

## REPORT OF NOMENCLATURE COMMITTEE

**T**HE following definition is to be voted on at the next meeting.  
**PROJECTIONIST.** A person skilled in the art of projecting motion pictures.

The following definition has been adopted.  
**MOTION PICTURE PROJECTOR.** A device for suitably projecting motion pictures.

## REPORT OF THE COMMITTEE ON STANDARDS

**A**T THE last meeting of the Society a new arrangement and wording was tentatively adopted for some of the dimensions already adopted as standard by the Society. Before they can be substituted for the old expressions these new forms must be ratified by the Society at the present or some subsequent meeting.

The Committee on Standards suggests that of these new forms the following be ratified. It will be noticed that the terms in any section are now arranged alphabetically.

### *Dimensional Standards*

#### *Frame Line*

**Standard Film**—The frame line shall be half way between two successive perforations on each side of the film.

**Safety Standard Film**—The Frame line shall pass thru the center of a perforation on each side of the film.

**Lantern Slide Mat Opening**—Three (3) inches (76.20 mm.) wide by two and one quarter ( $2\frac{1}{4}$ ) inches (57.15 mm.) high.

#### *Recommended Practice*

**Projection Lens Focal Length**—Tolerance not to exceed one per cent of that indicated.

**Projection Lens Mounting**—Should be such that light from all parts of the aperture shall have an uninterrupted path to the entire surface of the lens.

**Thumb-Mark**—The thumb-mark on a lantern slide should be located in the lower left-hand corner next the reader, when the slide is held so it can be read normally against the light.

The Committee ventures to hope the Society will not ratify the forms of those standards given below.

### *Dimensional Standards*

#### *Motion-Picture Aperture.*—

**Standard Film**—Ninety hundred and sixty ten-thousandths (.9060) of an inch (230. mm.) wide, by sixty-seven hundred and ninety-five ten-thousandths (.6795) of an inch (17.26 mm.) high.

Safety Standard Film—Seven hundred and forty-eight thousandths (.748) of an inch (19.00 mm.) wide, by five hundred and fifty-one thousandths (.551) of an inch (14.00 mm.) high.

The Committee recommends changing the above title to "Motion-Picture Projector Aperture." There are three motion-picture apertures recognized by the Industry—the aperture in the camera, that in the printing machine and that in the projector. The Incorporated Association of Kinematograph Manufacturers has standardized each of these; the camera having the smallest and the printing machine the largest in order that the screen picture shall have a black border projected with it as it were. If our Society thinks the advantage gained is not worth the adoption of dimensions for all three of these apertures, it would seem that the one standardized should be specified.

*Perforated Motion-Picture Film*—The Committee has just learned that the Eastman Kodak Co. is now compiling data on the shrinkage of film and on the dimensions of sprocket wheels manufactured by the various companies. The results of this, a study far more exhaustive than can be made by the Committee, will be available to the Society, probably by the meeting next Spring. The Committee therefore suggests that the Society wait till that time before again considering the standardization of the dimensions of perforated film.

#### *Recommended Practice*

*Projection Angle*—Should not exceed twelve degrees.

As pointed out in a paper at this meeting, the maximum angle for satisfactory projection depends on the ratio of picture size to projection distance, and cannot therefore be given in the simple form above.

There are two other matters still before the Committee.

*Radius of Aperture Corners*—As directed by the Society, a request for recommendations on this subject was sent to the Committees on Projection Machines, Laboratories and Cameras. No response has as yet been received from these committees, so no definite proposal can be made at this meeting. Sentiment so far expressed is in favor of one thirty-second of an inch.

*Core Size*.—No recommendation has as yet been agreed upon by the Committee.

W. E. STORY, JR. *Chairman.*

## SOCIETY OF MOTION PICTURE ENGINEERS PROGRESS REPORT

### *Spot Light*<sup>1</sup>

A new semi-automatic spot light has just been devised and placed on the market by the M. J. Wohl Company.

### *Theatre Organ*<sup>1</sup>

The latest motion picture theaters are giving greater attention to music. Some of the most recent houses are reported to have installed organs costing in the neighborhood of \$150,000.

### *Studio Effect*<sup>1</sup>

The fog effect in the play entitled "Face in the Fog" was produced by the spraying of mineral oil between the lens and subject. This development was worked out by Mr. Jack Kelly.

