

WIDESCREEN FILM FORMATS

Academy:

In 1889 Thomas Edison developed an early type of projector called a Kinetograph, which used 35mm film with four perforations on each side. The frame area was an inch wide and three quarters of an inch high, producing a ratio of 1.37:1. 1932 the Academy of Motion Picture Arts and Sciences made the Academy Ratio the standard Ratio, and was used in cinemas until 1953. Prior to the advent of Sound on Film in 1926, the Aspect ratio was 1.33:1.

Film Gauge: 35mm
Direction of travel: Vertical - four perforations - 24 fps
Aperture Dimensions: 0.825" x 0.600" nominal
Aspect Ratio: 1.37:1

Print



Appearance when projected



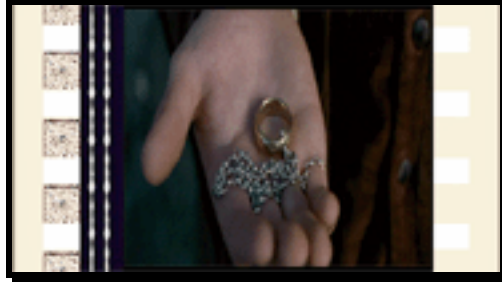
ArriScope-ArriVision:

ArriScope and ArriVision were designed by the Arriflex Camera Corporation, both are a form of the CinemaScope/Panavision process with an aspect ratio of 2.35:1, 2.35 times wide as it is high. ArriScope was first used on the production of Body Snatchers (1993). ArriVision was used for two 3D feature film Amityville (1983) and Jaws 3 (1983), is still in use today as an Anamorphic process on such films as Star Wars Episode 1 (1999) and Lord of the Rings (2001).

Film Gauge: 35mm

Direction of travel: Vertical - four perforations - 24 fps
Aperture Dimensions: 0.864" x 0.732" nominal
Aspect Ratio: 2.35:1

Print



Appearance when projected



Cinerama:

In 1928 at the London Tivoli MGM released the French film maker Abel Gance's masterpiece Napoleon. It was shown from three projectors onto a triple width screen. Twenty four years later Fred Waller of Paramount's Special Effects Department, along with Michael Todd, developed a large screen system called Cinerama, which utilised three cameras to record a single image. Three electronically synchronised projectors were used to project an image on a huge screen curved at an angle of 146 degrees. The three images did not always match properly causing an irritating effect where the three images were joined. This Is Cinerama was released on the 30th September 1952, a thrilling travelogue, which featured a roller-coaster ride. In 1962 MGM released the last feature film in Cinerama How The West Was Won.

The frame on top is one of three films used to film Cinerama. The image below is how the three films appear on the screen

Film Gauge: 35mm x 3
Direction of travel: Vertical - six perforations 24 fps
Aspect Ratio: 2.59:1

Print



Appearance when projected



Cinerama Film List

- * This Is Cinerama (1952)
 - * Cinerama Holiday (1955)
 - * Seven Wonders Of The World (1956)
 - * Search For Paradise (1957)
 - * South Seas Adventure (1958)
 - * Renault Commercial (1959)
 - * How The West Was Won (1962), MGM
 - * The Wonderful World Of The Brothers Grimm (1962), MGM single camera Cinerama
 - * Best Of Cinerama (1962)
-

Cinerama 70mm:

In the 1960's MGM produced films like Khartoum, Grand Prix and 2001: A Space Odyssey in 70mm Ultra Panavision for the Cinerama screens , also known as Super Cinerama.

Film Gauge: 70mm
Direction of travel: Vertical - five perforations 24 fps
Aperture Dimensions: 1.912" x .0.870" nominal
Aspect Ratio: 2.75:1

Film Format



Appearance when projected



Cinerama 70mm Film List

- * Mediterranean Holiday (1962)
 - * Circus World (1964)
 - * It's A Mad Mad Mad World (1965), MGM
 - * The Greatest Story Told (1965), MGM
 - * The Hallelujah Trail (1965)
 - * Khartoum (1966), MGM
 - * Grand Prix (1966), MGM
 - * Custer of the West (1967)
 - * 2001: A Space Odyssey (1968), MGM
 - * Ice Station Zebra (1968), MGM
-

CinemaScope:

Developed by Professor Henri Chretien and copyrighted by 20th Century Fox, the CinemaScope image was photographed on a standard 35mm film with an Anamorphic Lens. When projected in the cinema through another anamorphic lens, it produced a ratio of 2.35:1 and a screen size that was two and a half times the size of the conventional screen aspect ratio of 1.33:1. The Robe was the first film released with this new system by 20th Century Fox on the 16th September 1953. CinemaScope, or Panavision as it is now called, is the most common format shown in cinemas today. Several years later similar anamorphic systems were developed, WarnerScope 2.35:1 from Warner Bros, and SuperScope 2:1 from RKO.

