



Michael Dolan

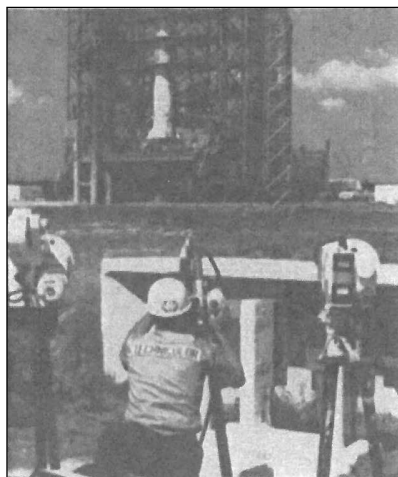
*In this column, we provide interesting historical briefs from the Journal articles of days past. The purpose of this column is primarily entertainment, but we hope it will also stimulate your thinking and reflection on the Society's history, how far we have come in the industry, and (sometimes) how some things never change. This column is sponsored by Television Broadcast Technology, Inc., since March 2001: <http://ieeexplore.ieee.org/document/7257346>.*

### 25 Years Ago in the Journal

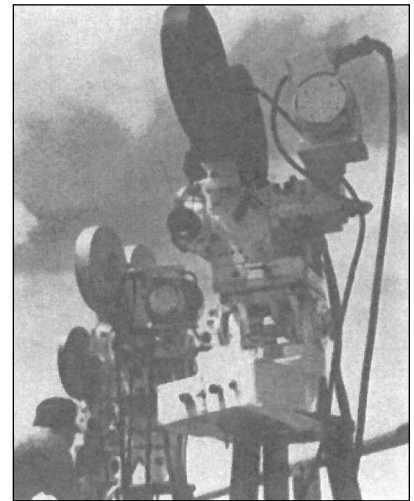
**T**he October 1993 *Journal* published in “The First Twenty Years of HDTV: 1972–1992” by Mark I. Krivocheev, edited by S. N. Baron: “Large-screen, high-definition television (HDTV) and high-resolution imaging (HRI) have become the subject of an increasing public interest. Work under way in the International Radio Consultative Committee (CCIR)<sup>1,2</sup> branch of the International Telecommunication Union (ITU)<sup>3</sup> since 1972 has focused on establishing standards for high-definition production and the international exchange of programs, as well as the study of the methods of emission of high-definition television signals for terrestrial and satellite broadcasting. The work in the field of HDTV was assigned to Study Group 11 (television broadcasting), chaired by Mark I. Krivocheev (Russian Federation)...In 1972, study was begun on a new HDTV service. The goals for this high-definition service included viewing at approximately three times picture height, so that the system would be virtually transparent to the quality of portrayal perceived in the original scene by a discerning viewer with normal visual acuity.” For the full article, see: <http://ieeexplore.ieee.org/document/7238719>

### 50 Years Ago in the Journal

The October 1968 *Journal* published in “Photographic Support at the Kennedy Space Center” by Robert W. Forster, Harold P. Bolton and Harry R. Van Riper: “All phases of the lunar operation are covered using a number of motion-picture cameras and still cameras. Photographic facilities at Cape Kennedy have grown to keep pace with the rocket research program using special camera-control units on all launching sites...Special explosion-proof boxes are used to house cameras that photograph details of liquid oxygen fumes and structural behavior of the rocket at lift-off. Cameras operated by remote control from a central unit allow varying start and stop times required by specific missile



Cameraman setting up engineering cameras on a launch complex (Fig. 2 from *JSMPT*E, October 1968, p. 1065).



Slow-speed surveillance cameras (Fig. 3 from *JSMPT*E, October 1968, p. 1065).

functions. Documentation photos cover components at various stages of the rocket build-up and launch. The Technicolor laboratory at the Space Center is well equipped for rapid processing of motion picture and still films...Expenditure of film on an operation of this type was a major factor in the determination of this slow exposure rate. Surveillance cameras are operated on all fueling operations including the rocket launching and it is not uncommon to expose as much as 75,000 ft. of 35-mm film on a typical operation (Fig. 3).” For the full article, see: <http://ieeexplore.ieee.org/document/7262827>

### 75 Years Ago in the Journal

The October 1943 *Journal* published in “Discussion of Industry Problems” by Ed Kuykendall: “The Motion Picture Theatre Owners of America (MPTOA), which is the largest and oldest trade association, have the same interests at heart as you engineers—the development of the industry; that they through their theaters can best and most intelligently serve the public which,

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after all, is entitled to nothing less... The MPTOA was the first to emphasize the necessity of keeping the theaters open during the stress of war, regardless of hardships and regulations. This is our first duty to the public—we can accept no other attitude. Motion picture entertainment is essential to the levelness of our war-conscious minds...In my mind, our industry will never be classified as essential to the war effort, but we have not been declared non-essential. We are in the twilight zone, and our industry is being judged now on a purely individual basis... So, it seems like wishful thinking to sit by and hope that former, gifted employees will be sent back to us to resume important work.” For the

full article, see: <http://ieeexplore.ieee.org/document/7252520>

### 100 Years Ago in the Journal

The November 1918 *Journal* published in “Carbon Arc for Motion Picture Projection” by W. C. Kunzmann: “The art of the motion picture is composed of two principal industries, the manufacturing industry, and the exhibiting industry...The resources available today that answer the general requirements of the light source for the motion-picture work, that is, steadiness, maximum intrinsic brightness, and distribution characteristics permitting a high degree of concentration, are the direct and alternating current carbon arc and the high-power incandescent

projector lamp. The carbon arc brilliancy of 84,000 c.p. per sq. in. (130 c.p. per sq. mm.) is sufficient for any condition of operation, while the brilliancy of the incandescent projector lamp approximately 20,000 c.p. per sq. in. (or 30 c.p. per sq. mm.) is only sufficient for low-powered installations at present...In the manufacture of high-grade projector carbons, it is necessary to use an especially prepared carbon flour. The flour is carefully mixed with the necessary binding material and forced by hydraulic presses under high pressure into the desired shape. If a cored carbon is wanted, a steel needle is suspended in the center of the die.” For the full article, see: <http://ieeexplore.ieee.org/document/7229933>



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