

## The Ultimate Table of Formats-- Aspect Ratios

Name	Originator	Year		Format	AR	Frame Area
		Introduced	Abandoned			
Kinetoscope	Edison/W. K. L. Dickson	1894	1896	4-35	1.33:1	1.000x0.750
Vitascope	C. F. Jenkins/T. Armat	1895	N/A	4-35	1.33:1	1.000x0.750
Ciné	Lumi&232re Brothers	1895	N/A	4-35	1.33:1	1.000x0.750
Eidoloscope	Woodville Latham & Sons	1895	1897	4-51	N/A	N/A
Demeny-Gaumont/Prestwich	Georges Demeny	1896	N/A	4-60	1.4:1	1.750x1.250
Viventscope	Blair	1897	N/A	1-48	1.5:1	1.500x1.000
Veriscope	Enoch Rector	1897	N/A	5-63	1.66:1	1.875x1.125
Biograph	American Biograph Co.	1897	N/A	0-68	1.35:1	2.625x1.938
		1900	N/A	4-35	N/A	N/A
Lumiè Wide Film	Lumiè Brothers	1900	N/A	8-75	N/A	N/A
Ciné (a.k.a. Ciné)	Raoul Grimoin-Sanson	1900	1900	10x4-70	360°	N/A
Pathé KOK/Pathescope	Pathé	1912	N/A	4-28	1.33:1	N/A
Panoramica	Filoteo Alberini	1914	N/A	5-70	2.52:1	N/A
		1924	N/A	10-35H	2.52:1	N/A
Widescope	J. D. Elms	1921	1925	2x4-35	N/A	N/A
Pathé Baby	Pathé	1923	-	1-9.5	1.33:1	N/A
16mm	Kodak	1923	-	1-16	1.34:1	0.380x0.284
Pathé Rural	Pathé	1926	N/A	1-17.5	1.33:1	N/A
Natural Vision	Radio-Keith-Orpheum	1926	1930	6-63.5	1.85:1	N/A
Magnascope	Paramount	1926	1953	4-35	N/A	N/A
Hypergonar	Henri Chré	1927	1937	4-35A2.0	2.66:1	1.000x0.750
Polyvision	Abel Gance	1927	1927	3x4-35	N/A	N/A
Grandeur	20 <sup>th</sup> Century Fox	1929	1931	4-70	2:1	N/A
Magnafilm	Paramount/L. de Riccio	N/A	1930	4-56	2:1	N/A
Realife	Metro-Goldwyn-Mayer	1930	1931	4-70	2:1	N/A
Vitascope	Warner Brothers	1930	1930	5-65	2:1	N/A
Academy	Academy of Motion Picture Arts & Sciences	1932	-	4-35	1.37:1	0.825x0.602
Double-8	Kodak	1932	-	1-8	1.36:1	0.182x0.134
Cinerama	Cinerama	1952	1972	3x6-35	2.72:1	3x0.985x1.088

	Inc./Fred Waller					
<u>CinemaScope</u>	20 <sup>th</sup> Century Fox	1953	1957	4-35A2.0	2.55:1	0.912x0.715
					2.35:1	0.898x0.715
Glamorama	N/A	1953	1953	10-35H	N/A	N/A
<u>VistaVision</u>	Paramount	1954	1961	8-35H	1.5:1	1.485x0.991
<u>Todd-AO</u>	Michael Todd/American Optical Co.	1955	-	5-70	2.2:1	2.072x0.906
Circarama	Walt Disney	1955	1961	9/11x1-16	360°	N/A
CinemaScope-55	20 <sup>th</sup> Century Fox	1956	1958	8-55.625A2.0	2.35:1	1.430x1.824
				4-35A2.0	2.55:1	0.912x0.715
				4-35A2.0	2.35:1	0.839x0.715
Technirama	Technicolor	1956	1967	4-35A2.0	2.55:1	0.912x0.715
					2.35:1	0.839x0.715
Cinestage	N/A	1956	N/A	4-35A1.56	2.2:1	0.912x0.685
Kinopanorama	Russia	1957	-	3x6-35	2.77:1	N/A
M-G-M Camera-65	Metro-Goldwyn-Mayer	1957	1966	5-70A1.25	2.76:1	2.072x0.906
				5-65A1.25	2.76:1	2.072x0.906
				4-35A2.0	2.55:1	0.912x0.715
				4-35A2.0	2.35:1	0.839x0.715
CineMiracle	Louis de Rochemont	1958	1961	3x6-35	2.55:1	N/A
Smith & Carney 180°	Smith & Carney	1958	N/A	4-35	N/A	N/A
Circlorama	N/A	1958	1964	11x4-35	360°	N/A
Super Technirama 70	Technicolor	1958	N/A	5-70	2.2:1	N/A
				4-35A2.0	2.35:1	0.839x0.715
Panavision	Panavision	1959	-	4-35A2.0	2.35:1	0.839x0.715
Super Panavision	Panavision	1959	N/A	5-70	2.2:1	N/A
				4-35A2.0	2.35:1	0.839x0.715
Wonderama Arc 120	Technicolor	1960	N/A	4-35	2.64:1	N/A
Cine-System 3	U.S.A.F.	1960	N/A	1-3	1.33:1	N/A
Techniscope	Technicolor	1963	N/A	4-35A2.0	2.35:1	0.839x0.715
Ultra Panavision	Panavision/M-G-M	1963	1968	5-70A1.25	2.7:1	N/A
				4-35A2.0	2.35:1	0.839x0.715
Dimension 150	Todd-AO/20 <sup>th</sup> Century Fox	1963	1970	5-70	150°	N/A
				4-35A2.0	2.35:1	0.839x0.715
Super 8	Kodak	1965	-	1-8	1.36:1	0.215x0.158
Super 16	Kodak	1970	-	1-16	1.66:1	0.464x0.280 <sup>6</sup>
					1.85:1	0.464x0.251 <sup>6</sup>
Todd-AO 35	Todd-AO	1971	N/A	4-35A2.0	2.35:1	0.839x0.715
<u>IMAX</u>	IMAX	1970	-	15-70H	1.43:1	2.740x1.910

	Corporation					
OMNIMAX	IMAX Corporation	1973	-	15-70H	Ovoid	2.740x1.980
Circlevision	Walt Disney	N/A	-	5x4-35	200°	N/A
Cinema 180	Omni Films	N/A	-	5-70	180°	N/A
Showscan	Douglas Trumbull	1984	-	5-70	N/A	N/A
Iwerks 870	Iwerks Entertainment	N/A	-	8-70	N/A	N/A
Ultra Toruscope	Torus Films	N/A	-	3x5-70	360°	N/A

**Footnotes:**

1. N/A signifies that verified information for this category is not currently available.
2. AR is an abbreviation for Aspect Ratio - the ratio of the width of the image to its height, expressed in the form x:1.
3. A dash in the year abandoned column indicates the format is still in use.
4. The frame area is expressed in inches.
5. The film format is expressed using the following notation:  
*nxp-mmAc.c* Where *nx*, if present, is the number of film strips, e.g. 3x for Cinerama;  
*p* is the number of perforations in one film margin per frame (except centre perf. formats), e.g. 5 for Todd-AO;  
*mm* is the width of the film in millimetres, e.g. 55.625 for CinemaScope-55;  
*Ac.c*, if present, indicates that the image is anamorphically expanded from the film by expansion factor *c.c*, e.g. A2.0 for CinemaScope;  
and H, if present, denotes a horizontally-running format, e.g. 8-35H for VistaVision.
6. Super 16 prints are rarely made. Dimensions given refer to extraction areas for blowing up to 35mm release prints.