Film Gauge: 35mm

Direction of travel: Vertical - four perforations - 24 fps

Aperture Dimensions: 0.864 x 0.732" nominal
Aspect Ratio: 2.35:1

Print



Appearance when projected



CinemaScope First Films released in this format.

- * The Robe (1953), 20th Century Fox
 - * Knights of the Round Table (1953), MGM
 - * The Command (1954), Warner Bros
 - * The Black Shield of Falworth (1954), Universal
 - * The Conqueror (1955), RKO
 - * The Bridge on the River Kwai (1957), Columbia
 - * Duel of the Titans (1963), Paramount
-

CinemaScope 55:

20th Century Fox experimented with other anamorphic formats and in 1956 released Carousel which was originally shot on CinemaScope 55 using 55mm film and reduced to anamorphic 35mm.

Film Gauge: 55mm
Direction of travel: Vertical - four perforations - 24 fps
Aperture Dimensions: 0.912" x .0.715" nominal
Aspect Ratio: 2.55:1

Print



Appearance when projected



CinemaScope 55 Film List

- * Carousel (1956), 20th Century Fox
 - * The King and I (1956), 20th Century Fox
-

Dimension 150:

Dimension 150 was developed over a period of several years by Dr, Richard Vetter and Carl Williams faculty members of the University of California. The system used several wide angle lens to produce a projected image on a 150 degrees screen. It was used in two productions, The Bible (1966) and Patton (1970).

Film Gauge: 70mm

Direction of travel: Vertical - four perforations - 24 fps

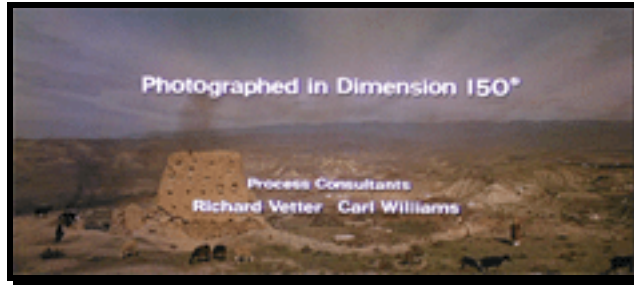
Aperture Dimensions: n/a

Aspect Ratio: 2:7:1

Print



Appearance when projected



Fearless SuperFilm:

The Fearless Super Camera was designed by Ralph G. Fear in 1930 but was never used on a Feature Film, but it was used for the early Todd AO cameras. It is thought that the first Ultra Panavision and MGM Camera 65 cameras were adapted from the Fearless Super Camera.

Film Gauge: 65mm
Direction of travel: Vertical - four perforations - 24 fps
Aperture Dimensions: n/a
Aspect Ratio: 2:05:1

Stock



Grandeur 70mm:

Grandeur was introduced by Twentieth Century Fox in 1929 and filmed *Song of my Heart* and *The Big Trail* in 1930, These were the only films filmed in this format. Grandeur failed to get the industry to accept a change in the film gauge and was soon abandoned. Twentieth Century Fox quickly turned their efforts to the Cinemascope process designed by Professor Henri Chretien.

Film Gauge: 70mm
Direction of travel: Vertical - four perforations - 24 fps
Aperture Dimensions: 1.768" x .0.885" nominal
Aspect Ratio: 2:1

Print



Grandeur Film List

- * Song of my Heart (1930), 20th Century Fox (released in 35mm only)
 - * The Big Trail (1930), 20th Century Fox
-

Imax:

The latest in big-screen entertainment came in the early 1970's called IMAX. The 70mm film is projected horizontally with a frame, three times the size of a standard 35mm. The Screens are 80 feet high, half the size of a football field and are designed to encompass your peripheral vision. Feature films like Star Wars Episode II Attack Of The Clones and Apollo 13 have been remastered to IMAX.

