

Book Reviews

Television Production

By Alan Wurtzel. Published (1979) by McGraw-Hill Book Company, 1221 Avenue of the Americas, New York, NY 10020. 624 + xvi pp. Illus. Diagrams. 7 x 9 in. Price \$17.95.

This complete and self-contained book, dealing with television production as it is actually practiced in the industry today, is a solid introduction for basic or advanced work in television production. It covers in detail all of the technical and aesthetic aspects of television production from closed circuit operations, to small and medium stations, to sophisticated network production.

Chapters are written as self-contained units so they can be covered in any desired sequence. The book offers contemporary, state-of-the-art coverage of both equipment and production techniques. Every chapter was written in close cooperation with practicing industry professionals and reflects the equipment and techniques currently in use in television production.

Included are: up-to-date discussions of remote and ENG operations; the use of videotape and videotape editing in production; digital equipment; and special electronic effects. A detailed chapter on producing illustrates the many organizational and business aspects necessary for successful production.

All major technical areas are treated in a two-chapter format. The first chapter covers in detail the equipment and its operation, the second illustrates how to utilize the equipment with a variety of production techniques. Major chapters on directing stress both visual and aural aesthetics necessary for creative decisions as well as the practical importance of coordinating equipment and personnel into a smoothly functioning team.

The comprehensive coverage of current production equipment and techniques combined with a discussion of the many aesthetic/creative elements involved in a program makes *Television Production* an invaluable guide to television production in the 1980s. A copy of this book and a subscription to the *SMPTE Journal*, if both are

well-thumbed, can help a production person to stand head and shoulders above his or her co-workers. — *D. Howell*

McGraw-Hill's Compilation of Data Communications Standards

Ed. Harold C. Folts and Harry R. Karp. Published (1978) by McGraw-Hill Book Company, 1221 Avenue of the Americas, New York, NY 10020. 1134 pp. Diagrams. 8½ x 11 in. Price \$165.

A rapid interpretation of any message, whether by word of mouth, sign language, electrical impulses, or other means, dictates a previous knowledge of the communication scheme.

The documents presented in this book make up a large compilation of worldwide Standards which describe techniques successfully adopted for electrical data transmission.

The documents have been reprinted from five well-known organizations: Consultive Committee for International Telephone and Telegraph (CCITT), International Organization for Standardization (ISO), American National Standards Institute (ANSI), Electronic Industries Association (EIA), and Federal Telecommunications Standards Committee (FTSC). A brief introduction describing each organization precedes the Standards promulgated by that group. The documents were often derived through participation of industry and government experts in liaison with one or more of the five organizations listed above. A notable absence, however, is the IEEE with its well-known Std 488 on Digital Interface.

Nevertheless, this volume (well over 1100 pages and weighing more than 6 lb) serves as a very valuable sourcebook for systems designers, engineers, and those investigating the present system or preparing to reinvent the wheel for data communications. — *A. Conte*

Acoustical Enclosures and Barriers

By Richard K. Miller and Wayne V. Montone. Published (1978) by the Fairmont Press, Inc., 134 Peachtree St., Suite 918, Atlanta, GA 30303. 250 pp. Illus. Diagrams. Tables. 6 x 9 in. Price \$29.95.

As noted in the opening paragraph of the book, more acoustical enclosures are employed to solve industrial noise problems than any other single measure. The practical construction of such enclosures are stressed, with sufficient theory to allow various designs. The purpose of the book is to give the reader a simplified approach to planning noise reductions for various types of machinery. The book also includes aspects of human engineering in respect to productivity, accessibility, safety, comfort, etc. Suggestions and recommendations are made for enclosure ventilation, safety, fire prevention, and other factors in enclosure design.

One shortcoming in the content is machine isolation design, which covers only a 6-line paragraph. Yet, unless machinery in enclosures has adequate vibration isolation, the enclosure often leaves something to be desired in respect to noise control.

