

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.

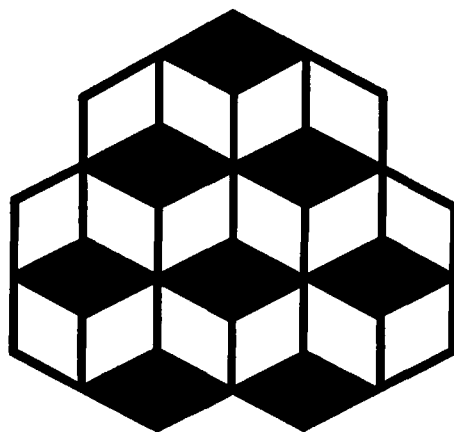
In Part I, the chapter headings — Historical Summary, The Theoretical Basis, Additive Processes, Subtractive Processes, Colour Cameras and Beam-Splitting Systems, and Bipack, — are the same as in the earlier edition. The historical summary contains an interesting review of the important names, patents 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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In the final section of the book, "The Future of the Colour Film," the author states:

"On re-reading this section of the last edition of this book (in 1939), the author is impressed with the accuracy of many of the predictions then made. It is a fitting moment to review the former material and to make such comments as may be apposite under the present altered condition of the world.

"The question was put: 'Will the colour film altogether supplant the black-and-white film?' Not one word of the reply need be altered. This was the answer: 'It is extremely unlikely that we are about to witness a rapid change-over in picture-making in any way comparable to that which occurred when sound reproduction became available. This statement is made in spite of the daily repeated prophecy that we are in for a revolution in the industry. On the contrary, it is much more likely that the proportion of colour films to black-and-white will gradually, and very gradually, rise during the next five years. It would be very surprising to the writer if in five years from now *one-half of films are made in colour.*' Now the position is that probably not more than one-tenth are made in colour today in 1949, and it will still be surprising to the writer if one-half of all films are made in colour in the year 2000. . . ."

This and other statements in this section of the book do not recommend the author as a prophet of things to come in color cinematography.

In general this book is a compilation of published material, in many cases the exact

reproduction of entire articles. Where much unimportant detail was in the original, it is in this book. Since so much of the material is a compilation apparently it has not been possible to arrive at a clear-cut organization of the material into a consistently presented story. However, the tabulations of the patents in the field of color cinematography (over 600 in Appendix 1) are apparently quite complete and the book will be of importance to those interested in the history of color cinematography.—*W. T. Hanson, Jr.*, Kodak Research Laboratories, Rochester 4, N.Y.

Progress in Photography 1951-1954

Published by the Focal Press, London and New York. Distributed by American Photographic Book Publishing Co., 33 W. 60 St., N.Y. 23. Vol. 2, 336 pp., various illus., 7 × 9 in. Price \$10.00.

This is the second volume of an international record of photographic progress, purporting to cover the period from 1951 through 1954. (The first volume covered the period from 1940 to 1950.) A board of editors, consisting of authorities from England, Italy, Switzerland and the United States, obtained the assistance of over 60 specialists to prepare the 11 sections of the book. Each section has an appropriate number of chapters to deal with specific aspects of the main subject headings.

Although among the authors only a few countries are represented, namely, France, Germany, Great Britain, Italy and the

United States, a reasonably serious attempt appears to have been made to treat the material at an international level. Certain elements of national prejudice are evident, however.

The scope of the book can be ascertained from a listing of the main sections without a complete enumeration of the individual chapters. The sections appear in the following order: Photographic Equipment; Photographic Theory and Materials; Colour Photography; Photographic Processing; Cinematography; Special Techniques; Special Applications; Radiography and Diffraction; Photographic Business and Industry; Photographic Organizations and Standards; Appendix.

The section on cinematography suffers mostly from not being up to date. The chapter on sound recording, for example, does not cite a reference later than 1952, and the main chapter in the section entitled "Professional Cinematography" has no references later than 1953. As a matter of fact, of the thousands of references given throughout the book, only a handful apply to 1954. This criticism can be put directly in the lap of the publisher because the authors were pressed to have their manuscripts finished by the end of 1952. No doubt the tardiness of some authors delayed publication and allowed these authors to cover a good part of 1953, but on the whole the treatment does not extend beyond 1952.

