

enty members came to hear a paper by D. M. Zwick, Eastman Kodak Co., on "The Control of Color Film for Color Television." Patrick Kurtz, also from Eastman, read the paper for Zwick who was unable to attend the meeting due to transportation problems. FilmLab Service furnished some examples to accompany the paper. The members then toured the excellent facilities of WAUB-TV.—Byrl L. Sims, *Secretary-Treasurer*.

HOLLYWOOD, Feb. 16—The meeting was held at ABC-TV with an attendance of 104. Mehrdad Azarmi, Imagic, Inc., spoke on "A New Photometer for Control of Color Printers."

Dr. Roderick T. Ryan, Eastman Kodak Co., spoke on "Jet Antihalation Backing and Its Removal from Film During Processing."—William J. Wade, *Secretary-Treasurer*.

CHICAGO, Feb. 16—The meeting was held at the Eastman Kodak Co., in Oak Brook, Ill., and was preceded by a managers dinner meeting at the Red Coach Inn. There were thirty members and guests in attendance. We were also honored to have SMPTE Sections Vice-President, William Hedden, in attendance.

The first paper was an excellent presentation of the problems of quality of films for television use. The explanation of some of the reasons for the quality variation was very enlightening to many. Also described were a recommended TV review room, in great detail and the reason for it.

The second speaker, Richard Potter,

gave a very good description of "Film Printing Systems in Use Today," concentrating on prints made from 35mm originals.

After the two excellent papers the audience of 85 people was treated to coffee and rolls, compliments of Eastman Kodak.—Matt Herman, *Secretary-Treasurer*.

TORONTO, Feb. 18—David Frick, Chief Electrical and Mechanical Engineer, CBC, Montreal, presented a paper on "Illumination of Sports Stadiums and Arenas." This paper covered all aspects of the physical lighting required, considering such things as audience viewing, player accommodations as well as adequate provision for film and television. He emphasized the need for proper planning during the construction for the stadium, taking into account the location of the cameras, the light level required for the cameras and problem areas. A spirited discussion followed.

Al Stapleton, Supervisor of Transmitter Operations presented the paper "The CBC UHF Transmitter." This transmitter installation is the first UHF transmitter in Canada. The installation was described with emphasis on the unique features of the transmitter such as the solid-state driver, the 5 cavity klystron, the type of cooling and the protection circuits which are also solid state.

The meeting was preceded by a social hour at the nearby Town and Country Dining Room.—Findlay J. Quinn, *Secretary-Treasurer*.

## Biographical Notes



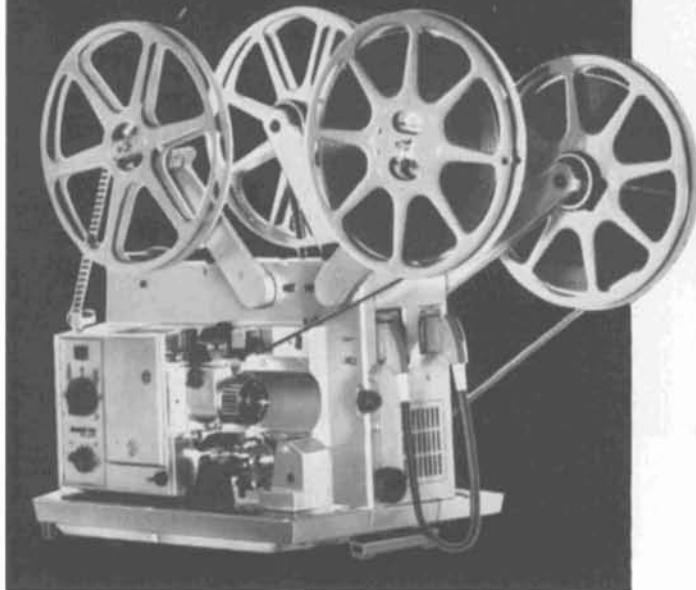
Ralph M. Evans

Ralph M. Evans, who is known throughout the world as an outstanding authority on color technology, has retired from Eastman Kodak Co. where he was Director of the Photographic Technology Division.

He is a graduate of Phillips Andover Academy and Massachusetts Institute of Technology where he was granted the degree of Bachelor of Science in theoretical physics. He joined Eastman Kodak Co. in 1928 as a physicist and one of his early assignments was work on the lenticular process of 16mm color photography.