The back of the book contains one of the most elaborate conversion tables which this re-

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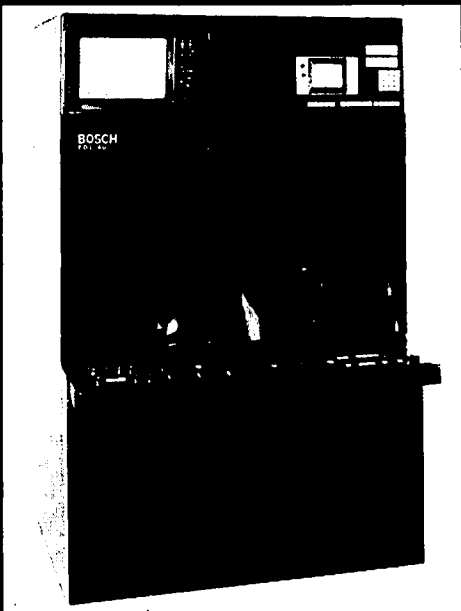
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viewer has ever seen, covering 16 pages with at least 50 conversion factors on each page. Yet, many of the more modern units employed in acoustics are strangely missing, like pascals, micropascals, newtons, sabin, rays, as well as the newer engineering units like tons of refrigeration for compressors and chillers to be converted into megacalories per hour.

The book should be a welcome addition to the contractor, architect, air-conditioning system engineer, and many others.— *Michael Rettinger*

Laser Art & Optical Transforms

By T. Kallard. Published (1979) by Optosonic Press, Box 883 Ansonia Station, New York, NY 10023. 170 + x pp. Illus. (242 photos, 143 drawings). 8 × 11 in. Paperbound. Price \$12.50.

Although one naturally associates the development of laser art with that of the laser in 1960, the fascinating Historical Perspective provided by T. Kallard introduces the visionary prediction of the Hungarian artist, Moholy-Nagy, who anticipated the spirit and creativity of art painted with light as far back as 1925 — not only long before the laser, but long before Gabor's 1948 milestone paper on holography. To those like myself who thought they viewed this artful technology with reasonable perspective, this historical review is likely to be an eye-opener. This chapter ini-

tiates a fine augmentation of textual material with the hundreds of black-and-white reproductions which illustrate and illuminate the subject, *Laser Art & Optical Transforms*.

The work provides a pace-setting anthology of new artistic expression. Appearing with no chapter numbers, the Historical Perspective could be considered the first chapter, following a thought-provoking Foreword by Rosemary Jackson, Director of the Museum of Holography, subtitled, "A Little Light Writing." With clever use of metaphor and literary skill, Jackson appeared soon to be immersed in an overjustification for the classification of laser art as an art form. This was, in part, self-inflicted. By identifying laser art as "technological art," it became, by definition, excluded from the mainstream of traditional art. Although different, it is surely no less artistic if executed with equal artistry. Perhaps some laser art is, in fact, not yet expressed with commensurate aesthetic creativity — like building the log cabin before the pioneer hangs the pictures. Nothing wrong with that. Necessary, in fact, to allow subsequent freedom of expression. The classification of laser art needs no justification; it is apparent by its existence — already well-represented in this important volume.

Although there is a distinction between art made "with" and "of" laser light, that offered by Jackson is unsatisfying to this reviewer. Why is holography "with" and everything else "of"? The distinction becomes especially vague when we consider that with the addition of a reference wave, the

optical transform becomes a hologram. True, there may be less human interaction in creating the optical transform, in which case it may simply be a simpler art form.

Returning to the chapter sequence, there follows a brief description of lasers and their light. The reader is succinctly introduced to the laser, its characteristics such as coherence and image speckle, and to sensible precautions regarding its safe use.

