



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/document/7257346>.*

### 25 Years Ago in the Journal

**T**he February 1994 *Journal* published in: “Results of a New Receiver Overscan Survey” by David Richards and Edmund DiGiulio: “The first SMPTE receiver image survey was conducted by Charles Townsend in 1957. (1) For this test, a special test pattern was broadcast by a New York station, and responses were obtained from approximately 75 home viewers. A reproduction of the test pattern used for this test is shown in Fig. 1 ... In 1971, a similar test was conducted by Roland Zavada. (2) This test was prompted by the proposal of broadcasters to include coded program information in the corners of the picture, under the assumption that it would not be visible on home receivers.

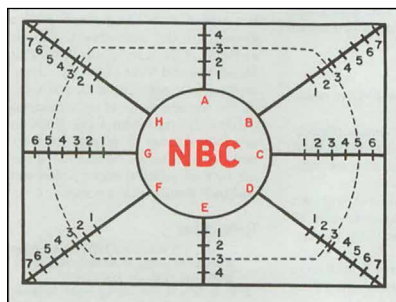


Figure 1. Test pattern used by Townsend, 1957.

Digital Object Identifier 10.5594/JMI.2018.2887330  
Date of publication: 29 January 2019

In looking at the previous test results, this was a fair assumption. This test had the support of four network-affiliated stations in Rochester, NY. Many more responses were received than in the previous test—nearly 6,000, in fact. A reproduction of the test pattern used by Zavada is shown in Fig. 2 ... It is certain that there were substantial improvements in receivers and broadcast equipment between 1957 and 1971, and there have been further changes since 1971. In fact, Zavada reported in his paper that newer, more rectangular picture tubes were introduced in 1971, shortly before the time of his survey.” For the full article, see: <http://ieeexplore.ieee.org/document/7239427>

### 50 Years Ago in the Journal

The February 1969 *Journal* published in: “Techniques of Extreme

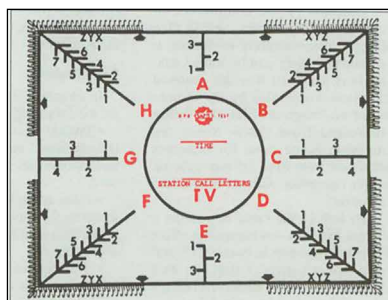


Figure 2. Test pattern used by Zavada, 1971 (Figures 1 & 2 from *SMPTE J.*, Feb. 1994, p. 94).

Wide-Angle Motion-Picture Photography and Projection” by O. Richard Norton: “Since the very beginnings of motion picture technology, a major goal has been to produce an environment on film essentially duplicating the real world. Attempts to accomplish this have been made, using a number of methods ... One-hundred eighty degree motion-picture photography was first exhibited at the 1960 Seattle World Fair in a showing entitled *Journey to the Stars ...* In 1960, the Max C. Fleischmann Foundation of Nevada presented \$480,000 to the University of Nevada at Reno for the construction of a planetarium and, in addition, for the development of the world’s first ‘Atmospherium’. This atmospherium was to be used in conjunction with the planetarium projector. The name atmospherium was originally intended to denote a 180° motion-picture projector which would recreate on the interior of a domed ceiling a daytime sky displaying all types of atmospheric phenomena.” For the full article, see: <http://ieeexplore.ieee.org/document/7227344>

### 75 Years Ago in the Journal

The January 1944 *Journal* published in: “Report on Engineering of the Society of Motion Picture Engineers” by D. E. Hyndman: “To appreciate the full extent and coverage by the Society of Motion Picture Engineers in the engineering field of the motion picture industry, it should be emphasized that there are 16 major engineering or technical committees of the Society: Cinematography, Color, Exchange Practice, Laboratory Practice, Non-theatrical Equipment, Preservation

of Film, Process Photography, Sound, Standards, Studio Lighting, Television, Theater Engineering, Projection Practice, Theater Design, Screen Brightness, and Theater Protection ... The fact that the Society sponsors the Sectional Committee on Motion Pictures (Z-22) of the American Standards Association offers to the industry a direct and efficient means of presenting all technical matters to be considered for standardization ... Within the past 3 weeks, the Armed Forces of the United States have requested our Society to assist in the preparation of a group of specifications for general 16-mm motion-picture production and equipment." For the full article, see: <http://ieeexplore.ieee.org/document/7252461>

### 100 Years Ago in the Journal

The April 1919 *Journal* published in: "Adding Color to Motion" by William V. D. Kelley: "In the year 1900, while I was residing in London, U.K., an American, Mr. Tripp, was demonstrating the McDonough process of color screen prints, and later in that same winter, I attended a lecture and demonstration of the Sanger-Shepherd process at the Royal Photographic Society. At that time, I was connected with the American Mutoscope and Biograph Company, and, therefore, motion-picture photography and the possible application of adding color to motion was intensely interesting to me. All of the different forms of producing natural color pictures were well

known at that time, for we had the Lippman process, which is based on the interference of light waves, the McDonough, which is additive and the Sanger-Shepherd, which is subtractive. Mr. F. E. Ives was demonstrating his Kromscope, which is an additive process, while in our Mutoscope parlors, we were showing in a penny slot machine, six views of subtractive photographs made by Gaumont. The first motion picture films in natural colors to receive any degree of publicity were those of Smith in 1906, which were fathered by Urban of international fame, although private showings of similar films had been given some time previous to that." For the full article, see: <http://ieeexplore.ieee.org/document/7229946>

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