

has had in a long time and besides handing out much information and many applications, netted 20 new members on the spot.

Pressroom activities, under the professional guidance of Hal Rusten, RCA, went ahead swimmingly, especially since the Society was lucky enough at the last minute to enlist the additional help of Len Bidwell. One innovation tried this time was a press conference held at the opening of the convention, at which the President, Executive Vice-President, Engineering Vice-President and Program Chairman met with representatives of the trade and daily press and discussed the details of the papers program.

Social events, in addition to the regular luncheon and banquet, which were held in the hotel, consisted of an informal dinner at what is generally considered to be Philadelphia's finest eating place, Old Bookbinders, and an evening at the Cherry

Hill Inn, across the river in Camden, for cocktails and dinner in friendly and comfortable style. Bad weather on Sunday unfortunately curtailed some of the sight-seeing tours that had been planned.

The ladies found a full and absorbing program of activities, in addition to the general social events, arranged for them by the Ladies Committee under the joint chairmanship of Mrs. A. J. Platt, Mrs. Everett Miller and Mrs. H. L. Ewing. A fashion show and tea at Strawbridge & Clothier, famous Philadelphia department store, was arranged for one day; a whole day's trip to the antique shops and Pennsylvania Dutch atmosphere of picturesque Bucks County, a day at the fabulous Winterthur Museum, card parties, shopping expeditions and visits to local theatres gave everyone plenty to do, with something to suit all tastes.—D.C.

Society Awards

The Awards Session, one of the traditional features of the Fall Convention, when the Society honors individual members who have made outstanding contributions to the progress of the industry, took place on Friday evening, October 4. One award, the David Sarnoff Gold Medal, was presented separately at a special ceremony during the Get-Together Luncheon earlier the same day.

Honorary Members

Dr. C. J. Staud, Vice-President and Director of Research, Eastman Kodak Co., accepted the award of honorary membership in the Society on behalf of Dr. C. E. Kenneth Mees. The following citation, prepared by the Honorary Membership Committee under the chairmanship of Deane R. White, was read by Norwood L. Simmons, Executive Vice-President:

The contributions of Dr. C. E. Kenneth Mees to the arts and sciences of photography in general and to motion-picture photography are so many that one cannot single out any particular contribution as being outstanding above the many others.

His interest in science dates back to early boyhood. At the age of ten he was greatly impressed by a chemical experiment demonstrated by one of his teachers, and from that time on his greatest interest was in science. His formal schooling, however, emphasized the classics until, just prior to entering the University of London, he attended a technical school for senior boys. There he met S. E. Sheppard, and the two entered University College together. This was the beginning of a lifelong friendship and association. At the College they were drawn together by development of a mutual curiosity about the photographic process. At first they could not find published any satisfactory explanation, but then Sheppard turned up a paper of Hurter and Driffield which laid down the basic principles of photographic exposure and development. This work, however, had been published in 1890, and the two young students soon saw that with the advances which had been made in physical chemistry during the intervening ten years, it would be rewarding to repeat and extend these investigations. Permission was obtained from the University and they undertook the task together. The work which they did was accepted in 1903 as thesis for the B.Sc. degree by research — the first and the last time that such a degree was granted by the University of London.

In their following years at the University Mees and Sheppard continued investigations on the photographic process, and published eleven papers between 1904 and 1907. They were awarded Doctor of Science degrees in 1906 on the basis of these investigations, which were also published as a book, *Investigations on the Theory of the Photographic Process*.

When Dr. Mees had completed his work at the University he joined the small photographic firm of Wratten and Wainwright Ltd. as a partner and joint managing director with his friend, S. H. Wratten. During the six years that he spent with

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Wratten and Wainwright Dr. Mees continued his researches and worked out methods for sensitizing the photographic dry plate to all wavelengths of the visible spectrum, thus introducing the panchromatic plates which later made color photography practical. He studied the spectrophotometric characteristics of dyes, evolved methods for the manufacture of light filters and safelights, and worked on plates for photoengravers and spectroscopists.

