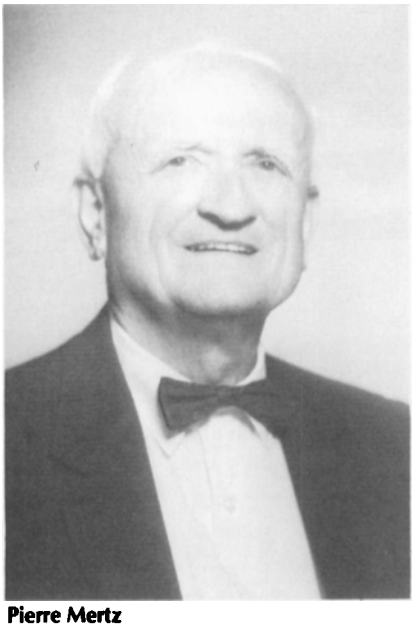
OBITUARY

Pierre Mertz

Pierre Mertz, an Honorary Member of the SMPTE, died June 25, 1982, at his home in Hightstown, N.J. at the age of 85.

A graduate of Cornell University, he joined the American Telephone & Telegraph Company in 1919. He returned to Cornell in 1922 and was granted the Ph.D. degree in 1926. He then joined the Research and Development Dept. of A.T.&T., which later became a part of Bell Telephone Laboratories. He retired from the Bell System in 1958 after a distinguished career which earned him international recognition for his work in the field of transmission problems relating to telephotography and television.

In 1934, a paper by Pierre Mertz and F. G. Gray, "A Theory of Scanning and Its Relation to the Characteristics of the Transmitted Signal in Telephotography and Television," was published in the *Bell System Television Journal*. It is now regarded as a classic. This paper provided the National Television Systems Committee



Pierre Mertz

(NTSC) with the means for producing compatible color television.

Another article by Dr. Mertz, "Influence of Echoes in Television Transmission," was published in the May 1953 *Journal*. Twenty years later, in 1973, it was distributed to the Consumer Electronics Group (EIA R-4.2 Subcommittee on Cable Television) for use as background material for work on direct co-channel pickup of television receivers.

Author of a number of other important papers, Dr. Mertz's contributions to the *SMPTE Journal*, in addition to technical papers, included translations, historical studies, and reports.

A member of the SMPTE for almost 40 years, he became a Fellow in 1948 and was made an Honorary Member in 1971. In 1962 he was the recipient of the David Sarnoff Gold Medal Award for his development of a mathematical theory of scanning in television and for his studies of the effects of noise and of echoes on the quality of television pictures.

Dr. Mertz served as Chairman of the Board of Editors for more than 20 years, beginning in 1955. His dedication to maintaining high standards for the *Journal* and his expertise in evaluating scientific and technical papers cannot be overestimated.

Dr. Mertz was a Fellow of the Institute of Electrical and Electronic Engineers, a Fellow of the Optical Society of America, and a member of the American Physics Society. He is survived by three sons:

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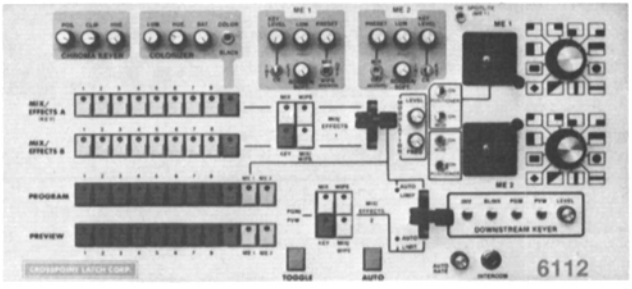
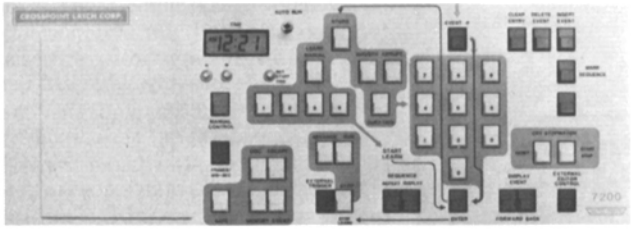


