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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/document/7257346>

25 Years Ago in the Journal

The July 1996 *Journal* published in “Progress Toward a Worldwide Digital Television Standard: Status Report on International Digital Broadcasting Standards; Report on ITU Task Group 11/3 (Digital Broadcasting) Meeting, Geneva, Switzerland, 21–29 March 1996” by Stanley N. Baron: “... the tutorial report (Document 11-3/3, ‘A Guide to Digital Terrestrial Television Broadcasting in the VHF/UHF Bands’), which provides the basis of understanding of the Recommendations on DTTB, was completed and forwarded to the ITU Administration for processing... task force activity is now focused on revisions to all of the remaining existing DTTB draft Recommendations. As noted previously, the work on the remaining Recommendations is expected to be completed during 1996. Draft new Recommendation [11-3/XI] provides for video source coding and the service multiplex and transport layers in conformance with the ISO/IEC MPEG-2 standard. Draft new Recommendation [11-3/XI] provides for 8-VSB, where a single-carrier modulation technique must be employed, and COFDM,

where a multicarrier modulation technique is preferable. The difference in modulation technique employed depends greatly on local planning factors that are dependent on the bandwidth (6, 7, or 8 MHz) of the channels used in various parts of the world and on local environmental conditions. With the exception of North America, administrations have generally indicated a preference for use of COFDM as the modulation mechanism.” For the full article, see <https://ieeexplore.ieee.org/document/7243491>.

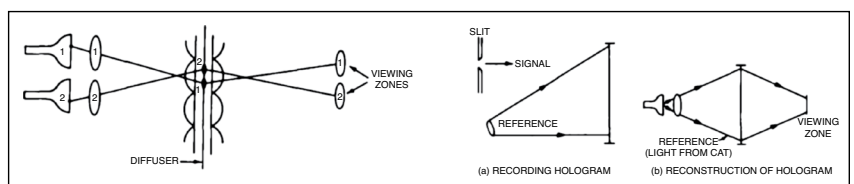
50 Years Ago in the Journal

The July 1971 *Journal* published in “Principles of Binocular 3D Displays with Applications to Television” by Stephen Herman: “Many factors contribute to the depth sensation in a display; these include perspective, relative motion of different parts of a scene, illumination, contrast, color, and atmospheric haze. However, the foremost depth cue especially at close distances is due to

parallax in binocular vision ... Gabor proposed a holographic screen to replace the double lenticular screen of Fig. 4. We start by using coherent light to make a hologram of a slit in space as shown in Fig. 5(a). We arrange the geometry so that when light from one of our CRTs is focused onto the screen, it acts as a holographic reference, reconstructing a real image of the slit originally recorded. Thus all of the light rays incident onto the screen from CRT 1 (and in this diffraction order) pass through a clearly defined viewing zone in space. Similarly, the second CRT generates another reference beam, which is diffracted to another viewing zone. Many practical problems, such as the screen's chromatic aberration, are discussed in Gabor's patent.” For the full article, see <https://ieeexplore.ieee.org/document/7239918>.

75 Years Ago in the Journal

The July 1946 *Journal* published in “A National Film Library—The Problem of Selection” by John G. Bradley: “Some pictorial evidence of all motion pictures produced should be preserved. Bulkiness of material, however, and expense of handling make preservation of all motion pictures in their entirely impracticable. A solution may be found in the use film strip which would



Figs. 4 and 5. From *JSMPT*E, July 1971, p. 541.

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preserve one frame of each important scene. ... If precedent has any value in this connection, it should be pointed out that neither The Library of Congress nor the National Archives has found it expedient to preserve everything available. For example, if the National Archives undertook such a course, it would find itself encumbered with a million and one items... that had served their legal and administrative functions and that contained little historical value or permanent interest. ... Continuing the comparison with paper records, it may be said that motion pictures also have much repetitious matter. For

example, *The Three Stooges*, a series produced by Columbia Pictures, follows the same general pattern throughout the years, the variants consisting chiefly of minor changes in plot, setting, and clothing.” For the full article, see <https://ieeexplore.ieee.org/document/7251779>.

100 Years Ago in the Journal

The October–November 1921 *Journal* published in “President’s Address” by H. A. Campe: “Committees are the means of arriving at a solution of common problems and they are, or should be, made up of those members who are the best informed on subject

matters pertaining to committees of which they form a part. ... After a very careful analysis of our membership, and in accordance with your instructions, a Standardization Committee has been appointed by your President from a list of suggestions by individual members of your Board of Governors. The Standardization Committee is going to be the most important committee you will have and your cooperation with this committee and its deliberation will have a decided effect on the industry... Buffalo, N.Y. 31 October 1921.” For the full article, see <https://ieeexplore.ieee.org/document/7229957>.

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