### *Cameras*<sup>1</sup>

A new small, light, low-priced camera known as the Howellite Camera is being imported by Howell Cine Equipment Company.

### *Cameras*<sup>2</sup>

The Bell & Howell Company have placed upon the market a new camera "Filmo" and projector which is claimed to have many advantages over machines now on the market, such as light weight, reasonable price and shuttle rather than Star and Cam, having a 9 to 1 movement. The standard film split in half is used. Sixty-four pictures per foot are exposed. The camera capacity is 100 Ft.

### *Stereoscopic Motion Pictures*<sup>1</sup>

A stereoscopic motion picture camera and projector has been invented by Fairall. This device consists of two strips of red and blue green tinted stock placed in the camera with simultaneous photographs made through two lenses placed at a distance apart equal to approximately that of the human eyes. When projected the same tinted stock is used and the audience is supplied with spectacles having lenses of green blue and red. In this way each eye sees but a single picture. The inventor claims no distortion to the picture as it squares itself regardless of the location of the observer and all parts of the picture in perfect focus. At the present time this equipment is in its developmental stage and some "slight" eyestrain is reported.

### *Projector Screen*<sup>1</sup>

A new Multipower screen has been developed having a reflecting power over a narrow angle considerably above screens previously manufactured by this Company.

<sup>1</sup> Contributed by Motion Picture News.

<sup>2</sup> Contributed by J. H. McNabb.

### *Talking Apparatus<sup>3</sup>*

A new talking apparatus called the Fototone was invented by Prof. Edgar I. Wenger. The apparatus is described as consisting of motion picture films and sensitive cell. The film is developed in the usual way, positive made from the negative, and when placed in the reproducer it is claimed to give accuracy of sound a production beyond that obtained in other phonographic apparatus. The recording apparatus can be installed at small cost in the ordinary camera and the reproducing apparatus can be installed in any projector.

### *30-Kilowatt Studio Lamp<sup>4</sup>*

A 30-kilowatt, 100,000 candlepower incandescent Mazda lamp has been recently developed primarily for motion picture work, particularly in connection with colored films.

### *Home Projector<sup>5</sup>*

The Victor Animatograph Company has just completed the Victor Home Cinema of low cost and using safety standard film. The machine is equipped with a rheostat which provides for its use on either A.C. or D.C. The movement is the regulation Star and Cam. The illumination is furnished by a 21-candlepower, 12-16 volt automobile headlight lamp. The range of projection is from 15 to 30 feet with pictures of from 3 to 5 feet.

A new development has been introduced in the Pathescope<sup>7</sup> projector allowing the use of a larger lamp. The new lamp is 50 volts, 4 amperes. The old rheostat can be converted for use with the new lamp by short-circuiting straps.

### *Photographs by Radio<sup>8</sup>*

Last May's progress report referred to pictures transmitted by radio. Mr. Jenkins now reports that still pictures are being transmitted commercially and motion picture radio transmission is being developed showing considerable progress since last May.

### *Safety Standard Film<sup>8</sup>*

The Associated Manufacturers of Safety Standard Films and Projectors, Inc., have been instrumental in influencing five manufacturers in producing toy motion picture projectors which will take Safety Standard Film and the Safety Standard Film Exchanges feel satisfied to rent their films to users of several of these machines.

<sup>3</sup> Contributed by Motion Picture News.

<sup>4</sup> Contributed by L. C. Porter.

<sup>5</sup> Contributed by Warren C. Bliven.

<sup>6</sup> Contributed by C. Francis Jenkins.

<sup>7</sup> Contributed by Willard B. Cook.

<sup>8</sup> Contributed by Willard B. Cook.

## REPORT OF THE EDUCATIONAL COMMITTEE

### *Three uses for Motion Pictures*

1. *Education*—Those pictures which are used in the class room and lecture hall in conjunction with text book instruction.

2. *Entertainment*—These are the photoplays shown in the Motion Picture Theatres to-day. They are designed almost entirely to serve as a form of relaxation although occasionally some of these pictures may be informative, such as topical weeklies, etc.

3. *Industrial*—Motion Pictures used in sales promotion work by manufacturers, bankers, life insurance companies, export agencies, United States Government, etc. These pictures are shown but little in theatres, the main field being through salesmen, conventions, public gatherings in schools, churches, etc.

### *Educational Motion Pictures Defined*

Educational pictures are those which teach or instruct along certain definite lines as distinguished from the so-called entertainment or informative pictures.