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The following year he joined Fox Film Laboratories in New York. According to Mr. Evans, "It is hard today to realize the state of the art at that time. Much of the negative shot was still ortho or even blue sensitive." In 1931, in addition to the Technicolor two-color cemented film process, there were 45 other color processes in the New York City area, ranging from "the fairly good Brewster color process to just a gleam in some inventor's eye," Mr. Evans said.

In 1935 he returned to Eastman Kodak as a supervisor in the color process development division of the laboratories. His interest in color led him to studies in the broad field of visual effects in color photography.

Mr. Evans is the author of two books, *An Introduction to Color* and *Eye, Film and Camera in Color Photography* and co-author (with W. T. Hanson, Jr., and W. Lyle Brewer) of *Principles of Color Photography*. He is the author of numerous articles which have appeared in various scientific and professional journals. A paper by Mr. Evans and W. Lyle Brewer ("Observer Adaptation Requirements in Color Photography and Color Television") was published in the July 1954 issue of the *Journal*.

In *An Introduction to Color* (published in 1948 by John Wiley & Sons), he explored the physical, psychophysical and psychological aspects of color. The book—regarded as a classic—was reviewed in the February 1949 issue of the *Journal* by Herbert T. Kalmus who described it as a

"must for the artist, technician and scientist in color and the related arts."

*Eye, Film and Camera in Color Photography*, published 10 years later, was reviewed in the January 1960 *Journal* by Pierre Mertz, who said, "A book by Ralph Evans is always a joy to read and always an elucidation of some dark corners in the mysteries of vision and perception of color."

Mr. Evans joined the Society in 1932 and he became a Fellow in 1945. He is the recipient of three awards—the Samuel L. Warner Award in 1949, the Progress Medal in 1957, and the Herbert T. Kalmus Award in 1961. In Mr. Evans's Acceptance Address upon receiving the Progress Medal, he said that "... color is the medium by which fine emotional shadings can best be not only shown to but produced in the audience." He predicted that "... skill in the use of color as an emotional factor will gradually develop." It is interesting to see his prediction coming true in such motion pictures as *Yellow Submarine* and other "new" films.

Honors and awards have accrued to Mr. Evans from many sources. He represented the Society on the Inter-Society Color Council and served as the ISC Executive Secretary until his retirement from that post early in 1970. He was the recipient of the Godlove Award in 1959 "for outstanding contributions to the knowledge of color in science, art and industry." Among other honors, he received an award for "distinguished service in the field of professional photography" from the Professional Photographers of America

and a distinguished service award from the American Artists Professional League. In 1969 he was the recipient of the Glenn E. Matthews Red Apple Award presented annually since 1962 to the Kodak writer who has produced noteworthy literary works or performed outstanding literary or editorial services.

He is a Fellow in four professional organizations (in addition to the SMPTE): the Society of Photographic Scientists and Engineers, the Optical Society of America, the Illuminating Engineering Society, and the Photographic Society of America. He also is a member of the American Society for Aesthetics.

He is widely known as a lecturer and has addressed many influential groups on the subject of color. His lectures are delightfully refreshing as he always prepares unusual, thought-provoking color slides to illustrate his statements. The projection of the slides is done in a clear, concise and objective manner that encourages close attention by the audience. Subjects of some of the lectures are: The Perception of Color; Sharpness and Color; Depth Perception; Brightness and Color; and Lighting for Color Photography.

His services to the Society include Chairmanship of the Color Committee, 1937-1960. He expects to occupy his "leisure" time during his retirement in working on at least two books based on his lectures.

He resides at 431 Thomas Avenue in Rochester, N.Y.

