

# VIDEO COLOR TEST BEGINS ON C.B.S.

By JACK GOULD

*New York Times (1857-Current file); Nov 14, 1950; ProQuest Historical Newspapers The New York Times (1851 - 2003)*  
pg. 44

## VIDEO COLOR TEST BEGINS ON C. B. S.

Public Demonstration Shows  
Its Method Adds Vividness  
to Everyday Objects

By JACK GOULD

Whatever the arguments about how it works, color television is a sight to see.

Be it the latest in a dusty pink taffeta evening gowns, the lavish costuming associated with musical comedy or the golden hue of a freshly poured glass of beer, the added visual information provided by the color is striking in its appeal. By comparison, the black-and-white pictures of today seem flat and unexciting.

The proof was afforded yesterday in the first formal demonstration of the Columbia Broadcasting System's color method, which was held in the old Tiffany building at Thirty-seventh Street and Fifth Avenue. Starting today, there will be five shows a day for the general public.

The demonstration opened with Patty Painter, a model, dropping flowers into a bowl and holding bouquets. There were Talisman rosebuds, yellow roses, and red and lavender anemones. Next came three models in evening gowns—a sky-blue tulle with a silver-laced bodice; the dusty pink taffeta with a black chantilly lace and a red tulle with sequin embroidery which on the screen gave a pearl and ruby effect.

Other features were a bowl of fresh fruit containing an orange, apples, banana and purple and green grapes; packages of nationally known products, including soaps and cigarettes; colored maps of Europe which showed changing military alliances during the last war; the flags of different nations, and views of Van Gogh and Sir Thomas Lawrence paintings.

By way of more animated color television, there was Jemzye De Lapp, ballerina, in a dance from "Oklahoma!" an interlude with the

Sue Hastings Marionettes and a song by Jody Miller.

The colors were reproduced on the screen in soft, pastel shadings and had excellent stability. Even during Miss De Lapp's number, when she moved quickly in front of a vari-colored setting, and during the marionettes, when the figures were lifted quickly up and down, there was no color separation that was noticeable. The flesh notes of the models also had good fidelity, though to a limited extent the bone structure of their faces occasionally seemed over-emphasized.

The viewing sets used in the demonstration were arranged in two areas—one where the room lighting had been lowered substantially and the other where it was perhaps above the normal illumination of a living room. If anything, the pictures in the more brightly lighted area were the most restful on the eyes.

Where the pictures did appear to deteriorate slightly was in the case of colors in the far background on the screen. In such instances the colors were a bit fuzzy, though the hues in the fore-

ground had fine natural tints. Such background fuzziness, however, is not uncommon in black-and-white images.

Another minor distraction was the sensation of seeing the colors after one turned his eyes away from the screen. This was explained by the fact that the retina of the eye retains the color for a few seconds. Upon looking at a number of color shows, however, the viewer becomes less conscious of this aftereffect, which also was much less noticeable yesterday in the more brightly lighted viewing area.

In the demonstration only one studio camera was used, so judgment still must be reserved on how well the C. B. S. color system can make the transition between different camera "shots." Also, for some reason, the network did not offer a view of a single man. Since C. B. S. color has pictured men effectively in the past, some representative of the masculine sex should appear in the future public demonstrations, lest there be questions whether the gentlemen are "color-genic." The girls are.

On the ground-floor showroom

in the old Tiffany building there were different types of receiving apparatus. Most of the units were complete color sets which gave pictures ranging in size from ten to sixteen inches. Also on display was a converter—or "slave set"—which has its own separate picture tube and is placed near the existing receiver.

The least attractive unit, to put it mildly, was a converter which slid into position in front of the screen of an existing set. Only in this unit were the outlines of the spinning color disk—one of the most controversial features of the C. B. S. color system—very much apparent. With the other units the disk was hidden from view.

In giving approval to the C. B. S. color method, the Federal Communications Commission has authorized a system which admittedly leaves room for a lot of economic, technical and legal arguments. But after yesterday's demonstration the commissioners certainly do have one thing on their side: a good color picture on television.