

Origination, coding, satellite, and fiber distribution (Fig. 2 from *SMPTEJ*, April 1999, p. 203).

MICHAEL DOLAN



25 Years Ago in the Journal

The April 1999 *Journal* published in: “Design and Implementation of the ATSC Demonstration of HDTV at NAB’97” by Graham Jones: “In December 1996, the Federal Communications Commission issued the Rules and Order for the introduction of digital television in the U.S. To promote and publicize the introduction of high-definition digital television (HDTV), the Advanced Television Systems Committee (ATSC) committed to provide a demonstration of HDTV using the ATSC Digital Television Standard to be shown at the National Association of Broadcasters Convention, NAB’97, as part of the Special Technology Exhibits...Figure 2 shows the setup at WHD-TV.”

50 Years Ago in the Journal

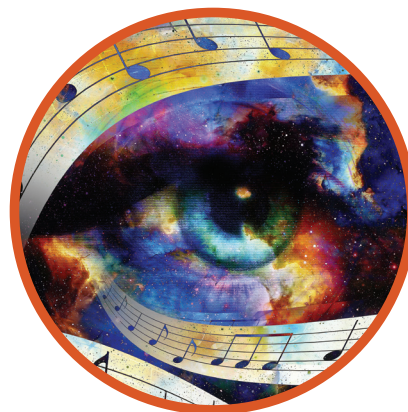
The April 1974 *Journal* published in: “Report on Home Receiver Image Area Test” by R. J. Zavada: “The Geometry of the television picture tube has been evolving ever since the birth of the circular cathode-ray tube. These evolutionary changes, including size, have permitted set construction to be adapted to most home and commercial environmental needs. Our concern, however, is with those changes in tube face geometry which affect how much of the broadcast image is received by the home viewer. An early industry

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.

decision established the aspect ratio of the ideal television format at three units high and four units wide - this intentionally was exactly compatible with the 1.33:1 format used for early motion pictures and justly anticipated film as a significant source of program material. Once it was decided that the rectangular format was ideal, there immediately came the question of how to place the ideal format onto a tube face configuration that was at its inception circular. The amount of scan was one of the practical problems to be resolved; that is, should a complete rectangular picture be placed within the circular format, or should there be a significant amount of overscan such that the sides or the top and bottom were tangential with the circular tube face and that a certain amount of the transmitted or broadcast picture was lost to the home viewer?"

75 Years Ago in the Journal

The April 1949 *Journal* published in: "Possibilities of a Visible Music" by Ralph K. Potter: "Over 200 years ago a French mathematician and philosopher by the name of Louis Bertrand Castel proposed a visible music. He was probably the first to suggest specific possibilities of such a music and to attempt construction of an instrument. Castel thought of visible music as changing colored light and tried to associate color and musical tone. Others carried on the search in this direction, and until the late 1800's emphasis remained upon color. Experimental instruments built during this period were called "color organs." Then, following the color era, attention shifted to form...Where then must we look for a visible music? In particular, how would we know visible music if we were to see it? While this latter question seems, on first consideration, to be the kind we should prefer to leave to the philosophies, there is actually a simple answer. It is this: If we were to hear sound music and at the same time see a screen display that we feel is that music, the logical name for that display would be "visible music"! The conclusions of the analysis so far outlined are that the possibilities of our having a visible music are excellent. The combination of such a visible music with the familiar audible type will offer the artist new opportunities for expression, and screen-and-sound audiences new and interesting entertainment."



**"IF WE WERE TO HEAR
SOUND MUSIC AND
AT THE SAME TIME SEE
A SCREEN DISPLAY
THAT WE FEEL IS
THAT MUSIC, THE
LOGICAL NAME FOR
THAT DISPLAY WOULD BE
"VISIBLE MUSIC"!**

100 Years Ago in the Journal

The May 1924 *Journal* published in: "Stereoscopy and Its Possibilities in Projection" by Hermann Kellner: "The words stereoscopy and stereoscopic are derived from the Greek words Stereo and Skopein which means "solid" and "to see." A stereoscopic picture is a picture that represents a solid aspect of an object similar to the impression gained when the object is looked at with both eyes in the natural way...Stereoscopic seeing can evidently be accomplished only when both eyes are functioning and when the left eye sees the left picture and the right eye sees the right picture...There is, however, a way of estimating distances with one eye which is of importance in motion picture projection. If we...assume a monocular (one-eye) observer placing his eye in succession in the positions of the right and left eye of the binocular observer, he will first see a picture like the one seen by the left eye of the binocular observer. When the observer moves toward ER the center post moves from its apparent position near the left rod towards the right post and it is by the amount of this shift in combination with displacement of the eye that he is able to form an opinion whether the center post lies in front of or behind the others and how far."

DOI: 10.5594/JMI.2024/XFBD7711
Date of publication: 1 April 2024