Film Gauge: 70mm
Direction of travel: horizontally - fifteen perforations - 24 fps
Aperture Dimensions: 2.740" x .1.910" nominal
Aspect Ratio: 1:43:1

Print



Appearance when projected



IMAX Film List

- * A Freedom to Move
- * Africa's Elephant Kingdom
- * Apollo13: The IMAX Experience
- * Blue Planet
- * Catch the Sun
- * China: The Panda Adventure
- * Cosmic Voyage
- * Cyberworld
- * Dance of the East
- * Destiny in Space
- * Echoes of the Sun
- * Emergency
- * Energy
- * Everest
- * Fires of Kuwait
- * Flowers in the Sky
- * Galapagos
- * Hail Columbia!
- * Heartland
- * Horses: The Story Of Equus
- * Imagine
- * Into the Deep
- * Island of the Sharks
- * Journey of Discovery
- * L5: First City in Space
- * Mission to MIR
- * Mountain Gorilla
- * Nomads of the Deep
- * North of Superior
- * Ocean
- * On the Wing
- * Ontario/Summertime
- * Race the Wind

- * Rolling Stones at the Max
 - * Santa vs. The Snowman
 - * Seasons
 - * Siegfried & Roy
 - * Silent Sky
 - * Skyward
 - * SPACE STATION
 - * Special Effects
 - * Star Wars Episode II Attack Of The Clones
 - * Survival Island
 - * The Deepest Garden
 - * The Dream is Alive
 - * The Fiddle: An America Family Saga
 - * The Hidden Dimension
 - * The IMAX Nutcracker
 - * The Last Buffalo
 - * The Magic Egg
 - * The Secret of Life on Earth
 - * Titanica
 - * Transitions
 - * T-Rex: Back to the Cretaceous
 - * Volcano
 - * We are Born of Stars
 - * Weaving Ants
-

J-D-C Scope:

The J-D-C Scope stands for the Joe Dunton Camera, and is still in use today.

Film Gauge: 35mm
Direction of travel: Vertical - four perforations - 24 fps
Aperture Dimensions: 0.864" x 0.732" nominal
Aspect Ratio: 2.35:1

Print



Appearance when projected



Magnascope:

In 1924 Paramount developed a widescreen format using the Magnafilm process developed by Lorenzo del Riccio of Magnascope, and in 1926 released *Old Ironsides* in black and white running 112 minutes produced in Magnascope.

Film Gauge: 65mm
Direction of travel: Vertical - four perforations - 24 fps
Aperture Dimensions: n/a
Aspect Ratio: 2:18:1

Print



Matted 1.66:1

Paramount was the first to break away from the traditional 1.37:1 aspect ratio when they released the film *Shane* in 1953. Photographed conventionally, it was projected with the top and bottom masked to achieve a 1.66:1 aspect ratio. Paramount established this aspect ratio for their conventional matted non anamorphic widescreen productions.

Film Gauge: 35mm
Direction of travel: Vertical - four perforations - 24 fps
Aperture Dimensions: 0.825" x .0.496" nominal
Aspect Ratio: 1.66:1

Print



Appearance when projected



Matted 1.85:1

Another aspect ratio was used by Universal and Columbia Pictures where they cropped the 1.37 frame to an aspect ratio of 1.85:1. as can be seen in the film clip Jason and the Argonauts (1963).

Film Gauge: 35mm

Direction of travel: Vertical - four perforations - 24 fps

Aperture Dimensions: 0.825" x .0.446" nominal

Aspect Ratio: 1.85:1

Print



Appearance when projected



Metroscope:

*Film Gauge: 70mm
Direction of travel: Vertical - five perforations - 24 fps
Aperture Dimensions: n/a
Aspect Ratio: 2:1*

Print



Appearance when projected



Metroscope Film List

- * Dunkirk (1958), MGM
 - * Libel (1959), MGM
 - * The Day they Robbed the Bank of England (1960), MGM
 - * Cattle King (1963), MGM
 - * A Global Affair (1964), MGM
 - * The Dirty Dozen (1967), MGM
 - * Too Late the Hero (1970), MGM
 - * The Great Caruso (1971)
-

Natural Vision:

Developed by: George K. Spoor and P John Berggren.