### *Field*

The educational motion picture occupies a broad potential field. There are approximately 25 million young people of school age in the United States. Approximately 20 millions are enrolled in schools of various sorts. Each of these students is now, or may eventually be reached and part of their education, and training given by visual means, especially motion pictures. It must be clearly understood that motion pictures are by no means a cure-all for education but in all discussions on the subject must be considered as supplemental.

### *Progress*

An excellent start in the direction of training by motion pictures has already been made. The schools of 34 American Cities including New York, Chicago, Cleveland, Detroit, Los Angeles and San Francisco are now using motion pictures to supplement regular class room or assembly hall instruction.

When pictures are carefully selected and used under suitable conditions, they meet from both teachers and pupils, a warm response. It is safe to say that for practical purposes, the motion picture has proved its value as an educational tool.

In addition to the practical experiments being conducted in the class room, it is interesting to note that a fund of \$10,000 has been supplied for academic research to the value of Motion Pictures as an educational force.

This investigation work will be carried on in conjunction with certain educators of the country who are convinced that Motion

Pictures not only are of value in teaching but will ultimately become an absolute essential.

### *Early Days*

In the early days of the motion picture, there was a feeling that motion pictures would prove useful in the educational field. The result was that some remarkable pictures, of scientific studies, were made in Germany and France. This interest was reflected in America by the early attempts of Thomas Edison to enter the educational field. The phenomenal growth of the photoplay as a means of amusement, together with certain technical difficulties that were then inherent in the projection of motion pictures, resulted in abandoning these efforts.

### *Interest Revived*

A revival of the interest in motion pictures as a means of education, came three years ago. The first steps taken by school men, were to assemble pictures made primarily for education and to arrange them into courses of study.

### *Courses of Study*

Excellent work has been done in this regard by the School Department of New York City, which has fairly complete courses in biology, United States geography, physical geography, civics, domestic science, with further courses in nature study and history, under preparation.

### *Two Organizations*

Stimulated by this renewed interest, several producers are now definitely in the field making satisfactory educational pictures. The indications are, that the educational picture has come to stay. There are two organizations of national scope engaged in promoting visual aids, the National Academy for Visual Instruction, of which Mr. Dudley Grant Hays is President, and composed solely of schoolmen, and the Visual Instruction Association of America, of which Dr. Ernest L. Crandall of New York City is President, which, while primarily a schoolmen's organization, embraces in its membership, producers, distributors and others interested in the field of visual education.

### *Unsolved Problems*

Many problems, however, remain to be worked out. There are the problems of standardization of idea and impression through pictures, the use of various types of appeals, determination of best methods for the use of pictures, etc.

Educational motion pictures may be divided into five classes, segregated according to the nature of their appeal:

1. There is the picture that is designed to act upon the volitions, or as schoolmen would say, the motivating picture. The modern tendency is to value education according as it expresses itself in terms of life and conduct. Therefore, it rates most high those educational instruments (which are possible for school use) that stimulate conduct and habits. Among all the instruments which are possible for

school use, doubtless none can so definitely mould character and influence conduct as the motion picture. It possesses power to portray telling personalities, ideal environment and dramatic situations.

2. There is the picture that is designed to stimulate the imagination. While relatively few pictures have been made for specific use in the study of literature, teachers everywhere are securing remarkable results in oral and written English as children enlarge upon the scenes of motion pictures used in connection with other subjects, results due almost entirely to the remarkable power of motion picture to stimulate the imagination.

3. There are pictures that find their major appeal in the artistic sensibilities. It is very probable that 213 of the scenics that we enjoy have their appeal and their value, not in the geographic information which they so often fail to contain, but in their grandeur and beauty and in the artistry of their photographers.

4. There are those pictures whose appeal is largely intellectual. Chief among these may be enumerated the animated technical drawing, slow motion microscopic and the ultra speed pictures. These enable us to study alike the unfolding of the rose, the processes of nature, or the most complicated actions of the athlete.

5. Finally, there is the picture that appeals to the instincts—the human interest picture. At first glance, this might seem to overlap the first division given, but on mature reflection it is apparent that there are many interests of vital value that do not find expression in action.

#### *The Ideal Educational Picture*

The ideal educational picture, like the ideal system of education will combine in one section, the five qualities enumerated above. It appeals to the intellect with a solid basis of fact. It will be instinctive with human interest. It will stimulate the imagination and it will find expression in conduct—better thinking and better living—all the while meeting the most exacting requirements of art.