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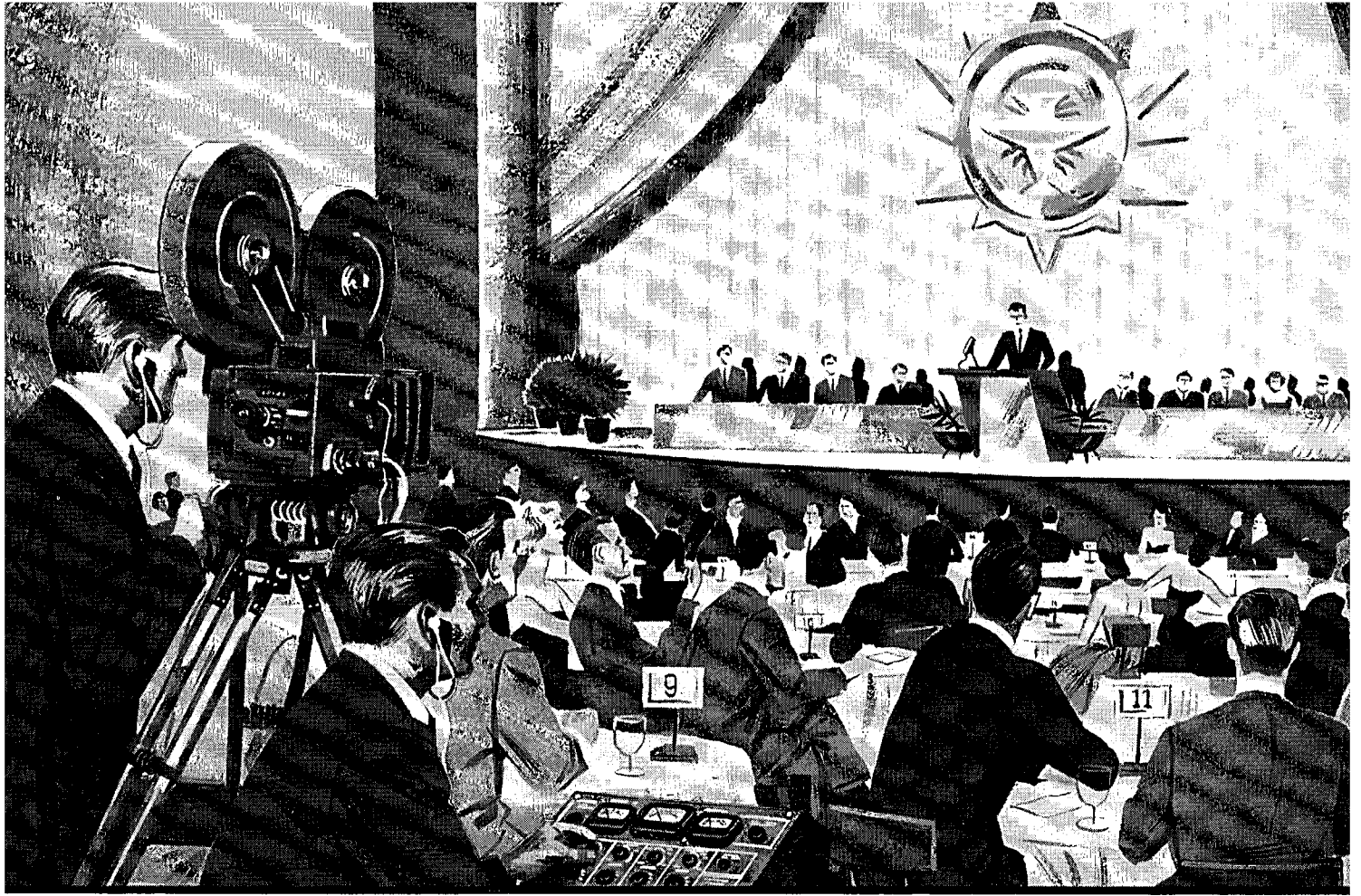
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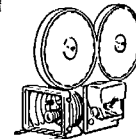
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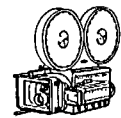
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### Jaroslav Bouček

Jaroslav Bouček is Professor of Motion-Picture and Television Technique at the Prague Academy of Arts, Faculty of Film and Television, Prague, Czechoslovakia, a post he has held since 1946. He was born in Vienna, Austria, in 1903. He was educated at the Czech Institute of Technology in Brno and was graduated as an Engineer in 1926. He then joined the pedagogical staff of the Institute's Department of Physics where he worked in sensitometry. In 1931 he received the degree of Doctor of Technical Sciences. He became an Assistant Professor in 1928 and since then has lectured on Photography, Planography and Polygraphic Techniques.

When the Czech universities were closed by the Nazis in 1939, he went to Zlin where he remained until the Liberation in 1945. He acted as Consulting Engineer and later as Technical Manager of the Short-Film Studio and the Film Lab-

oratories. While at Zlin, he and F. Pilat (now Chief Engineer of Czech-Film) introduced a comprehensive sensitometric control system. They also constructed a non-selective illumination scale sensitometer and developed some innovations in the 35 to 16 mm reduction process. Their developments and innovations are still used in the Zlin-Gottwaldov Film Laboratories.