Film Gauge: 63.5mm
Direction of travel: Vertical - four perforations - 20 fps
Aperture Dimensions: 0.864" x 0.732" nominal
Aspect Ratio: 1.85:1 35mm sound at 24 fps interlocked with film.

Panavision:

Film Gauge: 35mm
Direction of travel: Vertical - four perforations - 24 fps
Aperture Dimensions: 0.864" x 0.732" nominal
Aspect Ratio: 2.35:1

Print



Appearance when projected



Panavision. First Films released in this format:

- * The Apartment (1960), United Artists
- * The Magnificent Seven (1960), United Artists
- * Ocean's Eleven (1960), Warner Bros
- * Swiss Family Robinson (1960), Walt Disney
- * On the Double (1961), Paramount
- * Blue Hawaii (1961)

Realife 70mm:

In 1930 the Realife70mm widescreen process was used by MGM to film Billy the Kid (1930).

Film Gauge: 70mm
Direction of travel: Vertical - four perforations - 24 fps
Aperture Dimensions: 1.958" x 0.847" nominal
Aspect Ratio: 2.13:1

Print



Shawscope:

Shawscope is basically the Shaw's version of CinemaScope, it should not be confused with Panavision

Film Gauge: 35mm
Direction of travel: Vertical - four perforations - 24 fps
Aperture Dimensions: 0.864" x 0.732" nominal
Aspect Ratio: 2.35:1

Print



Appearance when projected



Super 35mm:

Super 35mm is a format designed to utilize the frame area of the film that is occupied by the optical sound track, utilizing more of the picture area. This process does not use anamorphic lenses, but rather the picture is framed to fit the ratio of the screen. The advantage is the ability to choose what aspect ratio to release the film in. Using an optical printer, the interpositive image is then contact-printed to produce an anamorphic Panavision, or standard Widescreen release. For a Television release the full Super 35mm frame can be used, reducing the need for Pan and Scan. James Cameron has used this format in many of his films, Aliens (1986), The Abyss (1989), Terminator 2: Judgment Day (1991), True Lies (1999), Titanic (1999), It was also used by Ron Howard in the production of Apollo 13 (1995).

Film Gauge: 35mm
Direction of travel: Vertical - four perforations - 24 fps
Aperture Dimensions: 0.980" x 0.735" nominal
Aspect Ratio: Variable

Print



Appearance when projected
Standard 1.33:1



Widescreen 1.85:1



Panavision 2.35:1



SuperScope:

One year after 20th Century Fox set the widescreen revolution in motion with *The Robe*, RKO introduced SuperScope. This anamorphic process was developed by Joseph and Irving Tushinsky and had two variations, a 2:1 aspect ratio version and a 2.35:1 version that was compatible with CinemaScope. This process was created in the laboratory rather than the camera, it was used by other small studios and independent producers. In 1954 United Artists released *Vera Cruz*, and Allied Artist released *Invasion of the Body Snatchers* in SuperScope in 1956. It was not until 1955 that RKO released *Underwater* in SuperScope producing a screen image twice as wide as it was high. In 1956, RKO changed to CinemaScope when they released *The Conqueror*. In 1965 Allied Artist released *Invasion of the Body Snatchers* in SuperScope.

Film Gauge: 35mm

Direction of travel: Vertical - four perforations - 24 fps

Aperture Dimensions: 0.715" x .0.715" nominal

Aspect Ratio: 2:1

Print



Appearance when projected



SuperScope Film List

- * Vera Cruz (1953), United Artists
- * Underwater (1955), RKO
- * Escape To Burma (1955), RKO
- * Son of Sinbad (1955), RKO
- * Pearl of the South Pacific (1955), RKO
- * Texas Lady (1955), RKO
- * Treasure of Pancho Villa (1955), RKO
- * Slightly Scarlet (1956), RKO
- * The Bold and the Brave (1956), RKO
- * Invasion of the Body Snatchers (1956), Allied Artists
- * Run of the Arrow (1957), RKO
- * Naked and the Dead (1958), RKO
- * Glory (1965), RKO

Super Panavision 70mm:

In 1960 Otto Preminger's production of Exodus was the first major film produced and released in Super Panavision 70. A year before, in 1959, an independent film company produced The Big Fisherman. The Super Panavision 70 system was introduced by Panavision, Inc., from the development of the MGM Camera 65/Ultra Panavision 70 project and these systems were originally intended to be used to produce extremely high quality 35mm reductions. It was also referred to as Panavision 70, Super Panavision and Panavision Super 70. See Super Panavision-70 Film List.