In 1912 Dr. Mees, at the invitation of George Eastman, came to Rochester, N. Y., to organize and direct a research laboratory for the Eastman Kodak Company. Much of the world's research on the basic theory of photography has been carried out in the laboratory thus founded. During the forty-four years in which Dr. Mees was concerned with operation of the Kodak Research Laboratories, he



Dr. C. E. Kenneth Mees

realized two of his life ambitions: (1) the development of a science of photography and (2) the application of science to industry. Thus, he was not only active in the formulating of some basic principles of motion-picture engineering, but also had a great deal of influence on practical applications. A development of special interest to our Society was the 16mm reversal process of amateur cinematography; later followed by a corresponding 8mm film process. Dr. Mees was keenly interested in color photography and after the introduction of amateur motion pictures, he placed much emphasis on color processes. The result was the marketing of the first Kodacolor system, which produced motion pictures in color by means of 16mm lenticular film. This was soon followed by the Kodachrome process of color motion pictures, and later followed by several other color processes.

Dr. Mees has published some 160 scientific articles and pamphlets, including a number of papers in the *Transactions* and the *Journal* of this Society, and a number of books.

Dr. Mees is the recipient of a large number of honors, medals and awards. That his work is valued on the highest

level is evident from his being a Fellow of the Royal Society of London, a member of the American Philosophical Society, and the American Academy of Science. He has been awarded the Draper Medal of the National Academy of Science and the Progress Medal of our Society. Numerous other distinctions have been conferred upon Dr. Mees. He is Honorary Fellow of the Photographic Society of America, Honorary Fellow of the Royal Photographic Society, an Honorary Master of Photography of the Photographers' Association of America, and an Honorary Member of the Association for Scientific Photography.

Honorary Membership was conferred upon E. I. Sponable, with the following citation, prepared by the Honorary Membership Committee under the chairmanship of Deane R. White:

Few men have been able to influence the industries in which they have worked as decisively and as beneficially as Earl I. Sponable.

At the beginning of his career, working with Theodore W. Case, he developed the first commercially successful system of sound on film recording. The success of the Movietone system undoubtedly facilitated the introduction of the other well-known systems of photographic sound recording, which quickly supplanted the disk record for motion-picture use and brought about the most complete transformation that has ever taken place in the motion-picture industry.

During the period of the change to sound, Mr. Sponable was continuously active. He was in consultation with the group at the Bell Telephone Laboratories which was developing the light valve method of recording. He designed the first sound-transparent screen. He supervised the development of lightweight sound newsreel equipment, and set up the largest of all newsreel organizations.

He was one of the first men in the industry to see the possibilities of wide-screen motion-picture presentation. His work in the period prior to 1930 led to the release and exhibition of three feature pictures and newsreels on 70mm film. The first of these was *Fox Movietone Follies* with its accompanying newsreel. It was initially shown at the Gaiety Theater on September 17, 1929. This was followed by two others, *Happy Days* and *The Big Trail*, during the year 1930. One important result of this work was the creation of the 70mm film, which has since found extensive use in scientific and aerial photography, although it was not retained permanently in the motion-picture field.

As part of a program of study instigated by the Society's Committee on Wide-Screen Pictures, Mr. Sponable also directed the development of a 50mm film system. A considerable amount of film was photographed in this size, which was finally judged to be near the optimum for use in wide-screen presentations.

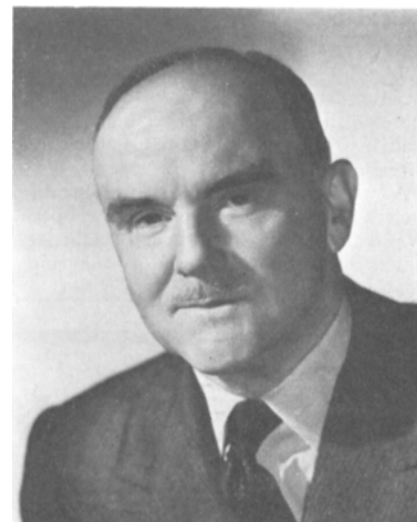
Mr. Sponable's other activities have included an extremely thorough survey of all known motion-picture color processes, which led to the development of a practical system of the lenticular film,

additive type, and much work in the field of theater television.

He served as President of the Society in 1949 and 1950. His active support during his term of office was important in bringing about the change from the Society of Motion Picture Engineers to the present Society of Motion Picture and Television Engineers.

His role as the technical sponsor of the CinemaScope process is recent and well known. In this case, a rare combination of commercial and engineering vision enabled him to exploit the long neglected anamorphic process at precisely the time when its advantages were of greatest value to the industry. He did much to insure the success of this major change by engineering a good overall system, including improved sound reproduction.

This work has been continued and expanded most recently in the CinemaScope



Earl I. Sponable

55 system, in which he has applied his earlier experience in the use of films wider than 35mm.

