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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 June 1998 *Journal* published in “An Imaging System to Visualize Gymnast’s Form and Locus—Multi-Motion” by Nobuyuki Yagi, Sang Gil Lee, and Hideo Noguchi: “A visualization system called ‘Multi-motion’ has been developed, which shows a gymnast’s form and locus in performing a vault. It extracts the player’s images quickly and automatically and displays forms from jump to finish, overlaying forms in a scene like a stroboscopic camera image, even when the gymnast is wearing a colorful uniform and the background is a complex pattern that includes moving objects such as walking spectators. To achieve this, a new extraction method has been developed, which adopts motion analysis focusing on the feature that ‘a gymnast is bigger and moves faster, and spectators in the background are smaller and move slower.’ The system was successfully applied to the live broadcast of the World Gymnastics Championship and gained public favor as well as the approval of the

gymnastic community... The following describes the method for determining the reference frame using the example of a moving athlete shown in **Fig. 4.**” For the full article, see <https://ieeexplore.ieee.org/document/7245905>

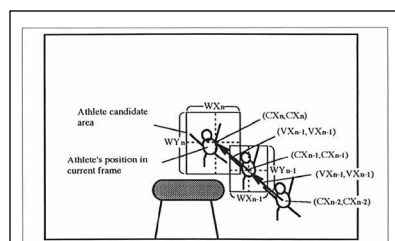
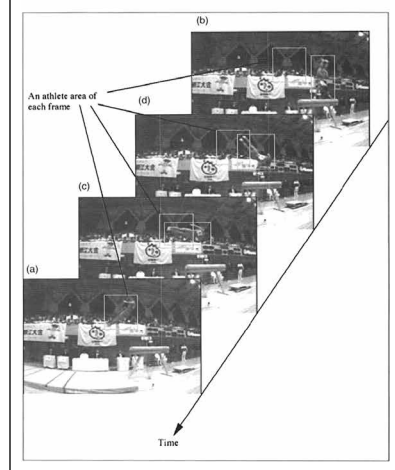


Figure 3. Method for determining the athlete candidate area.



Method for determining the reference frame. (a) Processing frame; (b) correctly selected reference frame; and (c, d) incorrectly selected reference frame (**Fig. 4** from *SMPTE J.*, Jun. 1988, p. 355).

50 Years Ago in the Journal

The June 1973 *Journal* published in “High-Quality Laser Color Television Display” by Teiichi Taneda, Toshio Sato, Sizuo Tatuoka, Meiki Aiko, and Hitoshi Masuko: “Approaches for achieving a large screen color television display system, including color Eidophor, several kinds of light valves, and laser displays, are reported; but it has not been easy to obtain a high-quality picture. Of these approaches, laser display systems are considered in principle to have an advantage in resolution and color reproduction... Since 1968, NHK Technical Research Laboratories have developed a series of high-quality laser display systems to investigate the picture quality of wide-screen high-definition television systems. In 1969, a 525-line system—Model 101—was constructed. It achieved a 1,500-TV-line resolution in the horizontal scanning.” For the full article, see <https://ieeexplore.ieee.org/document/7233410>

75 Years Ago in the Journal

The June 1948 *Journal* published in “New Techniques in Black Light” by Ronald J. Elliott: “In the space of a few brief years, black-light murals have won a recognized place among the major forms of theater decoration. Motion picture audiences have demonstrated that they are intrigued by colorful wall paintings that glow in the semidarkness of the theater without any visible source of illumination... the use of fluorescence for decoration is defined by rules... The first of these rules may be stated very simply: *Use plenty of black*

light...There is no need to fear that the mural will 'wear out.' Modern fluorescent paints, such as are used by every reputable muralist, have been formulated expressly to withstand constant exposure to the ultraviolet of black-light equipment...If your mural is more than 6 feet high or more than 6 feet wide, or if its total area exceeds 30 square feet, a 250-watt black light is essential...A 250-watt lamp requires approximately 7 minutes to reach its maximum intensity. During this initial warmup period, it may actually draw up to 375 watts. Unless the wiring is heavy enough to carry this additional load, the lamp will almost certainly go out. It must then be allowed to cool before it can be expected to relight." For the

full article, see <https://ieeexplore.ieee.org/document/7235988>

100 Years Ago in the Journal

The May 1923 *Journal* published in "The Beacon Portable Motion Picture Projector" by J. R. Mitchell: "The manufacture of portable motion picture projectors as a branch of the great motion picture industry is only in its infancy and just what course its development will take is a matter of conjecture at this time...I believe that there is a field of usefulness in which the portable projector is an essential element in the expansion of the motion picture industry. The greatest usefulness of the portable projector does not lie along paths that will conflict with its elder

brother, the professional theatrical projector, although at times there will be some competition. Appreciation of one's limitations is essential to a proper perspective and there certainly are distinct limitations to the usefulness of a portable projector in the field of the theatrical projector. Unwillingness to see and accept these limitations means only a waste of energy that should be employed in developing new channels in which the portable projector will be essential. Chief among these is the use of the motion picture in the home and the development of amateur motion picture photography." For the full article, see <https://ieeexplore.ieee.org/document/7230199>

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