The chapter on Laser Light Generated Images is a short tutorial on some of the techniques used in forming images with laser light. The Spirogram, first discussed, is derived significantly from T. Kallard's earlier book, *Exploring Laser Light*, Optosonic Press, NY, 1977; an effort which surely formed a substantive inspiration for this new work. This chapter provides a useful set of descriptions and instructions for formation of the laser-generated images subsequently presented.

The next chapter is an effective documentary — along with some fine illustrations — of this exciting mass art form called "Laser Theater." It should be noted that laser theater is, in fact, a sophisticated extension to the previous introductory material, in which sheer laser power in a variety of colors is combined and organized into an imaginative dynamic display and projected for large audience enjoyment. Because of its startling dynamics and relative ease of release from instrumental limitations (such as still besetting holography), this may provide the most accessible medium for laser art at this time.

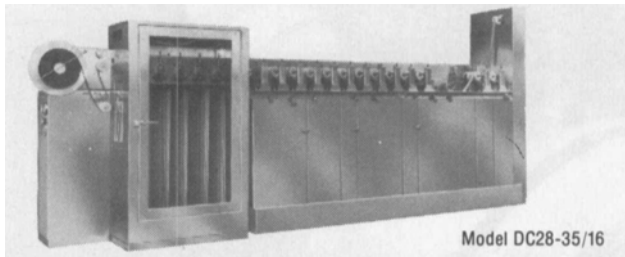
As in previous chapters, the introductory text to *Optical Transforms* is valuable, not only to help appreciate the subsequent illustrations, but to provide insight into the craft for accomplishing it. The text omitted, however, a tutorial relationship between the Optical Transform and the Hologram expressed earlier, that is, with the addition of a reference wave, these recorded images become holograms. When so recorded, the apertures which created the transforms may be reconstructed as images by re-illuminating the transforms as holograms. The subsequent organization of the illustrations of the variety of apertures and their fascinating transforms is well-considered for developing an appreciation for the relationship between the transform pairs; in which the apertures are, in fact, the objects of the transforms.

Finally, the chapter on holography provides a culmination of disciplines represented only in part in the earlier material. Teaching the essence of holography, especially in some of its elegant modern forms in a few paragraphs and illustrations is a challenge of major proportion. Without covering the technology in detail, the chapter does provide valuable insight likely to minimize the stumbling by the intellectually curious but novice reader. This chapter provides a masterful assembly of representative samples of images which, unfortunately, provide only a monocular and totally color-blind glimpse of the near-reality which appears fore and/or aft of the hologram when properly illuminated. One must really see the holographic image to appreciate the totality of its artistry.

The book has succeeded. It elicits a good appreciation for transforming coherent multi-spectral temporal and spatial dynamics (at least the five dimensions of space, time, and color) into small monochromatic symbology called text and halftone prints, using just black ink on white paper. — *Leo Beiser*