The motion-picture industry can rightly attribute much of its advancement over the past thirty years to the engineering skill and good judgment of Earl I. Sponable.

Fellows

Certificates of Fellowship in the Society were presented by Dr. John G. Frayne, Past-President and Chairman of the Fellow Awards Committee, to the following:

H. L. Baumbach	N. H. Groet
E. E. Benham	F. P. Herrnfeld
R. A. Colburn	W. G. Hill
V. J. Duke	W. E. Humm
F. A. Edouart	Brian O'Brien, Sr.
C. H. Evans	B. D. Plakun
H. E. Farmer	W. E. Pohl
W. E. Gephart, Jr.	R. J. Ross
J. C. Greenfield	Petro Vlahos
	E. M. Warnecke



Dr. Ralph M. Evans (left) receives the Progress Award from Barton Kreuzer, SMPTE President.

Progress Medal

The following citation, prepared by the Progress Medal Award Committee under the chairmanship of Herbert Barnett, was read by Norwood L. Simmons, Executive Vice-President:

A professional technical organization such as this one is, by definition, a cooperative enterprise. It is a channel through which the combined efforts of many indi-

viduals perform a whole gamut of useful functions. Throughout the wide range of accomplishments that result are a number that we are aware of because of the direct benefits we personally receive. Others we know about because we are active in committee work and have seen them develop at first hand. We have become acquainted with still additional ones through regular reading of the *Journal*.

It is these services and the values derived from them that enable us to measure this Society's worth — its utility to its members, to its specialized areas of industry, to engineering and to society at large.

But, in recognizing and accepting these values let us not lose sight of the fact that they take their origin in the contributions of individuals. Let us avoid becoming over-enthusiastic about group functions and the supposed creative powers of committees which are one of the current fads in today's emphasis on management. Let us give reasonable credit to the cooperative efforts of the group but no more.

It is appropriate on this occasion that we take time out from our group activities to recognize the lifetime contributions of an individual whose work represents a significant advance in the development of motion-picture technology; whose personal vigor and enthusiasm for his subject have been a continued inspiration to his contemporaries; and whose patiently recorded observations have become a primary source of scientific information on a highly specialized and currently important subject.

We give this recognition by presenting the top award of this Society—The Progress Medal.

It was the unanimous recommendation of the Progress Medal Award Committee for 1957, endorsed by unanimous action of the Board of Governors, that this year's recipient be *Ralph M. Evans*, of the Eastman Kodak Company.

The Committee's selection of Ralph Evans as candidate for this award is based on his outstanding achievements in the development of color motion-picture films and in the art of color photography generally. And it is based, as well, on his remarkable contributions to the understanding of color through lectures and publications.

Ralph Evans is Director of the Color Technology Division of the Eastman Kodak Company. He has served that company in several capacities, including Supervisor in the Color Process Development Division; Assistant Superintendent of Color Processing and Development at the laboratories; Superintendent in Charge of the Color Control Department; and Director of the latter division since its name was changed to Color Technology Division.

Ralph Evans is a Fellow of four professional societies — the Society of Motion Picture and Television Engineers, The Society of Photographic Scientists and Engineers, The Optical Society of America, and the Illuminating Engineering Society. He is an associate member of the American Psychological Association and holds membership in the Massachusetts Institute of Technology Club of Rochester.

Ralph Evans received an award in August 1955, from the Photographers Association of America for distinguished service to the field of professional photography, and he received the Samuel L. Warner Award from the Society of Motion Picture Engineers in 1949.

He is widely known as a lecturer on color and color photography and has written many scientific papers. A most outstanding talent is his ability to present the physical, psychological and photographic aspects of color in a manner understandable to both engineer and layman.

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Telefacts, Inc., New York, N. Y.
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The Society is fortunate to have had a candidate possessing the excellent qualifications of Mr. Evans as recipient of this, its highest honor.

**Acceptance Address
for Progress Medal Award**

It does not seem a long time to me that I have been connected with the motion-picture business. In fact it seems only a short time ago that I went to work for what was then the Fox Film Laboratories in New York. I was part of a small group of people who had been trained in the technical aspects of photography and who were among the first to enter the industry. Gordon Chambers and Lauriston Clark

had gone to Hollywood; Art Miller and Don Hyndman to New York just before.