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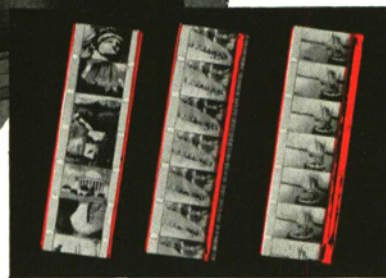
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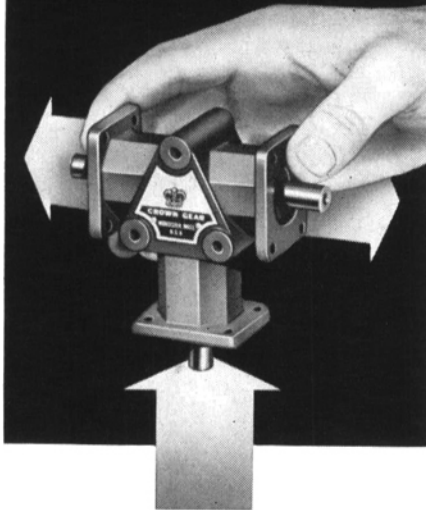
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the discussion to the American reader is that it provides a reasonably current picture of foreign methods, particularly British. However, most motion-picture engineers will find the discussion too general in character. This is not a valid criticism, though, because the book includes such a vast range of subjects that detailed treatments would be impractical. As a matter of fact, the merit of the book derives from the condensation of the subject material, thus providing in each chapter — many of which are but a few pages in length — an easy way to obtain a general picture of the progress made in various areas of photography during the past several years. Every photographic engineer and technician will find it exceedingly useful as a constant reference source.—*Lloyd E. Varden*, Consultant, 200 E. 66 St., New York 21.

L'Ingénieur du Son en Radio-diffusion, Cinéma, Télévision

By V. Jean-Louis. Published by Editions Chiron, 40, rue de Seine, Paris-VI°. 292 pp. 6½ × 9½ in. 160 illus. Price 2700 F.

This book contains three main sections: a review of the fundamentals of physical and psychological acoustics, a discussion of sound pickup techniques, and a discussion of the functions and qualifications of the sound engineer. Its major contribution is a description of the position of the sound engineer in the motion-picture, radio and television industries in France, from the point of view of a senior sound engineer.

Errors of carelessness and errors of under-

standing both appear in the technical material; for example, a velocity of propagation and particle velocity are confused at one point. Elsewhere, the term "velocity microphone" is applied to any moving coil or conductor microphone, with no reference to the fundamental peculiarity of the pressure-gradient microphone, in that the output is related to particle velocity rather than sound pressure. It is also characteristic of a lack of balance that a long discussion of the motion of the microphone ribbon, of no value to the practice of sound pickup, is inserted where a similar discussion of the difference in response of a pressure-gradient microphone to spherical and plane sound waves would explain the increased bass response for close talking, a property of fundamental importance for proper microphone placement.

The discussion of microphone placement follows that of J. P. Maxfield without acknowledgment. It is a delicate matter, about which this reviewer is not fully informed, to decide whether European techniques of microphone placement and studio treatment preceded or followed Maxfield's studies. It is unfortunate, however, to find that an analysis essentially identical with Maxfield's and using his symbols is presented with no reference credit, since his work is said to be well known in Europe.

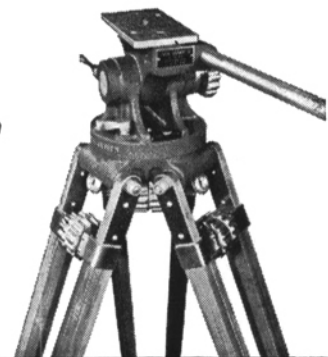
The last third of the work is a detailed description of an extensive recruiting program carried out by the experimental studio of Radiodiffusion Française, including written tests, listening tests and operating skills tests. The author presents these as proof of the need for such testing methods,

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rather than as a desirable model. It is instructive to note that a great deal of emphasis is placed on musical understanding and knowledge.

Although the French is clear and simple, this reviewer does not believe that the value of the book justifies the effort of surmounting the language barrier.—*Skipwith W. Athey*, General Precision Laboratory Inc., Pleasantville, N.Y.

Underwater Photography and Television

By E. R. Cross. Published (1954) by Exposition Press, 386 Fourth Ave., New York 16. 258 pp. 72 illus. 5½ × 8 in. Price \$6.00.

Current popularity of sub-aquatic motion

pictures will find ample material in this purposefully subtitled "Handbook of Equipment and Techniques," written by a professional Master Diver with a twenty year background of underwater photography.

