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*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 column is sponsored by Television Broadcast Technology, Inc. since March 2001: <http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=7257346>*

Motion-Picture Technical Society (DKG)—one of the rare instances where a journal preceded the establishment of a society. The first full meeting of the group was held in June 1920 when Oskar Messter, who is recognized as the founder of the German film and theater industry, was elected President. One of the most successful of the Society's early projects was the creation of a research and testing department at the University of Berlin. One of the laboratory tasks was to subject projectors and other materials to safety tests against fire hazards... in 1935 the photographic group joined forces with the ISA (now ISO) as Technical

**25 Years Ago in the Journal**

**T**he May 1992 *Journal* published in: “Proposed SMPTE Recommended Practice RP 21: Dimensions of 35- and 70-mm Motion-Picture Rewind Spindles” (in its substantive entirety) **1 Scope:** This practice specifies the dimensions of 5/16-in and 1/2-in spindles for both 35-mm and 70-mm motion picture rewinds. **2 Dimensions:** The dimensions shall be as given in figures 1 and 2 and Table 1.” For the full article, see: <http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=7236163>

with other notable film technicians of the day—Johannes Rolle, Konrad Wolter, Willy Bocker—founded a journal in 1919, which was used as a sounding board for current thinking on motion-picture technology. This journal, called *Die Kinotechnik*, led to the formation of the German

**50 Years Ago in the Journal**

The May 1967 *Journal* published in: “Early History of German Standardization of Motion Pictures” by Alex E. Alden: “Standardization, as defined by the German Standards Board (DNA), is a method by which the products and procedures of any given group are coordinated through mutually accepted guidelines whose general use promotes greater proficiency in science, technology, and industry. The movement to document film standards was initiated nearly 50 years ago by a few men in the motion-picture field. One of the leading forces behind the movement was Guido Seeber, who together

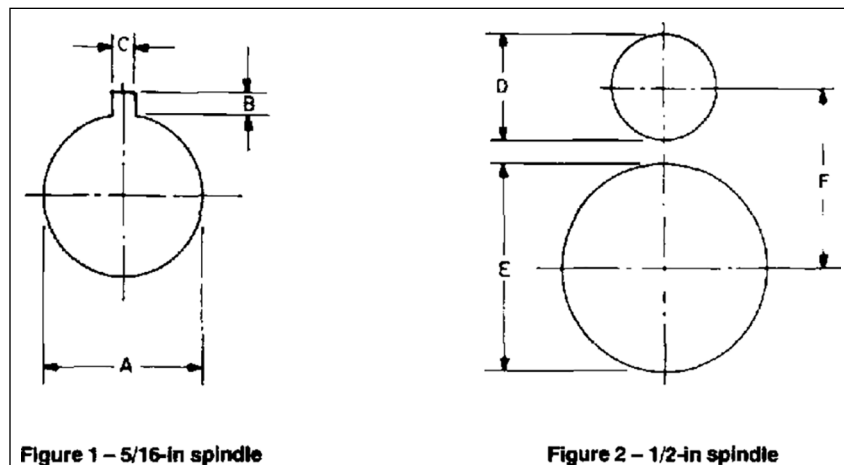


Figure 1 – 5/16-in spindle

Figure 2 – 1/2-in spindle

Table 1 – Dimensions

Dimensions	Inches	Millimeters
A	0.315 + 0.000 - 0.005	8.00 + 0.00 - 0.13
B	0.120 ± 0.010	3.05 ± 0.25
C	0.120 ± 0.010	3.05 ± 0.25
D	0.250 ± 0.010	6.35 ± 0.25
E	0.500 + 0.000 - 0.008	12.70 + 0.00 - 0.20
F	0.782 ± 0.010	19.86 ± 0.25

Dimensions of 35- and 70-mm Motion-Picture Rewind Spindles. (Figs. 1 & 2, and Table 1 from SMPTE J., May 1992, p. 392.)

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Committee 36, Cinematography. Germany held the Secretariatship of the first meeting in Budapest where international standards for 16mm sound films were considered.” For the full article, see: <http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=7262975>


### 75 Years Ago in the Journal

The May 1942 Journal published in: “Sounds in Motion Pictures” by Nathan Levinson: “The sound motion picture has not yet attained such an age that many persons will have completely forgotten the thrill which they experienced at their first viewing of a talking picture. Yet in that brief span of approximately a dozen years since the Jazz Singer took the country by storm, the technic of recording sound for motion pictures, and the equipment and film stocks employed in the process,

have enjoyed an uninterrupted and almost unbelievable degree of development. The practice of making duplicate or triplicate sound records of a scene to ensure a single satisfactory finished record has long since been discontinued, and the type of action portrayed on the screen is today in no way limited in scope by restrictions imposed by the recording equipment.” For the full article, see: <http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=7252565>

### 100 Years Ago in the Journal

The July 1917 *Journal* published in: “President’s Address” by C. Francis Jenkins: “...this Society’s recognition and the regard in which it is held by the industry will be directly in proportion to the unselfish service its individual members are willing to give collectively... Fair treatment of the other fellow is a great business

asset of which the motion picture industry hasn’t yet taken full advantage. It is a builder of confidence in any industry which returns its cost a hundred-fold in dollars and cents. If this spirit permeates the printed Transactions of this Society, as I believe is our intent, it will do our Industry untold good as the copies get wider and wider distribution. When this confidence in our integrity of purpose and accomplishments is entertained by the big men in our industry, they will buy quantities of these printed transactions for distribution among their employees in order that they may be guided by the standards, the working data, and technical information contained therein, and the Industry at large will greatly benefit thereby.” For the full article, see: <http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=7309028> 



The graphic is a blue rectangular box with rounded corners. On the left side, the text "Join the SMPT Board of Editors" is written in a light blue, sans-serif font. Below this text is the SMPT logo, which consists of a globe with the letters "SMPT" in a white serif font across its center. To the right of the globe is a small square icon with a black and white checkerboard pattern. On the right side of the box, there is a block of white text. At the bottom right of the text block is a small SMPT logo.

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