It is hard today to realize the state of the art at that time. Much of the negative being shot was still ortho or even blue sensitive and much of it was still being processed by rack and tank inspection methods.

On the other hand Technicolor had already been moderately successful with its old two-color cemented film process and an actual count made two years later turned up 45 other color processes in various stages of invention in the vicinity of New York City alone. It became my pleasant duty at that time to investigate all of them and it was a motley assortment if there ever was one. They ran the range from the fairly

good Brewster color process to just a gleam in some inventor's eye.

When I went with Fox they were already working with Eastman on the early process which was also called Kodachrome but which Fox called the Nature Color Process — a two-color process which they abandoned two years later. So from the time I entered the business right up to date I have seen the subject of color photography as uppermost in the minds of many of my associates, in spite of what we would now call the rather crude techniques being used for black-and-white.

It was about this time that sound came into the industry and with sound, as you all know, motion pictures as far as the laboratories were concerned, at least, started to become a really technical subject.

Meanwhile, of course, pan film became generally accepted, rack and tank processing became a thing of the past and the development contrast of positive became relatively fixed, at least within any one laboratory.

Soon after this Technicolor marketed *La Cucuracha* in its new three-color imbibition process — an achievement based on real courage and determination; and they were soon to follow this with *Becky Sharp*, the first really successful full-length feature in color.

It was only a few years from this to the new Kodachrome Reversal films from Kodak and not much longer to the negative-positive color films on wide screens as we know them today.

I shall not bother you with further details. I mention these not because I was associated with them but to point out the terrific pace of the improvements and inventions in this field in recent years. And this pace still continues at the present time, as you all well know.

It is a natural question to ask where we are headed — what lies beyond? Well, I'm not going to say — I don't know. During the whole of my experience to date it has been assumed, almost as an axiom, that what the people want is motion pictures in color. I still believe that this is correct and that black-and-white will be displaced almost completely by color in the professional field just as it has in the field of amateur movies. That it has not yet happened can be ascribed to a great many factors, both economical and technical, to the fact that the big money-making pictures of recent years have not by any means all been in color, and to the fact that black-and-white is used more skillfully as a medium to produce subtle effects. I want to return to this point in a minute, but first I want to try my hand at prophesying a little.

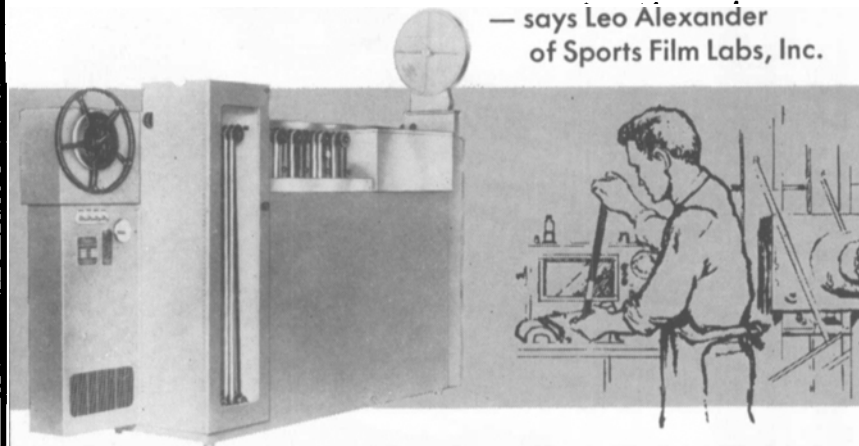
I shall not attempt to guess what terrors and horrors you will dream up to which you will subject the film, but I can perhaps suggest directions in which we may see progress in the near future.

It has been my experience throughout my whole association with the industry that the uses to which film has been put have always been just beyond the capacities of the equipment. The technicians, the engineers, and the manufacturers have always had to run to keep up. This is as it should be and will doubtless continue.

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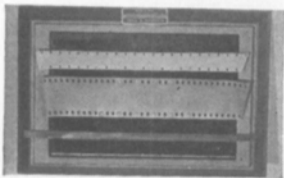


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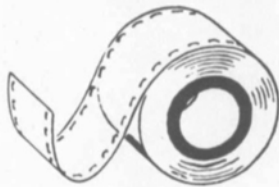
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of present-day motion pictures is the lack of sharpness of the final projected image on the screen. I regard it as even more serious than the low screen brightness of some of our drive-ins. Depending on where you work, you may give your own explanation of why the pictures are so unsharp, the fact remains that they are. I expect and hope to see this condition improve with time and the advance of technology. An image on a motion-picture screen is the final result of a long series of events. At every stage definition can be lost, in almost none can it be regained. Yet if we could get a really sharp projection of the images of our present films on a large screen, we would see a realism such as we have never yet even approached. Because we have never approached it, we have learned not to expect it and so have become a little complacent about the whole thing.