#### *Projection*

The projection of motion pictures in general and educational pictures in particular is of the utmost importance as the safety of pupils must be guarded at all times. No pictures should be shown in any school or other auditorium where the THEATRE STANDARD film is used unless the motion picture projector is enclosed in an approved fire-proof projection room. This is true even though slow-burning, so-called fire-proof film is used because of the great danger and temptation which is offered to show entertainment and other films printed on inflammable THEATRE STANDARD stock.

When pictures are to be shown in a small class room or other place where an approved fireproof room is not installed the only safe method is the use of SAFETY STANDARD film. In this standard only slow-burning non-inflammable stock is used. Prints on this SAFETY STANDARD are made from professional negative by a reduction process. Printers to do this work have been installed in the leading laboratories throughout the country so that there is no

difficulty in having SAFETY STANDARD films made of any professional standard negative.

*Conclusion*

In conclusion this committee feels that educational motion pictures inherently have tremendous educational possibilities. These possibilities are being fully recognized by leading schoolmen, nationally organized, who are doing all in their power to make them realities. The initial steps of organizing existing material into courses of study have been accomplished and the results obtained over several years have demonstrated the value of even such material as exists today. Already producers, specializing in this field, have produced several notable courses of study for school use. Scientific research is engaged in developing the principles and the field for educational motion pictures. In other words, that the motion picture, in education, is here to stay, on a sound, conservative and scientific basis.

Respectfully submitted,

EDUCATIONAL COMMITTEE,

E. K. GILLETT, *Chairman*

J. R. CAMERON

F. H. RICHARDSON

W. C. SMITH

## REPORT OF THE THEATRE COMMITTEE

### *Members*

FRANK REMBUSCH, Shelbyville, Ills.  
WM. T. BRAUN, Chicago, Ills.  
P. M. ABBOTT, New York City  
MAJOR R. GRIERSON, London, England.  
F. H. RICHARDSON, New York City (*Chairman*).

**I**N THE beginning let it be understood that the entire fault for this incomplete report rests upon the shoulders of the chairman of the committee, who offers, not as an excuse, but as an explanation the fact that he has found it impractical to devote the mental energy or spare the time necessary to do more during the past six months. He hopes and believes time and energy can be spared during the next period to accomplish some valuable work. Should he again fail he will himself request his own removal and the appointment of a man better able to do the needed work.

In looking over the situation in motion picture theatres several things are found which impress your committee as in the nature of unnecessary and more or less injurious abuses. By "unnecessary and injurious" your committee means that these abuses are of such nature that their suppression or removal may be accomplished without in any way decreasing either the safety or enjoyment of the audience and that as they now exist they work damage either to the industry or to its patrons, or to both.

Selecting three peculiarly obnoxious items, we have the all too common "glare spot" of light in theatre auditoriums, the too-small projection room observation ports and the panic danger induced by the entirely inefficient methods of projection room fire shutter suspension and the failure to provide adequate, dependable means for removing the smoke and gasses generated by projection room film fires.

Since your committee was brought into action by its chairman too late to give the first named the extended study and investigation necessary to intelligent action, and since the observation port size is of secondary importance to the panic danger, and there was still time to consider the latter, it was deemed wise to confine our efforts to a general discussion of means for preventing panic on the part of audiences in case of film fire in the projection room. It will be the purpose of your committee to lay these matters before you for the purpose of constructive comment and suggestion. We expect to point out to you the methods by means of which it may be made at least highly improbable that a theatre audience can or will be in the

least alarmed when a projection room fire occurs, or even be aware that it is in progress.

In considering what we shall lay before you we ask that you bear in mind the fact that the floor, ceiling and walls of the modern theatre projection room are all thoroughly fireproof, and will absolutely confine a film fire within the walls of the room itself. There is therefore not the slightest danger to an audience from a projection room fire, viewed merely as a fire. The danger comes entirely from two sources, one of which is seldom apt to be a real danger as much as a discomfort. These two items are suffocation from smoke and panic, the latter constituting a very real menace to theatre audiences.

