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

25 Years Ago in the Journal

The August 1993 *Journal* published in "News:" "Industrial Light and Magic (ILM) and Silicon Graphics have created an advanced production environment for the creation of digital imagery. The Joint Environment for Digital Imaging (JEDI), which will be located at ILM's facilities in San Rafael, Calif., will combine proprietary digital scanning and film recording technology with the most advanced digital production facility serving the motion-picture, television, commercial, and attraction industries. In addition, JEDI will function as a media laboratory for developing innovative marriages of advanced equipment designs with new production software and techniques… The Magic Lantern Show will be a feature at the Magic Lantern Museum, which will open in 1995 in the Municipality of Padua, Italy. The exhibition makes use of the first optical machine to project onto a screen images painted with transparent colors on small glass slides and utilizes original materials from the 18th and 19th centuries. The lantern was developed around 1650 and its technique was improved so quickly that the complete shows were successfully realized and well received along the streets and in the most elegant salons. The lantern introduced the technique of animation and movement of images, and also dealt with themes and subjects that the cinema has continually addressed throughout its history." For the full article, see: http://ieeexplore.ieee.org/document/7238644

50 Years Ago in the Journal

The August 1968 *Journal* published in "Motion-Picture Film Widths" by K. R. Niver: "The photographs in this article show some of the many different film widths used since the invention of motion pictures. Also illustrated is the great variety of shapes of sprocket holes, frame areas, and attempts at 3-D which inventors have deemed feasible and necessary during the past seventy-odd years. It has been difficult to ascertain why there was such a lack of standardization. Was it the result of accident, necessity, or money? Or was it simply the outcome of man's attempt to circumvent another's patents? At least five years before the turn of the century, when Edison's colleagues attempted to convince him that the Kinetoscope (peep show device) was not a satisfactory way to exhibit motion pictures and that they should be projected on a screen, a mechanical difficulty arose. The now common, everyday film loop used in a projector was then not too well known. To make film less vulnerable to projector damage, Edison designed and received a basic patent (No. 77467) for motion-picture film. He embedded a thin piece of metal along the edges of the film, perforated it, and then defied the projector to tear out the sprocket holes. Very few inventions have engendered as many lawsuits as the motion-picture camera and its accessories." For the full article, see: http://ieeexplore.ieee.org/document/7262685

75 Years Ago in the Journal

The August 1943 *Journal* published in "Recent Developments in Sound-Tracks" by E. M. Honan and C. R. Keith: "The considerable number of types of soundtracks that have come into use in the past few years make it desirable to agree upon standard dimensions and nomenclature in order to avoid confusion…The accompanying illustrations show 20 types of soundtracks and combinations of tracks used on a 35-mm film…(a) Single Variable Density (100-Mil)…(b) Single Variable Density Squeeze…(c) Push–Pull Variable Density…(d) Push–Pull Variable Density Squeeze…(e) Unilateral Variable Area…(f) Bilateral Variable Area…(g) Duplex Variable-Area…(h) Push–Pull Variable Area—Class A…(i) Push–Pull Variable Area—Class B…(j) Push–Pull Variable Area—Classes A–B…(k) 200-Mil Variable Density…(l) 200-Mil Variable Area Center Shutter…

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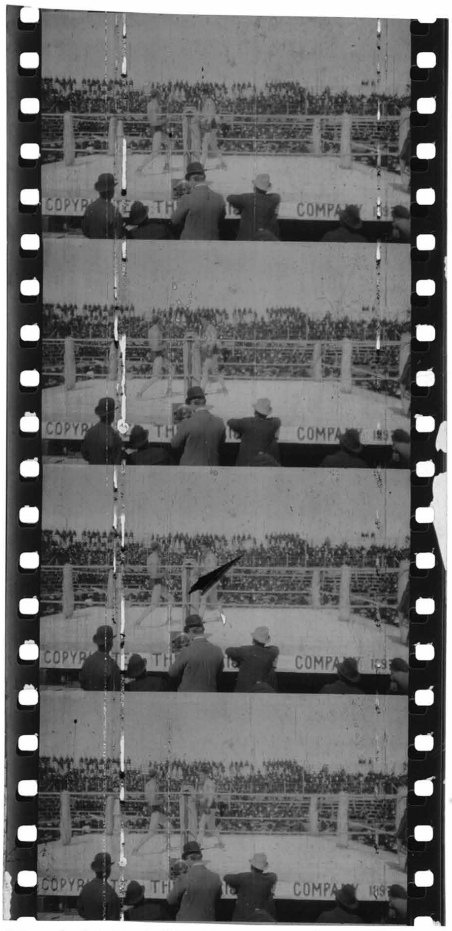

Fig. 2. Corbett-Fitzsimmons prize fight on 63mm Eastman film; Enoch J. Rectors's Veriscope Co. (1897).

Fig. 3. 60mm Chronophotographe by Demeny (France, 1895).

Figures 2 and 3. From *JSMPTE*, Aug. 1968, p. 814.

(m) 100-Mil Variable Density Comprex…(n) 100-Mil Unilateral Variable Area Comprex…(o) 200-Mil Bilateral Variable Area Comprex… (p) Three-Channel Stereophonic Comprex…(q) 100-Mil Variable Density—5-Mil Control…(r) 100-Mil Variable Area—Sprocket Hole Control Track…(s) Three-Channel Stereophonic Control Track…(t) Three-channels—"Fantasound." For the full article, see: http://ieeexplore.ieee.org/document/7252601

100 Years Ago in the Journal

The November 1918 *Journal* published in "Natural Color Cinematography" by W. V. D. Kelley: "On several occasions upon being attracted to a theater where color motion pictures were advertised, we were disappointed upon finding them to be black and white hand-colored films. There is, therefore, a rather small difference, in words, between the films that I have started out to discuss and the other films with a similar name. Color motion pictures may be said to be the usual type of black and white value films arbitrarily colored with dyes by means of stencils or hand work and painted to suit the individual taste. Natural color motion pictures for the moment and until a more distinctive description is given to the title, may be understood as being those photographed so that the colors are selected entirely by optical and mechanical means and reproduced again in a like manner…A successful commercial film in natural colors should meet our Society's standard in one respect: Film speed…60 ft./min…Other standards already listed and which help to make for advancement in this color field: (a) Frame Line…(b) Perforations… Each alternate image area may vary in its colors so that the fullest color rendering is only obtained on projecting. For example, each alternate color-image may be a representation of the reds and greens, while the second set of alternating images may be a record of the orange–yellows and blue–violets. The colors fuse or combine when projected. We are nearer to a successful realization of this form of color film than many of you are aware, and it may be of interest to point out a few of the suggested or attained methods. (a) Single-coated emulsion… (b) Two emulsions on one side… (c) Double coated emulsion…(d) Single-coated emulsion." For the full article, see: http://ieeexplore.ieee.org/document/7229935