Film Gauge: 70mm

Direction of travel: Vertical - five perforations - 24 fps
Aperture Dimensions: 1.912" x .0.870" nominal
Aspect Ratio: 2.2:1

Print



Appearance when projected



Super Panavision-70 Film List

- * The Big Fisherman (1959), Centurion Films
- * Exodus (1960)
- * West Side Story (1961)
- * Lawrence of Arabia (1962), Columbia
- * Lord Jim (1965)
- * Grand Prix (1966)
- * Ice Station Zebra (1968)
- * 2001 A Space Odyssey (1968)

Super Technirama 70mm:

Super Technirama 70 was a Todd-AO compatible 70mm format using optics developed by Panavision, Inc. In 1959 Walt Disney used this process in the production of his animated feature Sleeping Beauty. See Super Technirama-70 Film List.

Film Gauge: 70mm
Direction of travel: Vertical - five perforations - 24 fps
Aperture Dimensions: 1.364" x .0.715" nominal
Aspect Ratio: 2.35:1

Print



Appearance when projected



Super Technirama Film List

- * Sleeping Beauty (1959), Walt Disney
- * Solomon and Sheba (1959), United Artists
- * The Savage Innocents (1960), Paramount
- * Spartacus (1960), Universal
- * King of Kings (1961), MGM
- * El Cid (1961), Allied Artists/Rank
- * 55 Days at Peking (1963)
- * The Long Ships (1964), Columbia
- * The Magnificent Showman (1964), Paramount
- * Circus World (1964)
- * The Golden Head (1965)
- * Custer of the West (1967)
- * Custer of the West (1968)
- * The Black Cauldron (1985)

Techniscope:

Film Gauge: 35mm
Direction of travel: Vertical - two perforations - 24 fps
Aperture Dimensions: n/a
Aspect Ratio: 2.35:1

Print



Appearance when projected



Techniscope Film List (in part)

- * A Fistful of Dollars ,United Artists (1964)
 - * The Ipccress File (1965)
 - * Alfie (1966)
 - * Funeral In Berlin (1966)
 - * Thunderbirds Are Go! (1966)
 - * For a Few Dollars More, United Artists (1967)
 - * The Good the Bad and the Ugly, United Artists (1967)
 - * Death Rides a Horse (1969) (USA)
 - * Once Upon a Time in the West (1969)
 - * THX 1138 (1971)
 - * No Way Out (1972)
-

Technovision:

Film Gauge: 35mm
Direction of travel: Vertical - four perforations - 24 fps
Aperture Dimensions: n/a
Aspect Ratio: 2.35:1

Print



Appearance when projected



Technovision Film List (in part)

- * Apocalypse Now (1979)
 - * The Black Hole (1979)
 - * Popeye (1980)
 - * The Neverending Story (1984)
 - * Ladyhawke (1985)
 - * Saving Grace (1986)
 - * The Russia House (1990)
-

Technirama 35mm:

In the early 1950s Technicolor Corporation developed an anamorphic projection attachments called Delft's "Delrama" anamorphic system. The Technirama frame was very similar to VistaVision except that Technirama has an aspect ratio of 2.35:1 and an optical soundtrack on top.

