

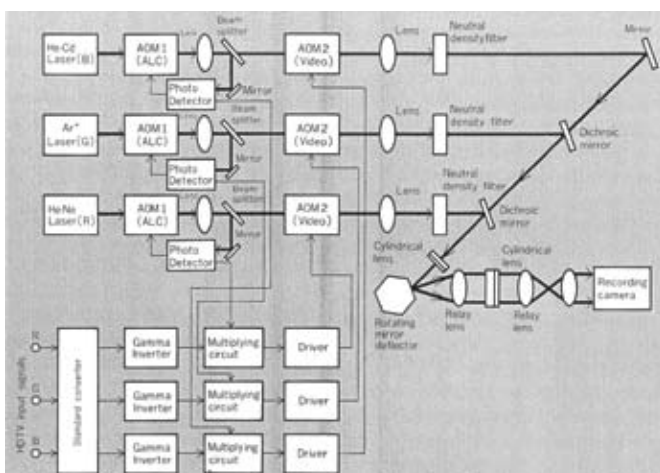


By Michael Dolan

In this column we provide interesting historical briefs from the *Journal* articles of days past. The purpose of this column is primarily entertainment, but we hope it will also stimulate your thinking and reflection on the Society's history, how far we have come in the industry, and (sometimes) how some things never change. This is not meant to be an authoritative reference, and no attempt is made to correct any past errors or omissions of the *Journal*. We simply hope you enjoy the material. This column is sponsored by Television Broadcast Technology, Inc.

## 25 YEARS AGO IN THE JOURNAL

The July 1984 *Journal* published in "HDTV Laser-Beam Recording on 35mm Color Film and Its Application to Electro-Cinematography" by Yukio Sugiura, Yuji Nojiri and Kiyotaka Okada: "A laser-beam recorder has been developed by NHK which transfers high-definition television signals to 35mm motion-picture film. This device can expose slow and fine-grain 35mm color film, such as color print film or color internegative film, so that the picture quality of recorded film is superior to that of the conventional recorder. Results of various recording experiments have shown that laser-recording technology can be applied to electro-cinematography, video printing, and photography by utilizing a high-definition television system...For conventional kinescope...To supply characteristics of CRTs, high-speed film of the ASA-100 type is required. Slow speed film that provides high resolution and fine grain cannot be used...Excellent picture quality can be obtained by utilizing characteristics of the laser beam, such as high brightness, sharp directivity, and good monochromaticity...**Figure 1** shows the configuration of the prototype laser-beam recorder for high-definition television, developed by NHK."



Block diagram of laser-beam recorder (Fig. 1 from *SMPTE Journal*, July 1984, p. 643).

## 50 YEARS AGO IN THE JOURNAL

The August 1959 *Journal* published in "Plastics for Motion-Picture Laboratories" by Roderick T. Ryan: "During the past few years, considerable use has been made of plastics in industry. New plastics that have been, and are being, developed have physical characteristics that

for certain applications are superior to those of the materials they are replacing. Corrosion and contamination, long the stumbling blocks of photographic equipment designers, have been minimized or eliminated by the substitution of certain plastics... Prior to the end of World War II, the most satisfactory materials for use in contact with photographic solutions were some of the stainless steel. They are still employed to a considerable extent, but it has been found that with many photographic solutions several plastics that have become available can be substituted with equally good results, and with some solutions, superior results. One of the most serviceable of these plastic materials is unplasticized polyvinyl chloride. This material is available under several trade names and has been adopted throughout the motion-picture industry in several forms. It possesses the advantage of being resistant to all alkalis, acids and oxidizing agents, in the strength used in photographic solutions, and it can be employed successfully with all the present photographic processes."

## 75 YEARS AGO IN THE JOURNAL

The July 1934 *Journal* published in "The English Dufaycolor Film Process" by W. H. Carson: "After a comprehensive study of all the theoretical processes available and those that have been in a measure successful, the conclusion was reached that two-color and three-color optical imbibition processes have not, with existing equipment, both taking and projection, given a result on the theatrical screen that will satisfactorily fulfill these various requirements. The ideal method of producing colored motion pictures would seem to be a system by which such colored pictures could be made with existing cameras and lighting equipment, and supplied to the exhibitor for satisfactory use on its present projection equipment without expensive alterations; and, what is equally as important, to accomplish that result without any radical change in the present laboratory procedure. Thus it would be possible for every producing company to add color as a supplementary feature to its productions without disrupting its organization or making large capital investments. All these requirements are fulfilled by the Dufaycolor process, here described...The idea of applying a series of colored lines or squares to the film base, originally suggested by Vidal in 1895, was used by Dufay in the further development of the process under discussion, wherein a contiguous series of red and green squares (or any two of the primary colors) were paced alternately between lines of blue (or the third primary color)."

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- ★ 20% discount on a company-wide subscription to the SMPTÉ Motion Picture and Television Standards and Practices
- ★ One complimentary full registration for the annual SMPTÉ Technical Conference & Exhibition AND
- ★ All employees of Silver Member company will receive the SMPTÉ member registration rate to all SMPTÉ conferences and events (other than those operated by another entity, such as NAB or IBC)
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- ★ Your company name recognized in the *SMPTÉ Motion Imaging Journal*
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\* Complimentary individual SMPTÉ memberships each include the opportunity to participate on engineering committees and work on standards development.

\*\* SMPTÉ PDA Now Events are live, interactive webcasts, taking place the second Thursday of the month.