Obituary

Elma Gardner Farnsworth, who helped her husband, Philo T. Farnsworth, develop television and was among the first people whose images were transmitted on TV, passed away on April 27, at age 98.

Filo Farnsworth's work in the mechanical transmission of images led to the electronic television we know today. His first transmission was in his San Francisco laboratory on Sept. 7, 1927, when he was 21. He had realized seven years earlier while plowing a field on his family's farm, that an image could be scanned onto a picture tube row by row.

In his book "Philo T. Farnsworth: The Father of Television," Donald G. Godfrey wrote that the first human images transmitted by Mr. Farnsworth was a 3.5-in.-square image of his wife with her eyes closed, transmitted on Oct. 19, 1929, Gardner wrote. The book lists her as the "first woman on TV."

Credit for the invention nearly escaped Farnsworth after RCA declared that the innovation was the work of its chief television engineer, Vladimir Zworykin. In 1935, the courts ruled on Farnsworth's patent, naming him television's father. The decision was upheld on appeal, although Farnsworth continued to get little recognition.

Farnsworth gave his wife equal credit in his invention. Elma Farnsworth, who was known as Pem, was born near Vernal, Utah, on Feb. 25, 1908. Two of her four sons survive her, Russell, of New York, and Kent, of Fort Wayne.

(From the Associated Press)

Addendum/Errata

For the benefit of readers of the paper titled "Digital Cinema Image Representation Signal Flow," appearing in the April 2006 *Journal*, it was decided by the author to post the following changes as an addendum, for purposes of subject clarity.

Page 140, the sentence immediately preceding the heading titled "How Light Translates to Dye Densities on Negative Film:"

Old: This will be defined as the image representation signals progress along the system where they will be used to feed a digital cinema reference display device, such as, feature post-production workstation control or screening room projector or monitor.

New: These will be defined in the circuitry of the film scanner and will correspond with those inherent to the display device(s) used for work-station image correction or enhancement in post production, and/or those inherent to the Reference Projector in the screening room.

Page 141, the last sentence of the second paragraph and the third paragraph after the heading titled "Basic Film-Scanner Action:"

Old: From here, the triplet signals are each quantized and coded in digital form for subsequent processing down the pipeline, but have yet to define an associated color space and primary-set.

This will not be done until the image representation signals reach a point in system flow where they will feed a feature post-production color-control or screening projector or monitor. To make this happen, a matrix will be applied that will translate from film dye code values (valid image representation signals) to the primaries of the display device.

New: From here, the triplet signals are each quantized and coded in digital form for subsequent processing down the pipeline, but have yet to define a needed color space and primary-set. This will be done by applying a transform matrix in the scanner circuitry that will translate from the film dye code values (valid image representation signals) to those having the primary set of the display devices used by the work-stations in feature post-production. And for cost and esthetic reasons affecting content providers, as will be explained below under heading: "The Reference Projector", the primary-sets of the workstation visual displays and the Reference Projector in the mastering screening room should be identical.

Page 146-147, the sentence immediately preceding heading titled "DCDM Image Signal Flow to the Reference Projector:"

Old: This will increase the likelihood that such content will be accepted by cinematographers and directors when combined to make up the finished feature, and viewed on the reference projector screen containing unnecessary post-production costs.

New: This will increase the likelihood that such content will be accepted by cinematographers and directors when combined to make up the finished feature and viewed on the reference projector screen, which will help to contain unnecessary post-production costs.

"The Introduction of Large Sensors for Digital Cine Acquisition Cameras," by William A. Hill, Steve Persall, and Robert McGriff, February/March 2006, p. 60.

Figure 1, Sensor Formats, has a typographical error. Under 35mm Film Cameras, the dimension shown (23.0mm x 13.0mm) for Camera Aperture—1.85:1 should be 24.0mm x 13.0mm.