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25 Years Ago in the Journal

The July 2001 *Journal* published in: “UMID Watermarking for Managing Metadata in Content Production” by J. Pelly, D. Tapsen, J. Stone, S. Keating: “Watermarking is a technique for embedding data within images or audio and is best known in copyright protection. This paper explains how watermarking can be used to embed a unique material identifier (UMID) into every frame of video material to enable tracking throughout the production chain. As the UMID is embedded into the image itself, it cannot be separated and then lost. It is embedded at the point of acquisition and enables linking of video material to its associated metadata for rights tracking, technical information, or added-value data services in digital broadcasting. In order to allow a change of UMID, the watermark may be removed or “washed” and a new UMID embedded with no significant generation loss.” For the full article, see: <https://tinyurl.com/bp7aaznc>

“Many color systems were invented, developed and used, only to be abandoned when other systems emerged that were preferable from a technical or commercial standpoint.”

50 Years Ago in the Journal

The July 1976 *Journal* published in: “Color in the Motion-Picture Industry” by Roderick T. Ryan: “Man’s interest in the use of color for visual presentation goes back in history to his earliest known attempts at pictorial representation. Its use has persisted in his art and architecture, costume and decoration up to the present time. It was only natural that it should be introduced into his entertainment, games, pageant plays and finally motion pictures. The first attempts to produce color in motion pictures were crude and far from realistic. Many color systems were invented, developed and used, only to be abandoned when other systems emerged that were preferable from a tech-

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.



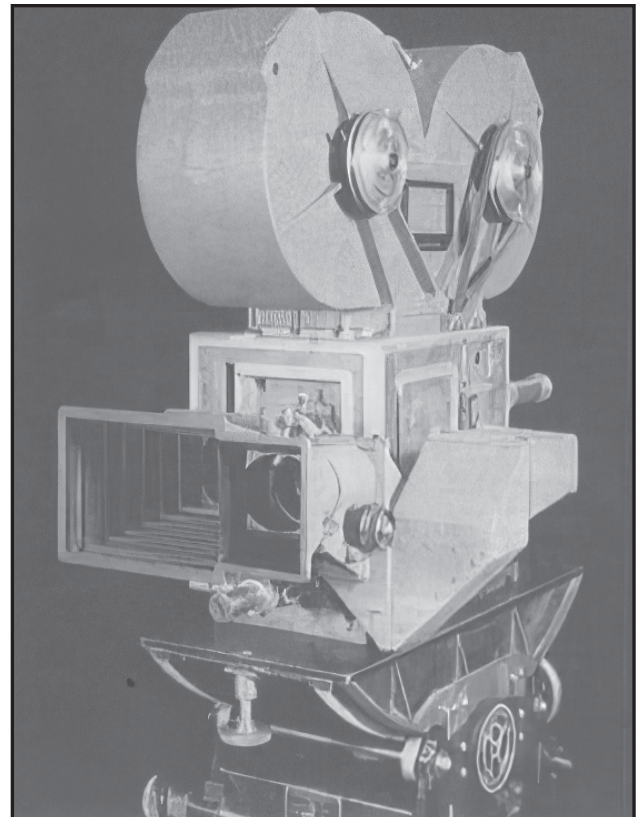
nical or commercial standpoint. In the course of slightly more than sixty years, the names of over one hundred color processes have appeared in motion-picture advertising and on the theater screens. All of the processes were not individual processes; some were merely names given by a producing company or laboratory to an existing process and still others were foreign films that utilized a process popular in the country in which they were produced. Elimination of the name only and the foreign processes leave approximately fifty which originated or were used in the United States. Each of these systems has contributed to technological advancement of motion pictures through photographic chemistry and/or optics." For the full article, see <https://tinyurl.com/u9cx5sjs>

75 Years Ago in the Journal

The July 1951 *Journal* published in: "Improved Kodachrome Sound Quality with Supersonic Bias Technique" by James A. Larsen: "By simultaneous application of signal frequencies, d-c noise reduction bias and "supersonic" a-c bias to a variable-density light valve, it is possible to make direct recordings or electrical prints on Kodachrome with very low inter-modulation distortion. This technique permits the use of a higher transmission with a resulting increase in sound output of at least 6 db." For the full article, see: <https://tinyurl.com/2v6bexzc>

100 Years Ago in the Journal

The May 1926 (issue 26) published in: "The First Use of Stereoscopic Pictures in Motion Picture Theatres" by J. F. Leventhal: "In the field of stereoscopic reproduction in motion pictures there seems to be very little if any hope of development. The obstacles seem insurmountable. Briefly stated, the difficulty lies in the fact that we see things stereoscopically because we have two eyes. Each eye sees a different view, and it is the fusing of these two different views into one view that gives us the effect of depth. Now, in order to get the effect of depth in motion pictures, it is necessary to simultaneously project two different views, one view of which is visible only to the right eye, and the other to the left eye. It is obvious that with the naked eyes,



Technicolor three-strip camera (Fig. 12 from *SMPTE J.*, July 1976, p. 500).

each eye will see both views. There does not seem to be any way to show two views at once and have the eyes receive them selectively if we look without the aid of special apparatus. It has long been known, however, that stereoscopic motion pictures could be shown if each observer was supplied with a viewing instrument which made it possible for the right eye to see the right eye picture, and the left eye the left." For the full article, see: <https://tinyurl.com/2x-cv332e>

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