The practical approach of the book makes it a reference text on the subject, with a wealth of technical data on procedures and available facilities. Specific information on cameras, lenses, filters and lighting, as well as diving problems, is given in basic and direct terms, with numerous instances of personal experience. A list of equipment suppliers, a bibliography, a glossary and an index complete this valuable and highly interesting volume.—*George L. George*, Sturgis-Grant Productions, Inc., 322 E. 44 St., New York 17.

Twenty Years of Cinema in Venice

Edited by Antonio Petrucci. Published (1954) by The Venice Biennial. Distributed in the U.S. by W. S. Heinman, 400 E. 72 St., New York 21. 698 pp. 336 illus. 7 × 10 in. Price \$8.50.

Published simultaneously in English, French and Italian editions, this massive volume offers a priceless historical perspective of the crucial years of the motion-picture progress, as reflected in the oldest international film festival.

The evolution of film arts and techniques in the different participating countries is discussed by experts, with Herman G. Weinberg doing a good job for the United States. Specific film-making problems are reviewed in another section, and the chapters devoted to editing and music are noteworthy contributions.

A comprehensive index and a complete list of all the films screened at Venice complete this impressive record of international competition.—*George L. George*, Sturgis-Grant Productions, Inc., 322 E. 44 St., New York 17.

General Bibliography of Motion Pictures

Edited by Carl Vincent, Riccardo Redi and Franco Venturini. Published (1954) by Edizioni dell'Ateneo, Rome. Distributed in the U.S. by W. S. Heinman, 400 E. 72 St., New York 21. 256 pp. 7 × 10 in. Price \$6.00.

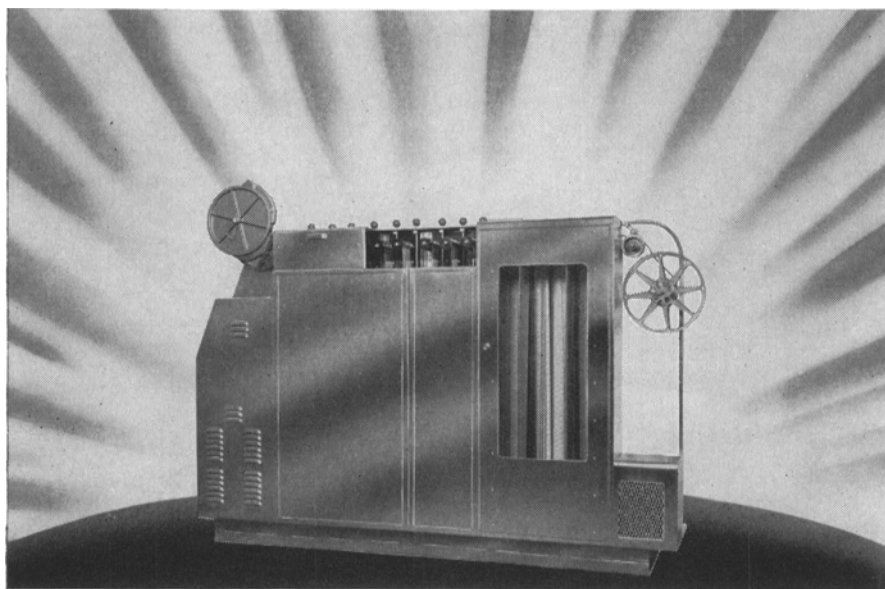
The need for an up-to-date international bibliography of significant publications devoted to the various aspects of film is abundantly fulfilled by this volume.

The lengthy chapter on motion-picture techniques presents an interesting attempt at dividing the subject into two classes, the "purely mechanical technique relating to the use of apparatus and materials," and the "technical aspects that accompany all creative processes."

Other chapters include, among the standard categories of History, Aesthetics, and Criticism, such novel subdivisions as "Social & Moral Problems," "Legal & Economic Problems," and "Documentation & Anthologies."

Despite many typographical errors, and occasional dilemmas in grasping the transcription of foreign names into Italian phonetics, this book is a most useful and commendable reference work.—*George L. George*, Sturgis-Grant Productions, Inc., 322 E. 44 St., New York 17.

Take Stock of Your Picture is the recent number in a series of practical booklets issued by Van Praag Productions, producers of television, industrial and commercial films, with offices at 1600 Broadway, New York 19, and at the Dime Bldg., Detroit 26. Besides giving the dimensions of film and basic definitions for various terms, the general specifications for the many types of film are presented with examples of that film clipped to the booklet's pages. Examples begin with original negative, include different sound tracks and finish types of magnetic recording stock. Aimed at advertising agency accountmen, it should facilitate communication and enhance procedures among many film planners.



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