Film Gauge: 35mm
Direction of travel: horizontally - eight perforations - 24 fps
Aperture Dimensions: 1.898" x .0.715" nominal
Aspect Ratio: 2.35:1

Print



Appearance when projected



Technirama Film List

- * The Monte Carlo Story (1957)
 - * Night Passage (1957), Universal Pictures
 - * Legend of the Lost (1957)
 - * Paris Holiday (1958), United Artists
 - * The Big Country (1958), Paramount
 - * The Vikings (1958), United Artists
 - * Tempest (1959) Paramount
-

Todd-AO:

In the early 1950s producer Michael Todd, one of the original partners of Cinerama, played an important role in Hollywood's widescreen rush in the wake of TV competition. With movie mogul Joseph Schenck, he announced the formation of the Magna Corporation. Together they exploited the 65mm widescreen process and developed a system named Todd-AO. Todd-AO is a 70mm process with a ratio of 2.20:1 and six track magnetic stereophonic sound. It projected faster than the normal, at 30 frames per second rather than 24 frames per second, with the image five perforations high and an overall frame size of nearly 250% of standard 35mm. The optical system centered around the famous 12.7mm "Bugeye" lens that photographed an image 128 degrees wide. Todd-AO used 65mm film in their cameras but the negative was then printed onto 70mm positive stock. They added 2.5mm to each side of the film which allowed two magnetic tracks to be recorded on the left and right sides of the film

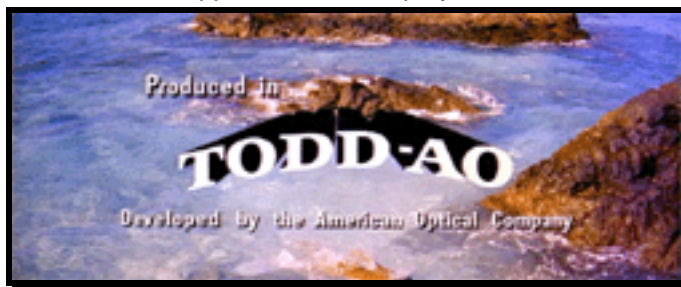
outside the sprocket holes and one track each was recorded on either side of the image inside the sprocket holes. Their first production was Okalahoma released in 1955.

Film Gauge: 70mm
Direction of travel: Vertical - five perforations 30 fps
Aperture Dimensions: 2.072" x .0.906" nominal
A spect Ratio: 2.2:1

Print



Appearance when projected



Todd-AO Film List

- * Oklahoma (1955)
- * Around the World in 80 Days (1956), United Artists
- * South Pacific (1958), 20th Century Fox
- * Porgy and Bess (1959), MGM
- * Can Can (1960), 20th Century Fox
- * The Alamo (1960), United Artists
- * Cleopatra (1963), 20th Century Fox
- * The Sound of Music (1965), 20th Century Fox
- * The Agony and the Ecstasy (1965), 20th Century Fox
- * Those Magnificent Men in Their Flying Machines (1965), 20th Century Fox
- * Doctor Dolittle (1967), 20th Century Fox
- * Star (1968), 20th Century Fox
- * Hello Dolly (1969), 20th Century Fox
- * Airport (1970), Universal Pictures
- * Baraka (1992)

Todd-AO-35:

See Todd-AO35 Film List

Film Gauge: 35mm
Direction of travel: Vertical - four perforations - 24 fps
Aperture Dimensions: 0.898" x .0.735" nominal
Aspect Ratio: 2.35:1

Print



Appearance when projected



Todd-AO-35 Film List

- * Macbeth (1971)
- * Junior Bonner (1972)
- * The Getaway (1972)
- * Antony and Cleopatra (1973)
- * The Great Waldo Pepper (1975)
- * Logan's Run (1976)
- * Flash Gordon (1980)
- * Conan the Barbarian (1982)
- * Dune (1984)

Ultra Panavision 70mm and MGM Camera 65:

In 1956 Metro Goldwyn Mayer was planning a massive remake of their 1926 silent classic Ben Hur. Widescreen systems were still new and they drew audiences. MGM wanted to film Ben Hur in the best available system . MGM approached Robert Gottschalk, the president of

Panavision, Inc., and asked him to design a system that did not suffer the distortions created by the anamorphic lens. The result was Camera 65 later changed to Ultra Panavision 70.

Film Gauge: 70mm
Direction of travel: Vertical - five perforations - 24 fps
Aperture Dimensions: 2.072" x .0.906 nominal
Aspect Ratio: 2.76:1

Print



Appearance when projected



Ultra Panavision Film List Camera 65 Film List

- * Raintree County (1957), MGM Camera 65
 - * Ben Hur (1959), MGM Camera 65
 - * Mutiny on the Bounty (1962), MGM
 - * The Fall of the Roman Empire (1964)
 - * Battle of the Bulge (1965)
 - * The Hallelujah Trail (1965)
-

Vitascope:

In 1931 Warner Bros anticipating Cinemascope, VistaVision and other wide screen processes released Kismet and The Lash, photographed in 65mm Vitascope, using an interlocked Vitaphone soundtrack, this format had space to the left of the picture that was available for an optical soundtrack.

