday, April 19, 1955, at CBS-Television City, Hollywood. The program featured three papers which were concurrently being presented at the Semiannual Convention in Chicago. 170 members attended.

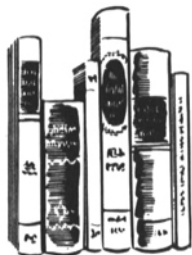
E. H. Bowlds of E. H. Bowlds Engineering Co. gave a paper entitled "Two Animation Stands of New Design." The stands were described as applicable to 16mm and 35mm single-frame or continuous photography of animated sequences. One stand features extremely flexible movements coupled with a precise system of calibrations. The second model, called "Animation Junior," is designed with great simplicity to meet the demands of television stations and nontheatrical producers.

R. A. Lindsay of Jerry Fairbanks Productions presented for Jerry Fairbanks the paper "Use of CinemaScope in 16mm Nontheatrical Films." This paper discussed the problems encountered and the solutions in filming of 16mm CinemaScope films for industrial and educational use. A 16mm CinemaScope film made for Chrysler

Corp. demonstrated the value of the 2.5:1 aspect ratio in presentation of new motor car models. E. Field of Jerry Fairbanks Productions assisted in the projection of the CinemaScope film.

Herbert Meyer of the Motion Picture Research Council, Hollywood, read his paper "Selected Set Construction Techniques." The application of many new chemical products to set production was described and illustrated. Several interesting new plastics were shown to have application in special effects. A 16mm motion picture was used to demonstrate the value of a new reflecting paint for background lighting.

The Society is greatly indebted to the Columbia Broadcasting Co. again this month for their generous provision of a large audience participation studio for this meeting. Lester Bowman of CBS made the arrangements.—E. W. Templin, Secretary-Treasurer, c/o Westrex Corp., 6601 Romaine St., Hollywood 38.



## books reviewed

### Colour Cinematography Third Edition

By Adrian Cornwell-Clyne. Published (1951) Chapman and Hall, Ltd. 37 Essex Street, London W.C.2. xvi + 780 pp. 348 illus. Price 84 shillings.

The third edition of *Colour Cinematography* retains the approach and form of the earlier editions but has been greatly expanded in some sections and has been brought up to date as of the time of writing by means of the 12 appendixes. However, the release timing of the publication of this book was unfortunate in that it was just prior to the introduction of the numerous negative-positive, integral-tripack, incorporated-coupler type films which are now widely used.

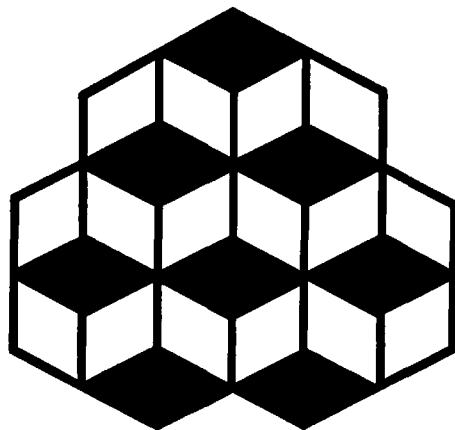
In Part I, the chapter headings — Historical Summary, The Theoretical Basis, Additive Processes, Subtractive Processes, Colour Cameras and Beam-Splitting Systems, and Bipack, — are the same as in the earlier edition. The historical summary contains an interesting review of the important names, patents and processes tabulated in the form of a family tree going all the way back to Sir Isaac Newton. The chapter, "The Theoretical Basis," has been greatly expanded over the previous edition to include a discussion of the colorimetric standards of the C.I.E. and the recent studies of subtractive color mixture. However, it still contains the original emphasis on light sources and lighting equipment and a great deal of other material which one finds difficult to class as "the theoretical basis."

The chapter, "Subtractive Processes,"

has also been greatly expanded. A detailed treatment of the Agfacolor Negative-Positive Process, which includes the chemical formulas of the sensitizing dyes and the color-forming couplers, is a compilation of the data found in a number of FIAT reports. The handling of the Ansco Color Reversible Film is also described in great detail. 16mm Kodachrome and its use in the commercial motion-picture field receive 23 pages. The Technicolor Process is given the greatest emphasis and is described in considerable detail (more than 50 pages). A diagram entitled "General arrangement of the 'I.B.' Transfer Machine used for printing Technicolor positives. (Schematic only.\*)" shows a great deal of the detail of the I.B. process. The chemical formulas of

the various processing solutions used, the matrix developer, the dye baths, etc., are given. However, a footnote states: "These data are schematic only and no reliance can be placed on any exact correspondence with present practice."

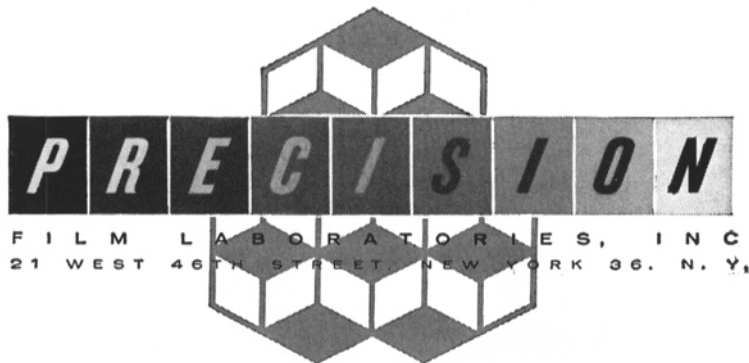
Part II quite briefly treats pertinent subjects under these headings: Background or Process Projection, Colour Film Sound Tracks, Toning, The Processing of Two-Colour Prints by Deep Tank Methods, The Stereoscopic Picture in Colour, Make-Up, and Colour Sensitometry; and Part III is similarly written under these headings: The Phenomena of Colour Vision and the Making of Films in Colour, Colour Harmony, and Colour Standards: Measurement and Specification.



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