### *The Important Point*

Consider for a moment. Ask yourselves this question: What is it starts panic? You can find but one possible answer, *Viz*: the sight of either blaze or smoke! A fire starts in the projection room—a film fire. If it be at the projector aperture there is most likely a smudge on the screen, with perhaps the photograph of the actual blaze projected to the screen for an instant. The show stops and instantly every one within view of the projection room turns to see what is coming off. PANIC NOW IS A MATTER OF LITERALLY SPLIT SECONDS! Unless the projection room port fire shutters have dropped INSTANTLY the audience will get a glimpse of either the actual blaze or of the smoke, whereupon it is almost a certainty that some nervous one will shout FIRE at the top of his or her voice and start for an exit in as nearly a gallop as he or she is able to accomplish. That settles it! The panic is on and it will be fortunate indeed if death does not take his toll.

Your committee believes this can all be averted, and proposes to lay before you for your consideration, plans which are entirely practical of application, without any considerable outlay as against present inefficient, ineffective methods.

First let us examine present methods of procedure. The walls of all theatre projection rooms are, or are presumed to be thoroughly fireproof in the sense that they are incombustible and will confine any fire occurring within the room to the room itself, so that we need have no concern as to any direct fire damage outside the room, but only with the one item, *Viz*: danger to the audience through panic.

On the other hand even the most casual examination of present projection room installations cannot but convince one that they are not such as will give any assurance of the port shutters falling quickly, or of smoke and gasses not filtering through crevices into the auditorium after the shutters have been closed.

The port shutters are almost invariably suspended from either a mechanical device or from a master cord in such manner that the shutters will be automatically closed if a metallic fuse, or any one of a number of metallic fuses melt, but also almost invariably these fuses are so located that they will, in all human probability not melt until anywhere from ten seconds to a minute after a film fire starts, and if the fire is confined to a projector magazine—where it produces little heat and an enormous amount of smoke—the fuses probably will

not melt at all, though the danger to the audience through panic is just as eminent and real as though the fire was not confined to the magazine. Under this condition we must depend to all intents and purposes upon the projectionist to close the fire shutters when a fire starts. This sounds well, but suppose, as often is the case, the projectionist is re-winding a film, or doing something else far removed from the projector, and that a fire starts at the projector aperture. He may not even know of the fire for at least two or three seconds, at a time when human life depends on absolutely prompt action—when not two seconds, but one half of one second may mean the difference of a wild stampede and death to many. Or suppose he is beside the projector, where he should be, but gets excited, as some men always do, and does not drop the shutters until Mr., Mrs or Miss Solid Ivorytop in the audience has glimpsed the blaze or smoke, screamed FIRE and started climbing over people for an exit. Or suppose the port shutters do fall in time, but that smoke filters out into the auditorium through crevices. This itself, while not quite so likely to start a stampede as the open port, still is very unsafe.

Think a moment, gentlemen. Is it well to maintain and tolerate such a condition if it can be avoided? Your committee thinks not.

And now let us examine into matters and determine whither or not it is practicable and feasible to so suspend projection room port shutters that they will certainly automatically drop within the fraction of a second after the start of a film fire at any one of the several probable seats of such a fire, and to prevent the smoke or gases from reaching the auditorium thereafter.

Examining figures 1 and 2 we find a port shutter system which is entirely practical, which allows of quick acting fuses being placed in any desired position or location, and in as many locations as is desired, so that when one fuse "goes" every port shutter suspended from the master cord falls.

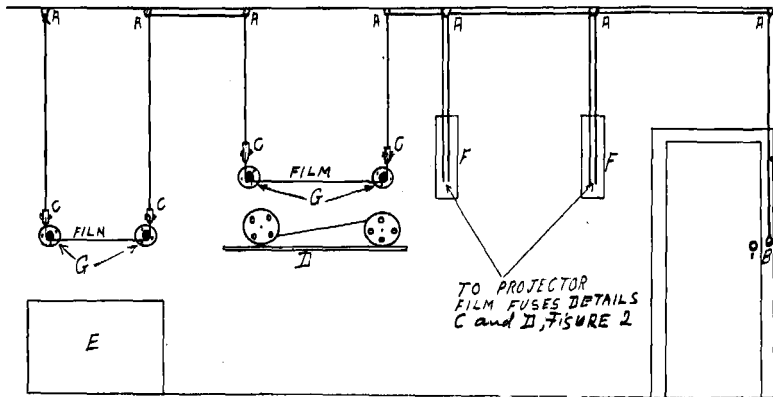


FIG. 1

In figure I, A-A-A-A-A-A are iron staples or their equivalent firmly attached to the ceiling, through which the master cord, represented by the heavy black line, passes. B is a heavy spike driven into

the wall at any desired point, but preferably beside the latch of the projection room door, over which an iron ring is placed to which one end of the master cord is attached. C-C-C-C are metal clamps, detail of which is shown in detail A, figure 2, which serve to make connection between sections of the master cord and a strip of film, so that the master cord has in its length sections of inflammable film. D is the rewinder table, E the film storage tank and F-F the upper magazines of the projectors.

