

Louis Philippe Clerc, pioneer and leader in the photographic art, will celebrate his 80th birthday on August 20. His influence and work have dominated the whole field of photography in France for more than fifty years and have extended far beyond the borders of his native land. A popular, familiar figure at every International Congress of Photography since the meeting in Paris in July 1900, Mr. Clerc has labored intensively and unceasingly for the advancement of photography throughout the world. His contributions have been particularly outstanding in the fields of graphic arts, color photography, aerial photography, photographic chemistry and scientific applications of photography.

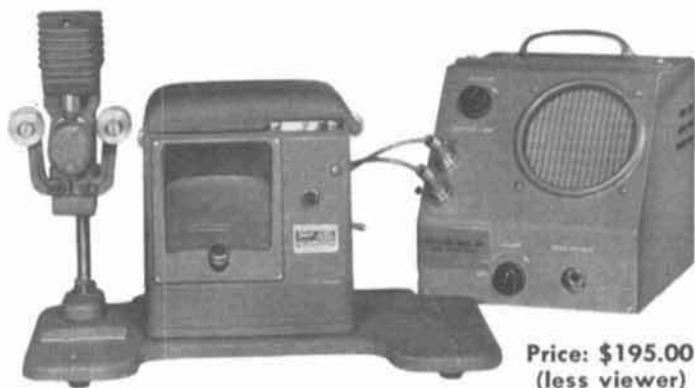
At 14 years of age, he was already an ex-

pert amateur photographer and he noted that documentation on photography in France was very poor. As a result of this observation, he spent part of his holidays every year studying foreign publications. As early as 1896 he began to contribute to various photographic journals in France and to publish summaries of foreign works. Among others he published French translations of the principal articles by Hurter and Driffeld, the pioneers in sensitometry, who at that time were unknown in France.

As a teacher of chemistry and photography, Mr. Clerc has had a long and distinguished career. He taught analytical chemistry at the Paris University from 1898 to 1937. He founded in Paris in 1926 and directed for many years a Technical School



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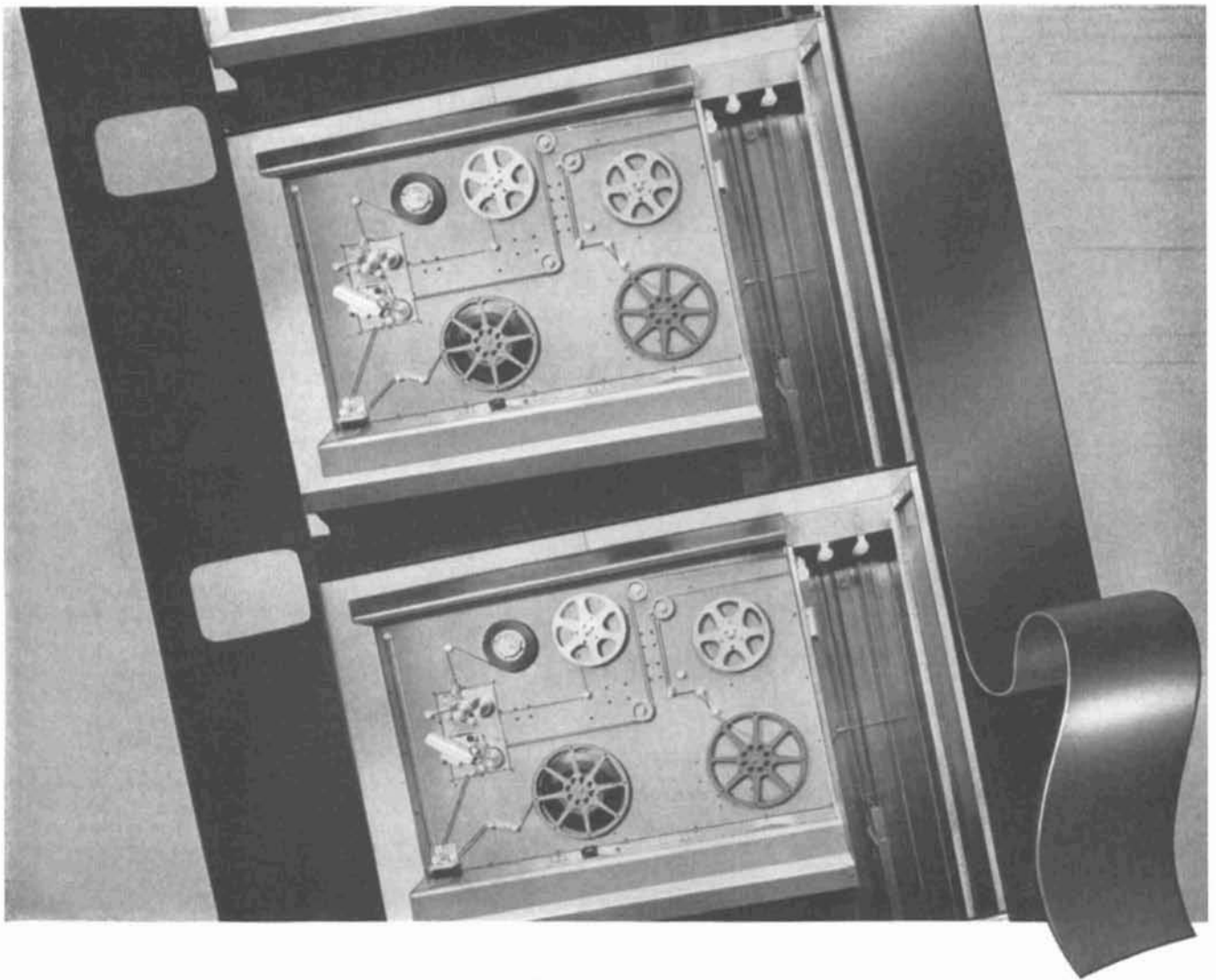
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of Photography and Cinematography. He also taught physics and chemistry applied to the graphic arts at the Ecole Municipale Estienne in Paris. Finally he was asked to teach photographic photometry at the Paris Institute of Optics. He took an active part in the meeting of the International Congress of Photography in Paris in 1900 and has served for many years as the permanent secretary for France, 5th, 6th and 9th editing the proceedings of the International Congresses of Photography.

