



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 May 1990 *Journal* published in “The History of Color Picture Tubes and Some Future Projections” by Sam H. Kaplan: “This article gives a brief history of the development of the shadow-mask color CRT from its monochrome roots. The reasons for the overwhelming superiority of this tube are presented...Liquid crystal display (LCD) systems are now available for small, portable television sets. The size of these LCDs is expected to increase and may pose a threat to dominance of the CRT. Projection CRT sets have drastically improved, and there is now a substantial market for sets with pictures larger than 30 in. The CRT shadow-mask tube will remain supreme for a long time, since it presents such advantages as brightness, low cost, circuit simplicity, long life, and accurate color fidelity. Direct-view tube size will not increase nor is phosphor efficiency likely to rise, but all other factors will show continuous improvement. A major gain in efficiency could be the commercial introduction of the focus-mask principle, in which mask transmission could increase from less than 20% to 50%. This could mean a brighter picture or a sharper picture with the same brightness.” For the full article, see: <http://journal.smpte.org/content/99/5/396.full.pdf>.

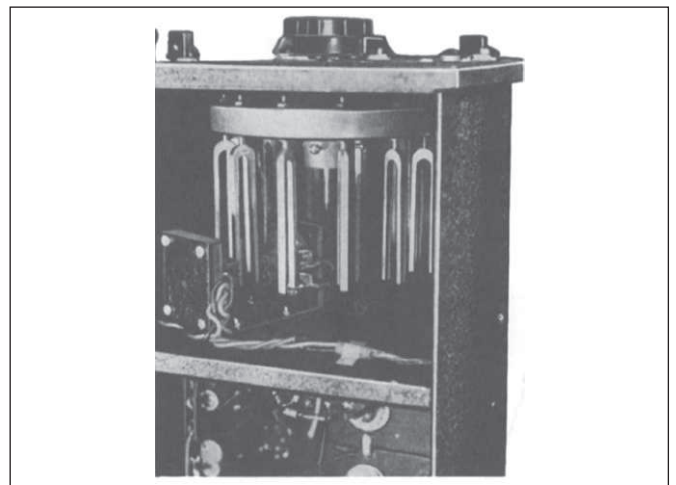
50 YEARS AGO IN THE JOURNAL

The June 1965 *Journal* published in “Meeting of the International Organization for Standardization—October 11-23—Milan, Italy:” “On May 10, the Photographic Standards Board of the American Standards Association called a meeting of the USA Committees on ISO/TC 36 and ISO/TC 42. These groups are responsible for advising the ASA on Photography and Motion-Picture standardization on the international level...The meetings bring together representatives of more than 30 countries to resolve the technical differences, which tend to hamper international exchange of supplies and equipment... The Milan meeting has been scheduled to coincide with the Eleventh Annual Meeting of MIFED (International Film, TV-Film and Documentary Market) at the Milan Fair enabling the delegates to visit this important equipment show. The SMPTE, as sponsor of national motion picture standardization, is again taking the initiative in organizing the USA delegation for motion pictures, and assisting the ASA in the many preparations necessary to assure a successful and productive meeting. Since standardization in the USA, contrary to that in

Europe, is entirely voluntary, it is financed by private funds.” For the full article, see: <http://journal.smpte.org/content/74/6/529.1.full.pdf>.

75 YEARS AGO IN THE JOURNAL

The May 1940 *Journal* published in “The Resonoscope” by S. K. Wolf and L. B. Holmes: “Since the beginning of music there has been a vital need for a device that will provide an accurate means of tuning musical instruments. The “resonoscope” is one answer to this demand and because of its simplicity of operation it is particularly useful to musicians and artists as well as to tuners and engineers... The resonoscope consists of a special cathode-ray oscillograph, an instrument which records oscillations of electric currents, and a standard set of musical frequencies consisting of the twelve notes of the chromatic musical scale. These frequencies, which are produced by twelve electrical tuning forks, are used to synchronize an oscillator, which provides the horizontal sweep for the cathode-ray tube. This gives a visual picture of the wave-form of the music notes under observation. If the musical note is of the same pitch as the predetermined standard being used or any harmonic of it, the wave will appear to stand still on the screen of the cathode-ray tube... Fig. 2 shows the arrangement and method of mounting the standard tuning forks in the instrument.” For the full article, see: <http://journal.smpte.org/content/34/5/534.full.pdf>.



Internal view of the tuning forks (Fig. 2, *JSMPE*, May 1940, p. 535).