AND

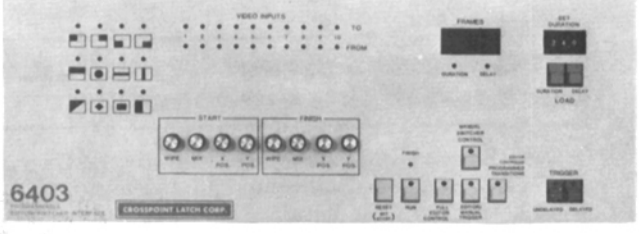
PRODUCTION

Full production capability with switchers that are human engineered for ease of operation and versatility. The switchers have multiple effects with re-entries, keys, RGB or encoded chroma keyers. All have dual back porch clamps and rock stable circuitry. These are switchers which have been designed for production, and have lost none of their advantages when transferred to a post-production environment.

The ability to add live inserts from cameras and character generators, with wipes behind and over chroma keyers, multiple layers of keys, including downstream keys are a valuable asset.



We have a wide range of products, both for video and audio, to suit your requirements and needs. You may add programmable effects to the simplest editor, or elect to install a highly complex system with full computer control and many levels of storage. The 7200 AUTO DRIVE™ Controller is capable of storing the entire control panel status of the switchers, and producing smooth or abrupt transitions from one status to the next in a large number of programmable sequences. Transitions created by the 7200, (which are impossible to reproduce manually), can be triggered or controlled by editors.



Consider the 6112 Production Switcher, with the 6403 Editor-Switcher Interface. This combination provides programmable effects capability to even the simplest of editors. Yet, add an editor module to the 6403 and you can then control the system directly from an editor keyboard. Audio follow, or break-away audio can be added initially, or later as the need arises, with the 6803 and the 6800.

6139	Video switcher	**$14,500**
6124	Video switcher	**$13,700**
6112	Video switcher	**$ 7,950**
7200	AUTO DRIVE™ Editor interface	**$ 3,000**
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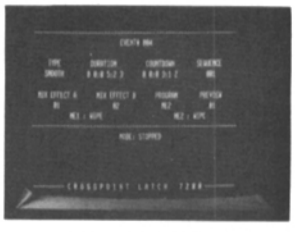

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Harvey, who resides at Cherry Hill, N.J.; Robert, of Darien, Conn.; and Lawrence, Palo Alto, Calif.

Upon Dr. Mertz's death, Victor Allen, who served as Editor during more than two decades of Dr. Mertz's great service as Chairman of the Board of Editors, sent this message to the Society:

"He began with the solid base that Arthur Downes had established — the Society's support for editorial freedom to seek out a full spectrum of papers for all the past, present, and prospective technologies. Pierre for long succeeded in helping the Society live up to its wide range of responsibilities as an official engineering society. Only sparse recollections need be flashed on our memory screen from a few angles of projection. Begin with the basic that the Society's Engineering Committees worked to produce the manuscripts with editorial guidance and service to publish books well printed and reprinted, such as *Elements of Color in Professional Motion Pictures* in 1957, *Control Techniques in Film Processing* in 1960, and *Principles of Color Sensitometry* in 1963. There was also close integration with editorial efforts of the time to produce and control the programs of papers for Technical Conferences.

"Another beam is projected from the policy and financial support long provided for tutorial papers, for instance on the principles of anamorphosis, republished from the works of Abbe who died before our Society was born; and on *Journal* multi-part papers on stereoscopy and stereophony. The principle of brevity applied here will leave each reader to project further areas illuminated for him in the *Journal* of decades ago.

"Finally, let's focus on a meld of parameters that SMPTE saw fit to benefit from, 30 and 20-odd years ago. Pierre learned his science and math at Cornell University; he also experienced English 8 given by William Strunk, Jr. who required the reading of his little book, *The Elements of Style*, copyrighted in 1918. The little book was briefly set before us in 1957 in *The New Yorker*, probably the greatest medium in the world for illuminating what it called 'a forty-three-page summation of the case for cleanliness, accuracy, and brevity in the use of English.' We enjoyed seeing the elements in practice in January 1950 when publishing Pierre's 'Perception of Television Random Noise,' pp. 8–34, which began with: 'Summary — The perception of random noise in television has been clarified by studying its analogy to graininess in photography. . . .' That was in the very first issue of this *Journal* to appear with its name augmented with 'Television.' That paper earned this Editor's admiration and appreciation, and such must be multiplied over and over in the world to yield any proper equation of Pierre's contributions in research, engineering, and English."