

at the Center prior to his appointment as Vice-President and General Manager in 1978. Born in Lufkin, Texas, in 1931, he was a cum laude graduate of Williams College where he earned the B.A. and M.A. degrees in physics.

Among his technical achievements, the Digital Noise Reducer for Color Television, of which he was coinventor, earned an Emmy Award in 1978.

Moore joined the SMPTE in 1971. Other professional organizations of which he was a member include the Institute of Electrical and Electronic Engineers, the Society of Photo-Optical Instrumentation Engineers and the Society of Photographic Scientists and Engineers.

#### Deadline for News Releases

Releases and other material intended for use in any of the columns of the *Journal*, especially for the Meetings Calendar and the Forthcoming Professional Meetings column, must arrive at SMPTE Headquarters at least six weeks before the month of the issue in which it is to appear. For example, announcements for the August issue must arrive no later than 15 June. We regret that when information arrives too late it cannot be used. — *Edit.*

# Book Reviews

## Modern Photographic Processing: Volume I

By Grant Haist. Published (1979) by John Wiley and Sons, 605 Third Ave., New York, N.Y. 10016, a Wiley-Interscience Publication, 781 pp. Illus. 6 × 9 in. Price \$45.

The author of this book, Grant Haist, has been a Research Associate at the Kodak Research Laboratories of the Eastman Kodak Company since 1949. He is a Fellow of the Photographic Society of America, a Fellow of the American Association for the Advancement of Science, and a Life Fellow of the Royal Photographic Society. He received his Ph.D. in physical chemistry from Michigan State University, and he is certainly a most noteworthy member of the photographic community.

The book he has now presented us with is obviously the fruitful conclusion of an enormous, persistent and well directed effort sustained by the author over many years. His work may well become a classic in its field, and certainly merits a place next to such

works as Mees's *The Theory of the Photographic Process*. It is written in the same spirit of tough and thorough scientific investigation, coupled with a clarity of style and exposition which brings each of the multitudinous topics treated to the immediate understanding of the reader.

Starting with basic atomic chemistry and going from there to such general chemical categories as acids, bases, salts, carbon compounds, etc., the author takes the reader on an attention-holding voyage through all the steps a photographic emulsion undergoes during its useful life. He tells how emulsions are prepared, and tells it from a contemporary viewpoint within an historical perspective. This is particularly helpful in understanding how over the years photographic technology acquired the high degree of sophistication it exhibits today. That historical perspective permeates the whole work. Each chapter is preceded by an excerpt or excerpts from one or the other of the pioneers in photographic science.

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tographic processing is, of course, as interesting for the motion-picture specialist as it is for the still photographer, perhaps even more so, because the monetary investment for obtaining a perfect motion-picture negative (and subsequent print) is in most cases considerably greater than in still photography; a good reason why this book is highly recommended for perusal by motion-picture engineers, laboratory specialists and even cinematographers themselves. The latter, especially, will benefit from a better understanding of the laboratory's role within the production chain and will acquire a better understanding of the photographic material itself. Certainly, the book will provide the laboratory technical manager and his associates with a solid basis for the thorough understanding of the materials and processes their lab is treating in its daily routine and will enhance their capability for sound decision-making in process steering.

Reading on, one finds that the mystery of the latent image is still as intriguing today as it was on the long since vanished day Talbot discovered that image. The Gurney-Mott theory on the formation of the latent image is very graphically explained. Understanding comes "at a glance," and one feels that the author is an excellent teacher. From the latent image he takes the reader, in a perfectly logical way, through a discussion of developing agents, follows with elements and constitution of a developer, details the specific function of each of these elements, not forgetting a discussion of the water, its properties and the role it plays in making up a developer, a role one tends to overlook.

Next comes the mechanism of development, and from there the author takes the reader to the very practical consideration of the make-up of photographic solutions, an especially valuable and helpful chapter, when large volumes of solutions have to be made up. Various types of developers, their composition and their action, are described in great detail. These include fine-grain developers, high-definition developers, high-energy developers, and special purpose developers, all for black-and-white work. Hyper-sensitization and latensification are discussed. Chapters on the stop bath, the fixing process, and the permanence of the finished image follow.

A very instructive chapter on sensitometry concludes the book. It will give the novice in this field all the necessary elements for the initial understanding of this important field of photographic science. Perhaps some paragraphs on tonal reproduction and on Loyd A. Jones's graphic method for the solution of tonal reproduction problems (which later became famous under the name "windmill diagram") could have been added, if only for historical reasons.

A host of references is given at the end of each chapter. They range in the hundreds in many chapters (one chapter has 391) and give a clear idea of the gigantic task the author has completed in preparing his book. They will be of the greatest help to the reader searching for source material. A profusion of illustrations and tables, and a subject index complete the book.

All in all, this is an immensely useful and well written in-depth book which should not be absent from any phototechnologist's bookshelf. — Pablo Weinschenk-Taberno