

# Spring Convention 1951

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**APRIL 30—MAY 4** The Society's 69th Convention in 34½ years is also the 69th to be held under the able tutelage of Bill Kunzmann, Convention Vice-President. His staff of Chairmen and Vice-Chairmen for the Spring Convention have now been appointed and by the end of January will have completed the general schedule of events as well as preliminary preparation for details of the program.

**NEW YORK CITY** Since the Papers Committee Vice-Chairman who resides in the city where a convention is being held, automatically becomes Program Chairman, the choice of New York gives the responsibility to Bill Rivers. Among other things, he will develop the details of papers presentation along lines suggested by Ed Seeley, Papers Chairman, and will prepare manuscript copy of the Tentative and Final Programs.

**HOTEL STATLER** Technical Sessions will be held in the Georgian Room on the Ballroom floor of the Statler rather than in the Salle Moderne as in the past, because increased attendance has forced a move to a larger meeting room. Headquarters for the Ladies' Committee will be in Room 129 and Conference Rooms 2 or 3 on the Mezzanine have been reserved for meetings of technical committees throughout the week. The Publicity Committee will set up shop in Conference Room 8.

**PAPERS** Members of Ed Seeley's Papers Committee are rounding up groups of related papers on subjects that are either of special technical interest at this time or have been neglected at recent conventions. As a consequence, the program will include several symposium-type sessions, each of which will include all or nearly all convention papers related to a particular topic. Members or guests whose interests and whose time are

limited will be able to derive maximum benefit from minimum participation.

**ADVANCE** Realistic deadline dates for printed material have been established as objectives for authors and Papers Committee members. The schedule of sessions, symposium titles, information on tours and major entertainment features must be on the editor's desk by February 19, so the Advance Notice which includes the hotel room reservation card can be printed and ready for mailing to all members on Monday, March 5.

**AUTHORS** By Friday, February 23, Bill Rivers must have received from each prospective author, the *white* copy of the 69th Convention Author's Form, and two copies of a 50- to 75-word abstract for use in preparing original type-written copy of the Tentative Program. Bill also requires two self-addressed business envelopes (4¼ × 9½ in. or thereabouts), to simplify prompt mailing of subsequent Papers Committee correspondence.

**TENTATIVE** Copy for the Tentative Program is scheduled to be ready for the printer on Monday, March 5. Since the convention is to be in New York, Vic Allen will arrange for printing. He expects to have the Tentative addressed to all members and in the mail, by first class, on Monday, March 26.

**MANUSCRIPTS** Each author must send the *buff* copy of the Author's Form with his manuscript and one full set of illustrations to Vic Allen at Society headquarters by March 23. The manuscript should be typed double-spaced on good bond paper; send the *original*, not carbon copy. Also, send Vic the original illustrations, being certain to pack them securely. Good photo-engravings cannot be made from poor reproductions of original art work.

**FINAL** The Final Program listing presentation times of all papers will be ready by Monday, April 23. Each author, as well as each technical session chairman and vice-chairman, will be notified of his schedule in advance so he can plan his convention week before leaving home. This is an ambitious program that calls for active support by *all* members, so

give the Papers Committee and the 69th Convention Program Chairman a hand. If you are preparing a paper, please observe these deadline dates.

If you have any questions, write to Ed Seeley or Bill Rivers. Secure *Author's Forms* and *Hints to Authors* from the nearest Vice-Chairman of the

## PAPERS COMMITTEE

*Chairman*, Edward S. Seeley, Altec Service, 161 Sixth Ave., New York 13

### *Vice-Chairmen*

*For New York*: W. H. Rivers

Eastman Kodak Co., 342 Madison Ave.,  
New York 17

*For Washington*: J. E. Aiken

116 No. Galveston St., Arlington, Va.

*For Chicago*: R. T. Van Niman

4441 Indianola Ave., Indianapolis, Ind.

*For Los Angeles*: F. G. Albin

American Broadcasting Co., Station  
KECA-TV, 4151 Prospect Ave., Holly-  
wood, Calif.

*For Canada*: G. G. Graham

National Film Board of Canada, John  
St., Ottawa, Canada

*For High-Speed Photography*

J. H. Waddell

Wollensak Optical Co., 850 Hudson St.,  
Rochester, N.Y.

As soon as the Committee's roster is complete, it will be published with the addresses of all members included.

## Atlantic Coast Section Meeting

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TOM H. MILLER of Eastman Kodak Co., Rochester, gave an unusually interesting talk on photographic color problems before the Atlantic Coast Section in New York on December 12. A large number of colored slides were used to illustrate each point of the color problems discussed.

Mr. Miller first took up the effect of the characteristics of the light source on a color photograph. Color distribution in the source is of secondary importance in taking black-and-white pictures, partly because the finished picture must necessarily look different from the original scene. The best result is one which is pleasing to the viewer. However, a color picture must, at least in most cases, reproduce the color of the original scene as accurately as possible. But here the photographer runs into trouble due to variations in illumination of the original which may not give acceptable pictures even if perfectly reproduced by the photographic process.

The effect of different illumination of the subject was illustrated by pictures taken at midday and late afternoon of the same subject. Using film balanced for daylight (midday sunshine) the late afternoon pictures were quite obviously different and in the case of portraits less desirable, although for special effects the warmer light of late afternoon might give just the effect the photographer wants.

The speaker called attention to a variety of effects which may occur in outdoor illumination, so that the color balance may be shifted to the yellow, red or blue, depending on the subject and atmospheric conditions. Usually people do not observe these changes in illumination as accurately as the film does, because of adaptation of the eye. This was illustrated by comparison of pictures taken under outdoor and indoor illumination with the same film, showing marked difference in color balance, although an observer would have said that