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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 that 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

The March 1994 *Journal* published in: “Motion-Picture Theater Sound System Performance: New Studies of the 6-Chain” by Tomlinson Holman: “As the industry moves to digital delivery of sound tracks to motion-picture theaters, attention shifts to the performance of the B-Chain of the sound system, consisting of room and loudspeaker equalization, power amplifiers, crossovers and loudspeakers, screen loss, and auditorium acoustics. After choosing appropriate performance metrics, studies of the uniformity of coverage in the listening area of both steady-state and transient sound energy were performed on five motion-picture theater sound systems in situ. Conformity to the standard SMPTE 202M-1991 (ISO 2969 internationally) was measured. A hypothesis was developed regarding high-frequency uniformity of coverage and the screen-loss function.” For the full article, see: <http://ieeexplore.ieee.org/document/7239400>

50 Years Ago in the Journal

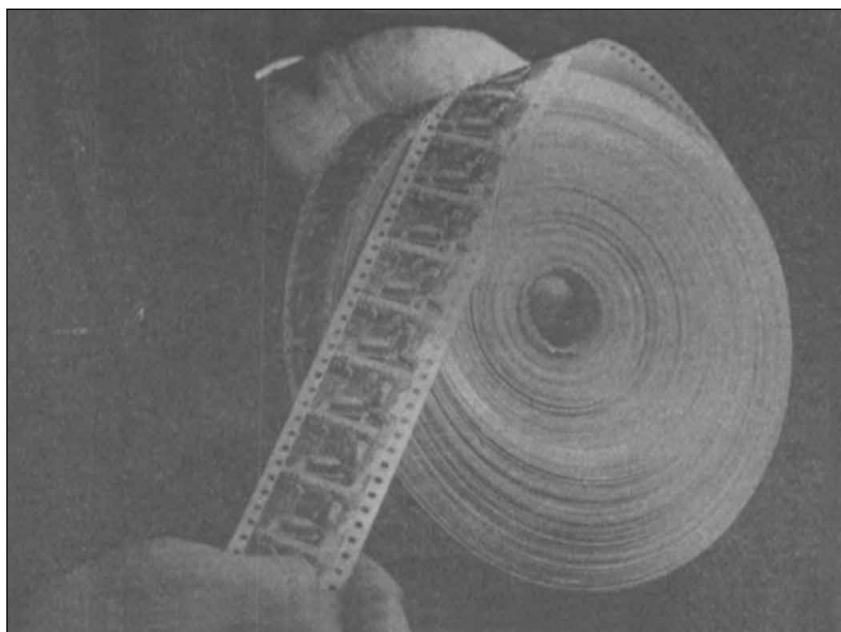
The March 1969 *Journal* published in: “Advances in Underwater Color Photography” by Jay W. Harford: “Use of color films underwater has

been limited by lack of adequate light and by red absorption by sea water. Some improvements in equipment and techniques to improve color quality and to enable greater photographable distances are discussed. Two new continuous light sources available for underwater color photography are high-pressure sodium and dysprosium iodide arcs. These sources give four to five times the light output of tungsten bulbs. In order to obtain well-balanced color photographs underwater over a wide range of distances, it is necessary to compensate for the red

absorption by water. This is done by filters. The use of the Wratten CCR series is discussed as well as a new continuously variable density filter that shows promise of greater range of color balance.” For the full article, see: <http://ieeexplore.ieee.org/document/7227392>

75 Years Ago in the Journal

The March 1944 *Journal* published in: “Resurrection of Early Motion Pictures” by Carl L. Gregory: “In a very brief outline, the writer relates some of the highlights of the history of the motion picture and makes a plea that the industry take a more active interest in its own archives and the remaining relics of its own development. The years have taken most of its stalwart pioneers and their records have been scattered by the winds of time. Recently, The Library of Congress, under the administration of Archibald MacLeish, realized that it had,



A close-up of a roll of motion pictures on a paper ribbon (Fig. 2, *JSMPT*, Mar. 1944, p. 163).

tucked away in its old repositories, a priceless and almost complete collection of all the motion pictures made or exhibited in the United States from 1896 to 1912. This collection is printed on fragile ribbons of paper and can not be projected in its present form. Howard L. Walls, in charge of Motion Picture Collections, The Library of Congress, brought samples of these paper films to John G. Bradley, Chief of the Division of Motion Pictures and Sound Recordings, The National Archives. A description is given of how a method was worked out and the task of converting these paper records back to modern standard motion picture films was begun.” For the full article, see: <http://ieeexplore.ieee.org/document/7252552>

100 Years Ago in the Journal

The March 1919 *Journal* published in: “Attachments to Professional Cinematographic Cameras” by Carl L. Gregory, FRPS and J. Badgley: “It is almost as certain as death and taxes that no professional motion picture studio photographer is entirely satisfied with any model of camera that is manufactured today. The cinematographer does not consider that he is ready to take a picture until he has camouflaged his camera with more attachments than a Ford owner can buy for his “tin lizzy.” This is not so strange when we stop to consider that very few of the professional cameras available today are equipped with more than one or two of the many devices which are required to obtain the varied effects that are to be seen

in practically every motion picture production. With the exception of the American-built Bell and Howell camera, nearly all of the better makes of motion picture boxes are, or rather were, manufactured in Europe, for with the exception of a limited number of Pathe’s, this production was entirely cutoff by the great war. It would not be fair to pass on, however, without referring to the fact that a great number of sporadic attempts have been made in this country to manufacture motion picture cameras, but for one reason or another, none of the attempts has been successful, if we accept as a criterion the verdict of a large percentage of professional cinematographers.” For the full article, see: <http://ieeexplore.ieee.org/document/7229947>



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