For a similar reason I expect to see a change in the flexibility of our color processes. Just as sound on film made it impractical to juggle the contrast of release prints, so color has introduced even more rigidity into the handling. The basis of good showmanship, however, is novelty and to get novelty there must be flexibility. In feature pictures we are not dealing with a factual presentation of what goes on in the studio, we are dealing with illusions that are created by the skillful use of the medium. The medium must meet the demands to produce this illusion. I expect it to come, however, by way of materials which will extend the flexibility of printing and process photography, not by manipulation in processing.

In this connection I might point out that even if exact reproduction were what we wanted, we do not yet know enough about how people see color to predict how it should be reproduced for a given situation. We are still working by cut-and-try methods but are much nearer the goal than we were ten years ago.

Along this same line but in a somewhat different direction I am hopeful of great things to come.

In black-and-white photography we are dealing with what amounts to an abstraction from a real scene. No actual scene looks like a black-and-white picture and for this reason much of the realism of the scene is lost. By skillful lighting techniques, camera angles and action much of this realism can be restored if it is wanted. The point is that it is not always wanted. When realism is not wanted, then the fact that it is black-and-white rather helps the effect and it is easy to go further by the use of diffusion screens and soft lighting. By careful choice of the amount of realism and with a great deal of help from the soundtrack music it has usually been possible to produce the effects desired.

In color photography it seems almost as though everyone is assuming that realism is the only effect that can be produced. I get the impression sometimes that it has seldom occurred to anyone that color can do anything but be realistic. I grant that there are times when it must be and that is why I predicted that increased sharpness will come. But color is the medium by which fine emotional shading can best be, not only shown to, but produced in, the audience. The color of the sets, the color of the lighting, the color of the costumes, even the color of the make-up can all contribute far more powerfully to the impact of a scene than was ever possible in black-and-white.

And so I shall make as my final prediction that skill in the use of color as an emotional factor will gradually develop. When it does, we may find that it is terribly subtle and may find it is beyond our present means of control. When it does come, however, I am convinced that the motion picture will have made another distinct step forward in its power as a medium.—
Ralph M. Evans



Earl M. Lowry



J. Gordon Jarvis

Journal Award

The following citation was prepared and read by Glenn E. Matthews, Editorial Vice-President, on behalf of the Journal Award Committee:

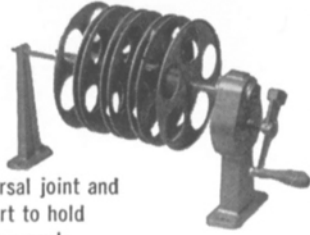
On behalf of the Journal Award Committee and the Board of Governors of our Society, it is my privilege to announce that the Journal Award for 1956 has been made to Earl M. Lowry and J. Gordon Jarvis, research associates of the Research Laboratories of Eastman Kodak Company, for

their excellent paper, "The Luminance of Subjective Black," which was originally published in the August 1956 issue of the Journal of our Society. The Journal Award Committee is under the chairmanship of Sidney P. Solow, Consolidated Film Industries, Hollywood.


The Lowry and Jarvis paper describes an experimental technique, gives data obtained using this technique, and supplies the science of photography with important information concerning the response of the eye under a given set of conditions. The

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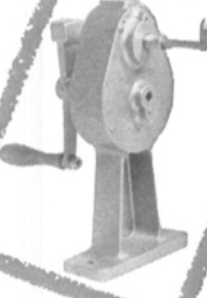
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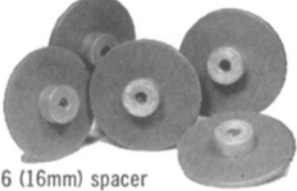
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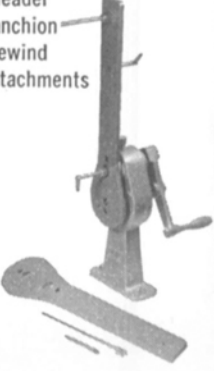
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selection of this paper for the Journal Award recognizes the important contribution made by the authors in regard to the problem of tone reproduction in photography.