It will be understood that these various things are not placed as they probably would be in practice, in relation to each other, but as is most convenient for the purposes of illustration. The master cord may be carried anywhere, at will, by means of staples A, and both film fuses and metallic fuses may be inserted at will.

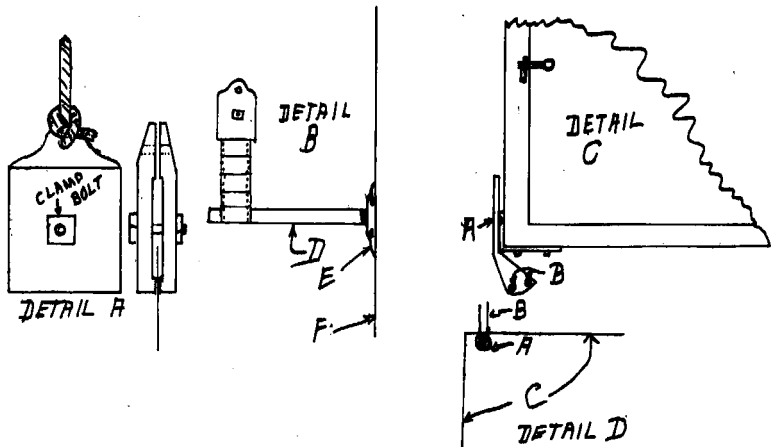


FIG. 2

By examining detail C, figure 2, we see how such a film fuse may be attached to a Powers projector. A is a chute made of sheet metal, in the lower end of which two studs, B are carried. The film fuse is inserted in this chute and, carried around studs B. The ends of same attach to the master cord. The lower end of chute A is open and is located so as to be immediately over the upper loop of the film in the projector.

A moment of consideration of this plan will show you that the film fuse will be burned the instant the fire reaches the upper loop, which it of course must reach and consume in order to reach any serious proportions or to reach the upper magazine. Therefore the projection room fire shutters will be closed before there can be any possibility of the audience glimpsing either fire or smoke if a fire starts at the projector aperture, as four out of every five film fires do.

In detail D we see how simple it is to apply this principle to the Simplex, the Motiograph DeLuxe, the Baird or any other of the enclosed type projectors. B is a small, strong cord attaching to the master cord. A hole large enough to admit a loop of the cord is drilled in the projector casing as nearly as possible directly over

the upper loop, and in any event near thereto. Cord B is passed through the hole and a very small roll of film is pushed through the loop, as shown at A, Detail D, figure 2. When the upper loop blazes up this film roll (but a very small one) instantly is consumed, burning the cord through in the process, which releases the master cord and shutters. A still better way is to have a thin slot in the mechanism casing, the width of the film and deep enough so that a doubled film may be thrust through and either passed around a properly placed stud or over a small film roll.

Detail B, figure 2, shows one of the wall studs G, figure I, which hold the film fuse over the rewinder and film storage tank. By this arrangement you will readily see that should a fire start at either the film storage tank, the rewinder or either of the projectors, the port shutters will be instantly and automatically closed.

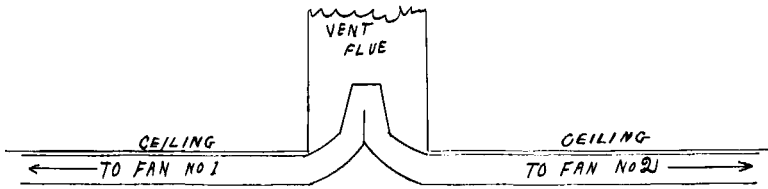


FIG. 3

We must, however, be assured that the smoke and gasses will be pumped out of the room as fast as they form, else interior pressure will be formed in the room and the smoke be forced out into the auditorium through any existing crevices, thus neutralizing the gain of the quick-closing ports.

