



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 October 1990 *Journal* published in: "Standards and Recommended Practices, SMPTE Engineering Guideline EG-1, Alignment Color Bar Test Signal for Television Picture Monitors:" "This guideline specifies the purpose, format, and usage of a television picture monitor alignment color bar test signal with chroma set and black set signals...To set chroma gain and phase, the picture monitor red and green guns are switched off. Chroma gain is adjusted by matching the brightness of the outer left or right main blue bar with the chroma set bar just below. In a similar manner, chroma phase is adjusted by matching the brightness of either center main blue bar with the chroma set bar just below." For the full article, see: <http://journal.smpte.org/content/99/10/871.full.pdf>.

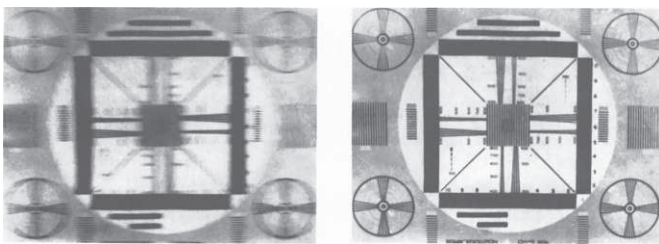
## 50 YEARS AGO IN THE JOURNAL

The October 1965 *Journal* published in: "A Gyro-Stabilized Lens System" by K. Blair Benson and John R. Whittaker: "One of the major problems in television and motion-picture photography is the elimination of picture movement caused by unsteadiness of the camera mount or irregular gyrations of the camera. In order to reduce such annoying and objectionable degradation in the resultant program product, it has been common practice to resort to expensive rigid camera mounts or, where time and budget have not permitted, restrictions on the type of shots and maximum focal length of lenses. A system is described wherein, rather than stabilizing or isolating the camera and lens assembly from vibrations or other extraneous external forces, the correction required is accomplished by introducing an appropriate bending of the optical path so as to follow the movement of the camera relative to the scene being televised or

photographed...In **Fig. 5**, in which no stabilization was employed, the test pattern is badly blurred. In **Fig. 6**, with stabilization in use, full resolution is achieved. The performance of the system has exceeded our initial expectations. The first equipment was used during the Inauguration of President Johnson, Jan. 20, 1965, for coverage of the parade from a moving vehicle." For the full article, see: <http://journal.smpte.org/content/74/10/916.full.pdf>.

## 75 YEARS AGO IN THE JOURNAL

The October 1940 *Journal* published in: "Color Theories and the Inter-Society Color Council" by H. P. Gage: "Thanks to intensified study of color by scientists of the National Bureau of Standards, of the Agricultural Marketing Service of the U.S. Department of Agriculture, of the Committees of the American Association of Railways, glass manufacturers, dye manufacturers, paint and ink manufacturers, the American Pharmaceutical Association, and photographic manufacturers and the stimulation of the motion picture industry, the theories of color have been put in shape and tied together with extensive data on the color vision of many observers so that a workable engineering evaluation of colors, a scientific system of naming them, and practical means of producing them to exact specification is now available and is ripe for presentation not only to learned societies but to the general public. Colored lights are subject to spectrophotometric measurement and by means of the ICI (International Commission on Illumination) data can be interpreted in terms of luminosity and the x and y coordinates (or map) defining chromaticity. In these terms are being defined the color limits for railway signal colors, also all standard Atlases of Color such as the Maertz & Paul Dictionary of Color, the Munsell Book of Color, and, it is hoped, the next standard set of colors of the Color Card Association of the U.S. used by all manufacturers of clothing and other things in which standardization of manufacture in spite of rapid changing styles is an economic necessity...The Society of Motion Picture Engineers has become a member of the Intersociety Color Council...It is fitting that the Society of Motion Picture Engineers do this as the exhibition of motion pictures has from its rather early days used color as far as possible to enhance its artistic appeal. The hand-colored French films were, as I remember them, as beautiful as any now produced by the modern processes, but made at a cost which would be considered prohibitive." For the full article, see: <http://journal.smpte.org/content/35/10/361.full.pdf>.



**Fig. 5.** Test pattern photographed from monitor with camera panning at 25 O/sec and no correction.

**Fig. 6.** Same as **Fig. 5** but with Dynalens correction. (From *J. SMPTE*, Oct. 1965, p. 917.)