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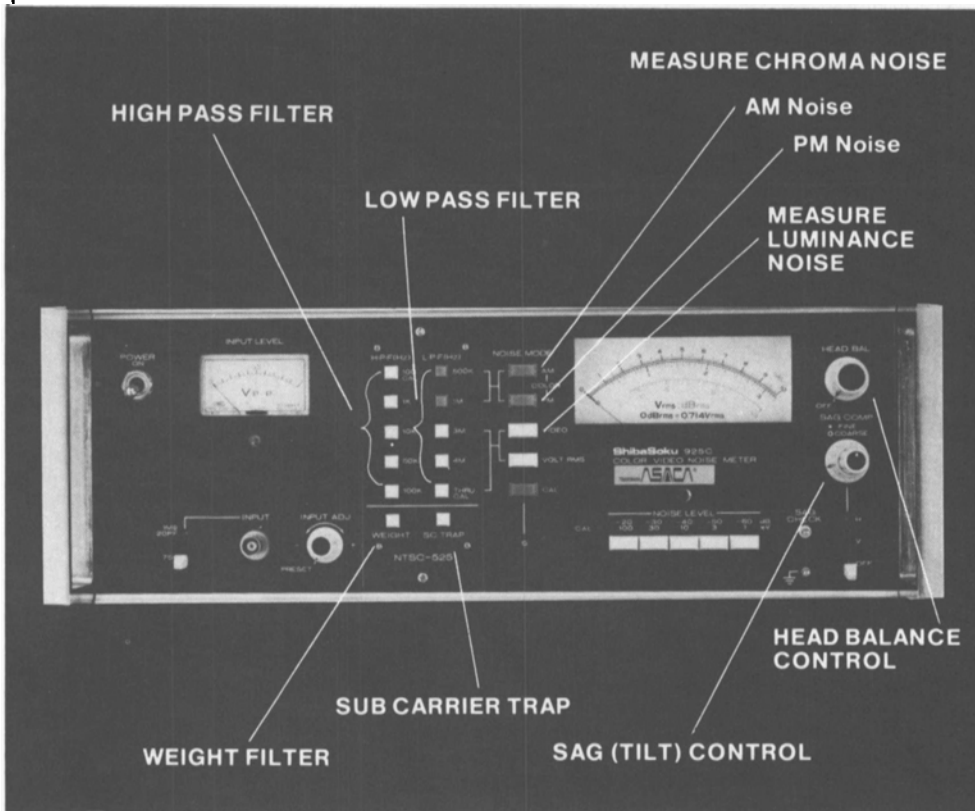
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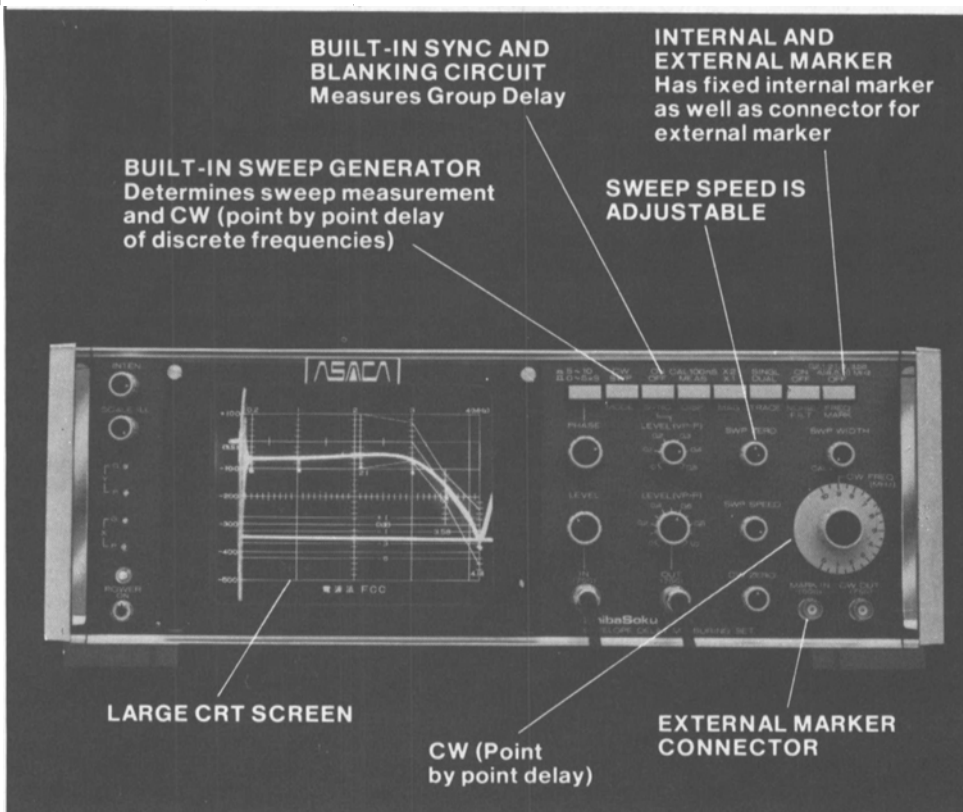
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