As matters now are we will find, in nine out of ten projection rooms, a moderate size fan located within and near the ceiling outlet of the vent pipe through which all smoke and gasses must pass. It requires no very keen reasoning to conclude what will happen to a fan thus located. We have but to remember that the heat from the fire will also pass up this pipe to understand the probability of the fan being put out of commission just at the moment its 100 per cent service means so very much in safety—in averting panic.

Your committee in this connection proposes something which it concedes will very moderately increase the installation cost, because it will require the usual size fan and duplicate.

Your committee respectfully recommends that these fans be located either entirely outside the projection room or in a fire proof compartment, therein. Figure 3 illustrates the method of installation, forming what is in effect an air injector. It is of great importance that these fans take their air supply from outside the projection room, else when the port shutters, door and other inlets are closed their effect would, for reasons you will readily understand, be entirely neutralized.

Your committee recommends that it be made a very severe penalty, such as a suspension of both the theatre license and the license of the projectionist for a limited time if motion pictures be

projected without one of these fans running at least half speed, with the controll apparatus so arranged that a release of the master cord will immediately start it full speed.

Under this condition we shall have all ports closed the instant any fire starts and two fans which are protected from injury by the fire, pumping, one at least at half speed and the other at full speed, which should be sufficient to remove all smoke and gasses as fast as generated and to pull air in through the crevices, instead of having smoke forced out.

We would recommend that the minimum diameter fan for a room not to exceed six by eight (6 x 8) feet be and that for any room larger than six by eight (6 x 8) feet the minimum diameter be twenty-four (24) inches. We would further recommend that if a damper be permitted in the projection room vent flue, then it be heavily weighted to stand normally at "open," and that a severe penalty attach to it being held either shut or partly so by any other means than a cord attaching to the master cord in such a way that if the master cord be slacked the damper will drop open.

Kindly understand that we present this report for your comment, with the suggestion that it be printed in the proceedings and comment thereon invited, but that no official action be taken other than this until our next meeting.

Our reason for this recommendation is that it is quite possible that improvement may be made in the general plan, or in its details, by suggestion. Your committee would also very much appreciate helpful comment by members at this time.

## REPORT OF THE OPTICS COMMITTEE

**S**INCE the last meeting of the Society, the Optics Committee has undertaken no new activities upon its own initiative, nor has any suggestion for work been received from outside.

The Committee would like, however, to call the attention of the Society once more to the desirability of standardising the external diameter of the barrels of No. 1 and No. 2 projection lenses. The principal manufacturers of these lenses have agreed to the adoption as standard of the diameters recommended in the last report of the Optics Committee, if the motion-picture projector manufacturers will agree on these dimensions. It is perhaps not out of place to point out that the adoption of these sizes will involve a considerable loss by the lens makers, but that they are willing to accept this present loss for the sake of the great ultimate gain to the motion-picture industry as a whole, by allowing the free interchange of projection lenses among projectors of different makes.

W. E. STORY JR. *Chairman*

## REPORT OF THE SAFETY COMMITTEE

THE committee is glad to report that improved buildings and increased care have greatly reduced the number of fires in film exchanges this year and there is a general feeling that as soon as financial conditions permit all exchanges will be housed and equipped in the modern way, and serious fires in film exchanges will be a thing of the past. There has also been a marked decrease in the number of fires occurring in theaters and it is hoped with the increased size of houses and the installation of better booths and equipment that here too film fires will cease to be serious.

In the non-theatrical field it seems impossible to get anything like accurate statistics but it would seem, from the information in hand, that there is a tendency, especially in new buildings, to have proper booths and other safety appliances built in.

There has been a very healthy growth in the use of non-inflammable film especially in the government departments and among industrial companies.

At the Philadelphia meeting of the Society it was voted to ask all government institutions sending out film to have these films placed on non-inflammable stock. This suggestion from the Society has met with a very hearty compliance from these departments and at least a very large per cent of all new prints being released by them is on non-inflammable stock.

The committee wishes to suggest that the Society go on record and ask these departments to entirely discontinue the circulation of old prints on inflammable stock and, as these sometimes fall into the hands of people who think they are handling non-inflammable stock and a serious hazard is thus incurred. Such a change would mean no serious loss to these departments except in exceptional cases as prints of this type are practically worn out and should be replaced by new ones.

There are a number of other things that the Safety committee has been in touch with but they have not so far developed as to be ready to incorporate in this report.

In Memory of  
J. C. Moulton  
Feb. 11, 1923