After a few months service in the infantry in the first World War, he was asked to direct one section of aerial photography. The results were reported in the 24th Traill Taylor Memorial Lecture of the Royal Photographic Society of Great Britain. (*Photo. J.*, 61: 382, Nov. 1921). He discussed aerial photogrammetry, rectification of aerial photographs, and aerial stereoscopy. For his services in aerial photography during the war, 1914-1918, he was decorated with the Croix de guerre.

In 1921 he began publication in each issue of *Revue Française de Photographie* of a supplement entitled "Science et Industries Photographiques," which eventually became a separate journal. This publication has been edited for more than 30 years by Mr. Clerc, without a collaborator of any kind. This formidable task can be appreciated somewhat when it is realized that the work requires an ability to translate several languages and a sound knowledge of many fields of photographic science.

A few of the important positions held by him besides his editorship of *Science et Industries Photographiques*, 1921 to date, are as follows: Co-director of the magazine *La Photographie*, 1896-1901; Secretary to the editorial staff, *La Photographie Française*, 1901-1904; Editor-in-chief, *Les Procédés Photomécaniques* since 1901; Editor-in-chief, *Revue des Sciences Photographiques* from 1914 to date; Collaborator for: *Grand Encyclopédie*; *Dictionnaire de Chimie* by Wurtz (2nd Suppl.); *Dictionnaire Larousse*; *Journal de Physique*; *Bulletin de la Société Française de Photographie et Cinématographie*; *Photographic Journal* (RPS-London); *Camera Obscura* (Amsterdam); etc.



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In the past fifty years Mr. Clerc has written no less than twenty books on several different fields of photography. Some of these books have been translated into several languages. He is probably best known for his authoritative work, *La Technique Photographique*, first published in two volumes in 1926 and since appearing in five other editions, three of which were translated into English in 1930, 1937 and 1954. He has published extensively in many photographic magazines over a long period of years.

It has been the privilege of very few men to have contributed so effectively and lastingly in as many fields of photographic science during their lifetime as has Louis Philippe Clerc. In so doing, he has honored his country and he continues to labor faithfully for the advancement of photography throughout the world.—*Glenn E. Matthews* (adapted from *PSA Journal*, p. 581, Oct. 1952).



## books reviewed

### TV Stations

By Walter L. Duschinsky. Published (1954) as part of the Progressive Architecture Library by the Reinhold Publishing Co., 430 Park Ave., New York 22. 136 pp., incl. 5

appendices, bibliography, glossary of TV terms and index. Numerous illus. 9 X 12 in., Price \$12.00.

The author has been responsible for the basic planning and layout of the broadcasting and telecasting facilities for the United Nations' Building in New York and he has been associated with several architectural firms as well as a management consultant firm.

This book is intended to serve as reference material for architects, engineers, TV station managers and program production men. It contains a great deal of information which will be of interest to persons who are inexperienced in TV broadcasting or to students who are studying it.

The material is well organized and indexed and is presented in three parts.

Part 1 devotes 35 pp. to the "Master Plan" for a TV station and a method of making an analysis of a future station's requirements. It does not purport to explain how a neophyte should accomplish this complex task, but it does make a strong point that professional advice is desirable during the initial planning stages. It advocates a number of surveys and studies covering such factors as audience potential, revenue expected, time factors, transmitter site selection, and operating expense. It also describes space utilization and traffic flow in studio buildings and relationships between various TV departments.

An organization chart is shown for a very large TV station or a network operation. This chart will be awesome to the prospective small market TV station owner, but it serves a purpose in describing a complex organization.

A brief description is given to TV technical equipment and its usage and this section is illustrated with typical photographs taken in TV stations.

The Summary of this section contains a number of helpful suggestions for reducing costs of operation by improved planning. It also reviews a number of factors of UHF propagation.

Part II deals with general information relating to personnel functions and job descriptions, factors affecting employees' morale, market surveys, TV site and facilities, antenna towers, TV coverage, programming, audience ratings, and network affiliation and its advantages.

It also deals briefly with film facilities, and production requirements for live talent programs, the advantages of various control-room arrangements, and requirements for large live talent studios.

Studio lighting considerations are given only very brief mention, as are acoustical treatment, sound isolation and the reduction of noise in ventilating systems. This is unfortunate in this reviewer's opinion, since it has been his experience that architects and their engineers as a whole are not well informed on these subjects.

One of the best parts of this section of the book deals with the factors relating to UHF vs. VHF competition in the same market. The author's statements have been proven by the experiences of UHF failures in mixed TV markets.

Appendix 1 is a typical example of "Master Plan" study for a new UHF station. It will be helpful reading for

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