During World War II, Prof. Bouček worked on the organization program of the Post War Czechoslovak Film. In 1945 he and Mr. Pilat founded a scientific research laboratory at the Czechoslovak Film Institute for the development of motion-picture techniques. The laboratory was moved later to the Prague Scientific Research Institute for Sound and Picture Reproduction Techniques (VUZORT). There he engaged in research on color-film sensitometry. He also organized research departments at the film laboratories in Prague and Gottwaldov where he served as Consulting Engineer.

In 1945 Prof. Bouček returned to the Brno Institute of Technology as full Professor of Photography and Reproduction Techniques, where he remained until 1951. In 1946, Prof. Bouček, together with A. M. Brousil, a well-known film theorist, and K. Plicka, a distinguished photographer, founded the Film Faculty at the Academy of Arts in Prague, where Prof. Bouček is still Head of the Department of Motion-Picture and Television Techniques. Formerly, he was also Dean of the Faculty and Vice-Rector of the Academy.

His main interest has always been in the

scientific aspects of photography and cinematography. He has published a number of papers on his work in sensitometry, photometry and colorimetry. He is a member of the Czech standardization organizations in this field and has also represented standardization groups for the photochemical industry at COMECON (Council for Mutual Economic Aid).

In 1947 he was one of a group of five Czech film technicians who visited major film studios and laboratories in the United States. During this tour he became a member of the Society.

Recently he has acted as Vice-Chairman on the Czech Committee for the Advancement of Reprography. He is an Honorary Fellow of the Institute of Reprographic Technology in London. Since 1969 he has been Vice-President of the International Council of Reprography. In 1963 he received a State Order for promoting work in education and science in the field of photography and cinematography. In 1964 he was made an Honorary Member of UNIATEC.

He resides at Ohnivcova 58, Prague 4, Branik, Czechoslovakia.



### Samuel Breitenstein

Samuel Breitenstein, who retired recently as Production Specialist for the U.S. Army Pictorial Center, has spent more than half a century in the motion-picture industry. His career began in 1912 with the Commercial Motion Picture Laboratory. In 1918 he joined the U.S. Navy as official photographer for the Bureau of Navigation. He joined Tremont Film Laboratory in 1922. In 1929 he joined Consolidated Film Laboratory as Superintendent and in 1936 he joined Mecca Film Laboratory. He resigned from Mecca in 1962 to join the Army Pictorial Center.

Mr. Breitenstein is a Life Member of the Society and a member of Motion Picture Pioneers.



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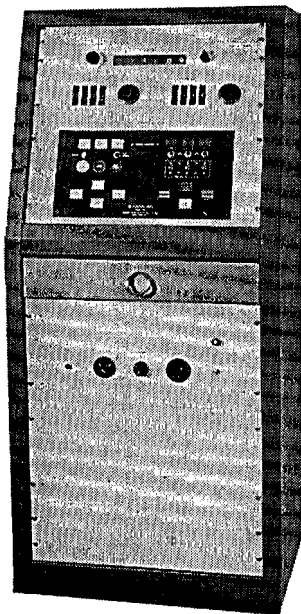
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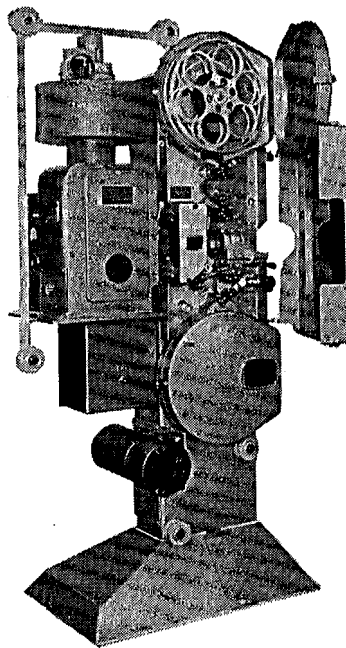
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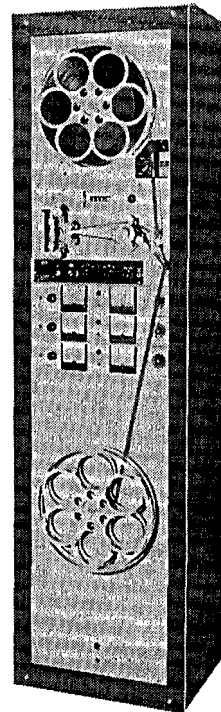
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