The Journal Award was established in 1934 and was first awarded to Dr. Peter A. Snell, the first and only individual to hold a fellowship sponsored by our Society. Papers are selected on the basis of technical merit and importance of subject matter, originality and breadth of interest, and excellence of presentation. In addition to the award, the committee usually selects a limited number of papers for honorable mention. Those chosen by the committee and the Board of Governors for honorable mention for 1956 are:

"Depth of Field and Perspective Considerations in Wide-Screen Cinematography," Robert N. Wolfe and Fred H. Perrin (Eastman Kodak Co.)

"High Efficiency Rear-Projection Screens," Charles R. Daily (Paramount Pictures Corp.)

"The Process of the Magnetization of Magnetic Tape," Walter Guckenbug (Technical University of Berlin-Charlottenburg)

A few words about the winners of the 1956 Journal Award:

Mr. Lowry was born in Saginaw, Mich., and received an A.B. degree from Ohio Wesleyan University in 1917 and an A.M. degree from Syracuse University in 1923. Prior to his association with Kodak, he

taught physics at the University of Pittsburgh and at Syracuse University.

In August 1923, he joined the Eastman Kodak Company's Research Laboratories as a physicist and later became supervisor of colorimetry, photometry, and visual sensitometry in the Physics Division. In addition to his researches in the fields mentioned, Mr. Lowry has made important contributions to the development of light filters and wedges. He has published numerous papers on photometric and visual problems.

Mr. Lowry is a member of The Optical Society of America where he served on the Colorimetry Committee. He is a member of the American Standards Association Subcommittee Z58-III, Filters and Polarizers.

The co-author of the 1956 Journal Award paper, J. Gordon Jarvis, has been a member of the Physics Division of the Research Laboratories since he joined the Eastman Kodak Company in November 1946.

Born in Aultsville, Ontario, Canada, Mr. Jarvis received a B.Sc. degree in engineering physics in 1945 from Queen's University, Kingston, Ontario. He was awarded a M.Sc. degree in optics by the University of Rochester in 1951. Prior to his connection with Kodak, he taught physics at Queen's University.

Mr. Jarvis has conducted experimental research in visual sensitometry and special photographic processes. He is a member of The Optical Society of America.

David Sarnoff Gold Medal



Charles P. Ginsburg

At a special ceremony held during the Get-Together Luncheon on Friday, October 4, the David Sarnoff Gold Medal was presented to Charles P. Ginsburg. The following citation, which was prepared by the David Sarnoff Award Committee, under the chairmanship of William B. Lodge, was read by Axel Jensen, Engineering Vice-President:

The David Sarnoff Gold Medal Award is given to an individual in recognition of an outstanding contribution in the development of new techniques, methods, or equipment which have contributed to the improvement of the engineering phases of television. Preference is given to those developments or inventions which are likely to produce the widest and most beneficial effect on, or improvement in, television.

For his work in the development of a video recorder, the Society of Motion Picture and Television Engineers has selected Charles Pauson Ginsburg as the recipient of the Sarnoff Award for 1957.

Charles Ginsburg was born in San Francisco, on July 27, 1920. He attended both the University of California and San Jose State College, receiving an A.B. degree in mathematics.

While still attending college, Mr. Ginsburg began his professional career as an engineer for Associated Broadcasters, Inc., in San Francisco. In 1952 he joined the Ampex Corp., where he has devoted a good deal of his time to the development of a system for the recording of television video, and associated audio, signals on magnetic tape.

Mr. Ginsburg's analysis of the problem, effective planning, and consideration of alternatives in making a choice of systems elements, that resulted in a practical system, is a demonstration of the mature application of analytical engineering.

In choosing a recipient for the David Sarnoff Award, the Committee recognizes the ingenious application of engineering techniques which Mr. Ginsburg so effectively used in designing a successful monochrome videotape recorder and reproducer.

By his personal contributions and by the supervision and guidance of his associates, he developed a system which successfully withstood daily exposure, beginning in the fall of 1956, to the American television audience.

The development of this system, in the relatively short span of four years, by

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Charles Ginsburg, demonstrated once again that there is no substitute for personal enthusiasm, engineering judgment, ingenuity and tenacity.

Samu



Richard H. Ranger

Axel Jensen, Engineering Vice-President, read the following citation, which was prepared by the Samuel L. Warner Award Committee, under the chairmanship of Gordon E. Sawyer:

The Samuel L. Warner Memorial Award recipient for 1957 is Colonel Richard H. Ranger, a Fellow of our Society.

