



BY MICHAEL DOLAN



25 Years Ago in the Journal

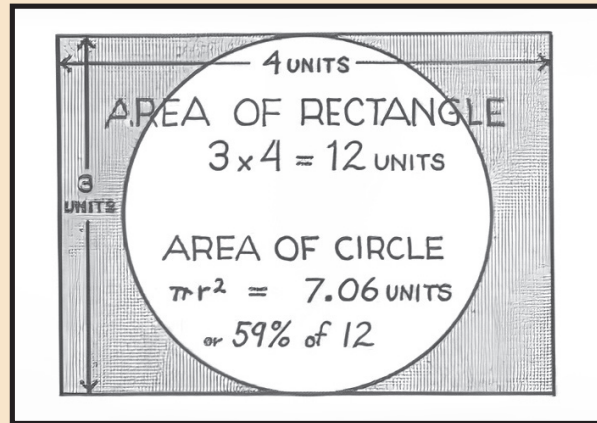
The June 2000 *Journal* published in: “NASA’s Myriad Uses of Digital Video” by Rodney Grubbs, Walt Lindblom, and Sandy George. “Since its inception, NASA has created many of the most memorable images of the past century. From the fuzzy video of Neil Armstrong taking that first step on the moon to images of the Mars surface available to all on the internet, it has provided visuals to inspire a generation, all because a scientist or researcher had a requirement to see something unusual. Digital television technology will give NASA unprecedented new tools for acquiring, analyzing, and distributing video. This paper will explore its DTV future. The agency requires the real-time transfer of video between NASA centers. Specifics will be provided relating to the video infrastructure, including video from the space shuttle and various centers. The pros and cons of interlace and progressive scanned images will be presented and compared. Film is a major component of NASA’s image acquisition for analysis usage.” For the full article, see: <https://tinyurl.com/June-2000>

50 Years Ago in the Journal

The June 1975 *Journal* published in: “Television Outside Broadcasts Lighting Operations” by B. P. Wilkes. “Since 1947, the BBC has maintained an active outside-broadcasts (OB) department which continues to play an important role in providing a balanced output of productions for our two-color channels. The first unit, which used Super Emitron cameras, was replaced in 1949 with three mobile units, each with three image-orthicon cameras...The first color outside broadcast, transmitted on BBC 2 in July 1967, covered the Wimbledon Tennis Championships. At that time, there were 3½ million receivers capable of viewing BBC 2 on the new standard 625-line system; color receivers numbered only a few thousand. In contrast, the live transmission of the Royal Wedding of Princess Anne and Mark Phillips on 14 November 1973 from Westminster Abbey was seen by an estimated world audience of 550 million people. In the UK alone, 22 million people viewed this outside broadcast...Many outside broadcasts take place regularly at sports grounds, concert halls and large arenas, where the “throw” of the light from the luminaire to the subject can be in the order of 100 m (330 ft) or more...a lighting survey was carried out at 90 of the 100 or more football grounds throughout the United Kingdom. The results confirmed that not one ground had adequate lighting for televising in color.” For the full article, see: <https://tinyurl.com/June-1975>

“DIGITAL TELEVISION TECHNOLOGY WILL GIVE NASA UNPRECEDENTED NEW TOOLS FOR ACQUIRING, ANALYZING, AND DISTRIBUTING VIDEO.”

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.



Relation of area of 3 by 4 rectangle to area of circle. The circular area is only 59% of the size of the rectangle (Fig. 4 from *JSMPT*, May 1950, p. 547).

75 Years Ago in the Journal

The May 1950 *Journal* published in: “The Shape of the Television Screen” by Rudy Bretz. “The standard aspect ratio of the television screen is four units of width to three of height. When the picture is originally scanned on the target of the image orthicon tube, it is a rectangle of this proportion. The pictures that are viewed by the public on many home receiver screens, however, bear little resemblance to the 3 by 4 rectangle, and greatly alter the framing and composition which the cameraman originally created. The fault is in the home receivers; film and live television pictures suffer equally in this regard. The general adoption of a rectangular tube will alleviate this problem somewhat, but a large share of the trouble arises from receivers which are improperly adjusted as to picture size...Advertising claims would have the public believe that removing the mask and showing the entire face of the receiver tube (the “full-vision screen”) somehow gives more picture...” For the full article, see: <https://tinyurl.com/1950-May>

100 Years Ago in the Journal

The May 1925 *Transactions* published in: “Radio Movies” by C. Francis Jenkins. “The year 1824 saw the beginnings of a photographic process for pictorially recording persons and places; to be visually exhibited later, and at a distance. But the persons and other animates in the picture were without movement, so later, when differentiation required it, we called these pictures “stills...In 1892 my work had so far progressed that I was able to project onto a silk handkerchief pictures with action depicted therein...The picture ribbon was made of kodak roll film, bought of E. J. Pullman, a pioneer Eastman photo supply dealer, and slit into narrow strips, and spliced into a single length, in the dark room. The first “motion picture artist” who performed before my camera was Arthur J. McElhone, athlete and stenographer. In 1894, with the assistance of electrician D. N. Washburn, an arc lamp was fitted to the machine and life-size pictures were projected before many friends, one report of which appears in the *Photographic Times*, July 6, 1894.” For the full article, see: <https://tinyurl.com/Vol-9-May-1925>

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