



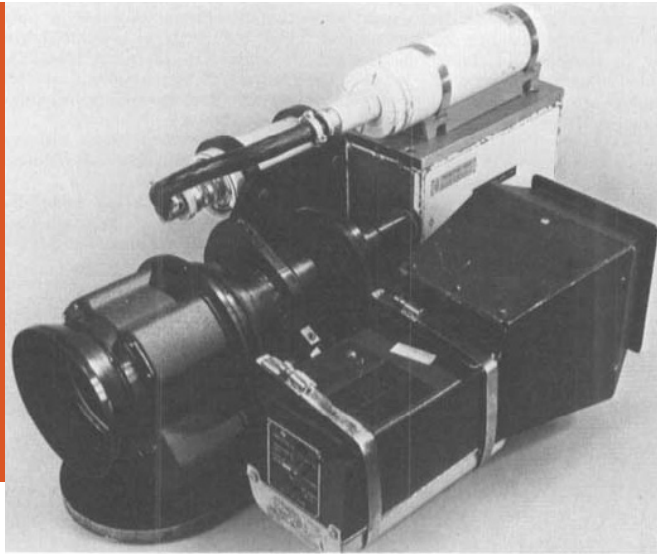
BY MICHAEL DOLAN



25 Years Ago in the Journal

The September 1999 Journal published in: “Factors to Consider When Choosing an MPEG-2 Encoder” by Neil Brydon: “Before an encoder reaches the test bench, ensure that the basic encoder and system architecture can meet the application. The following checklist of hard features may help decide which systems to consider for further evaluation. Serial digital video with embedded audio. High-quality PAL/NTSC composite decoder. Digital and analog inputs to audio encoder. Optional modules for more additional audio channels. Prefiltering and noise reduction. Network management. Local control panel. VBI handling capabilities. 4:2:2/4:2:0 switchable. 576 and 480 vertical resolution plus support for expanded window format (512 and 608). Fully flexible GOP control. Automatic I-frame insertion for scene cut detection. Field/frame adaptation modes. Standard interfaces (open standards). Film modes (repeat field detection).”

Complete Monitor 600 camera assembly, with Dynalens in front of the Angenieux zoom, and video monitor in place. (Fig. 2 from *JSMPT*, Sep. 1974, p. 742).



50 Years Ago in the Journal

The September 1974 Journal published in: “An Airborne Video/Motion-Picture Surveillance System” by George D. Wood: “A system is described which utilizes off-the-shelf components to assemble an aerial observation system for constant surveillance of the ground before, during and after an underground nuclear event. The Atomic Energy

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.

Commission's Nevada Test Site management and engineering staff had a requirement for constant surveillance of the surface complex...They also needed a higher resolution color film recording for post event evaluation...a gyro-controlled Dynalens liquid prism was mounted in front of the zoom lens. A 4 ½ in (11.4-cm) television monitor was mounted on the door side of the camera for a viewing system (**Fig. 2**). Complete Monitor 600 camera assembly, with Dynalens in front of the Angenieux zoom, and video monitor in place.”

75 Years Ago in the Journal

The September 1949 Journal published in: “Recording Equipment Throughout the World” by R. E. Warn: “The film industry has long looked upon Hollywood and London as the focal points of recording activities, so much so, in fact, that it is often felt that these two centers embrace virtually all of the recording activities in the world. Actually, extensive film recording is today being carried on in practically every country of significance around the globe. All told there are approximately 200 studios producing 35-mm films outside of the United States...the Azteca Studio at Mexico City which, until recently, had 23 stages and 7 recording channels...one of the smaller studio buildings is that of Commonwealth Films in Sydney, Australia. The activities of this studio are housed in one building approximately 150 feet long by 60 feet wide. In this building there are the offices, dressing rooms, recording rooms, sound stage, carpenter shop, and property-storage facilities. The Sri Krung Studio at Bangkok, Siam, is an example of a studio catering to a very small market. Its pictures are produced in the Siamese language and distribution is effectively limited to the 100 theaters in Siam. As a market this is approximately equivalent to the city of Washington, D. C...Foreign pictures average a great deal higher percentage of location recording than Hollywood. In fact, in the smaller studios the greater portion of the picture is usually shot on location.”

100 Years Ago in the Journal

The September-October 1924 Transactions published in: “Report of Standards and Nomenclature Committee:” “The Committee discussed the standardizing of the cutting width of standard positive film. After very careful consideration, the Committee agreed in recommending that the standard maximum cutting width shall be 35 mm. (1.378”)...Re film speed, the camera-man will take pictures at different speeds, and he will do this according to the work in hand, so that we have worked on the basis that the

THE SEPTEMBER-
OCTOBER 1924
TRANSACTIONS
PUBLISHED IN: “REPORT
OF STANDARDS AND
NOMENCLATURE
COMMITTEE:” “THE
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POSITIVE FILM.

projection speed should remain constant and the camera-man change his speed to meet different conditions...Re Aperture Sizes—recommend the dimensions with black borders with or without square corners...Re standardization of external diameter of barrels of projection lenses...2-25/32 inches...We will now go on with nomenclature! “Arc” was eliminated at the last meeting. “Retake:” The action of photographing scenes, or the negative resultant therefrom, when the negative or negatives previously obtained are unsatisfactory.”

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