Colonel Ranger is presented this Award for the invention, development and application of a method of electronically synchronizing sound recorded on magnetic tape to the motion-picture camera.

It is the opinion of this Committee that Colonel Ranger is a most worthy recipient of the Samuel L. Warner Memorial Award because he typifies the individual engineer and the individual's contribution to "sound on film motion pictures." This is in the spirit of the Samuel L. Warner Memorial and the Warner Brothers in the pioneering of sound motion pictures.

Colonel Ranger is a pioneer in the field of electronics. After receiving his B.S. degree from Massachusetts Institute of Technology he continued his education at the Ecole Supérieure de l'Electricité in Paris. He has held outstanding posts with our Government during both World Wars. Colonel Ranger has made many outstanding contributions to the fields of radio, electronics and recording since 1917 and he is presently engaged as President and Chief Engineer of Rangertone in the development of stereophonic recording and reproduction methods.

We all sincerely hope that our friend "Dick" will continue his work for many years to come with the enthusiasm and good nature that have been his.

Herbert T. Kalmus Gold Medal

The citation for this Award, which had been prepared by the Herbert T. Kalmus Gold Medal Award Committee, under the chairmanship of Herman H. Duerr, was read by Axel Jensen, Engineering Vice-President:

The Society of Motion Picture and Television Engineers has selected Wadsworth E. Pohl of the Technicolor Corporation as the



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*1953 Academy of Motion Picture Arts & Sciences Award

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recipient of the Society's Herbert T. Kalmus Gold Medal Award for 1957 in recognition of his outstanding contributions to the development of color motion pictures.

Mr. Pohl was selected because of his inventions and his contributions to basic technical advances leading to new and improved methods of manufacturing color motion pictures. During his 27 years with Technicolor, Mr. Pohl has devoted himself almost exclusively to the recognition and solution of problems inherent in successful color motion-picture production and printing.

Because of his improvements in three-strip color negative processing, contributions to improvements in matrix and blank

stocks and their related printing and processing techniques, large-screen presentations of color pictures have been produced by the imbibition process with acceptable quality. He has been instrumental in developing equipment, processes and procedures which facilitated the transition from photographic systems using three-strip silver negatives to systems using integral color negatives for the manufacture of dye transfer prints.

Mr. Pohl, Technical Director of the Motion Picture Division of the Technicolor Corporation of Hollywood, joined that organization in 1930 after receiving a Master of Science Degree from the California Institute of Technology. The im-



Wadsworth E. Pohl

provements which he succeeded in making in the quality of dye transfer prints have been outstanding and have been definitely needed because of the larger area of the theater screens in use for color motion-picture film productions.

SMPTE Elections

The results of the 1957 elections for national officers and officers and managers of Sections were announced during the 82d Convention. The following national officers were re-elected for two-year terms beginning January 1, 1958:

Axel Jensen, Engineering Vice-President
John W. Servies, Financial Vice-President
Ethan M. Stifle, Sections Vice-President

For the office of Treasurer, Reid H. Ray, whose term of office as a member of the Board of Governors expires this year, was elected to a two-year term.

Six vacancies on the Board of Governors, as of January 1, 1958, will be filled by Joseph E. Aiken and Deane R. White, from the East Coast area; Don M. Alexander and W. W. Wetzell, from the Central area; and Herbert E. Farmer and Alan M. Gundelfinger, from the West Coast area.

In the Section elections, the following Chairmen and Secretary-Treasurers were elected for one-year terms, beginning January 1, 1958, and members of the Boards of Managers for two-year terms, except where otherwise shown:

Atlanta Section

Chairman: B. M. Loden
Secy-Treas.: Edward E. Burris
Managers, 1958-59: Ivan M. Miles
Earl R. Ruckdeschel
Gerden O. Russell, Jr.

Canadian Section

Chairman: Roger J. Beaudry
Secy-Treas.: Ronald E. Ringler
Managers, 1958-59: Chester E. Beachell
Donald W. Dixon
Norman R. Olding
Managers, 1958: Ron Laidlaw
Ivor B. M. Lomas
Findlay J. Quinn

Chicago Section

Chairman: Howard H. Brauer
Secy-Treas.: William H. Smith
Managers, 1958-59: O. S. Knudsen
Philip E. Smith
Hans C. Wohlrab

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