Film Gauge: 65mm
Direction of travel: Vertical - five perforations - 24 fps
Aperture Dimensions: n/a

Aspect Ratio: 2:1

Print



VistaVision:

Paramount Pictures were the only major studio that did not immediately embrace CinemaScope for use on its major productions. The studio preferred to stick with an aspect ratio of 1.66:1 but sought ways to improve overall picture clarity and definition on ever increasing screen sizes. John R. Bishop, head of Paramount's camera and film processing departments, acquired a William Fox "Natural Color" camera built in the late 1920s by the William P. Stein company. This camera exposed two frames of film at the same time through colour filters. Bishop cut out the separation between the two frames, rolled the camera over on its side and fitted it with Leica 35mm still camera lenses. This camera, dubbed the "Lazy-8" because it pulled the film across horizontally in 8 perforation frames, provided a total negative area 2.66 times greater than the conventional 35mm camera with a 1.66:1 aspect ratio. In 1954 Paramount released *White Christmas* the company's first film in this format which was their answer to CinemaScope.

Film Gauge: 35mm

Direction of travel: horizontally - eight perforations - 24 fps

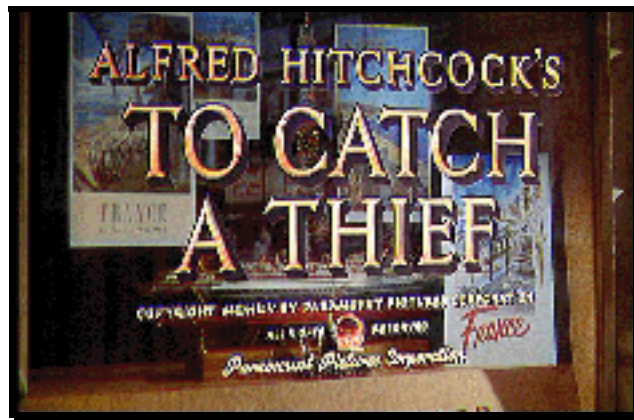
Aperture Dimensions: 1.485" x .0.990" nominal

Aspect Ratio: 1.6:1

Print



Appearance when projected



VistaVision Film List

- * White Christmas (1954), Paramount
 - * Artists and Models (1955), Paramount
 - * Strategic Air Command (1955), Paramount
 - * To Catch A Thief (1955), Paramount
 - * The Ten Commandments (1956), Paramount
 - * Anything Goes (1956), Paramount
 - * Away All Boats (1956), Universal
 - * High Society (1956), MGM
 - * The Searchers (1956) Warner Bros
 - * Gunfight at the OK Corral (1957), Paramount
 - * Vertigo (1958), Paramount
 - * The Buccaneer (1958), Paramount
 - * North by Northwest (1959), MGM
 - * Last Train from Gun Hill (1959), Paramount
 - * The Jayhawkers (1959), Paramount
 - * It Started In Naples(1960), Paramount
 - * One-Eyed Jacks (1961), Paramount
-

WarnerScope:

In 1952 Warner was determined not to be left behind in the battle of the widescreen and develop his own process with the Germany's Zeiss Optical Company for a system that would be call "WarnerScope" with the release of Santiago in 1956 also know as The Gun Runner.

Film Gauge: 35mm
Direction of travel: Vertical - four perforations - 24 fps
Aperture Dimensions: 0.864" x 0.732" nominal
Aspect Ratio: 2.35:1

Print



Appearance when projected



WarnerScope Film List

- * Santiago (1956), released in Britain as The Gun Runner
 - * Toward The Unknown (1956), released in Britain as Brink of Hell
 - * The Naked And The Dead (1958)
 - * Up Periscope (1959)
 - * Gold of the Seven Saints (1961)
-

Widescreen 1.85:1

The aspect ratio of 1.85:1 is now the standard widescreen format in use today Cinemas, with Stereo Optical and Digital 5.1 Sound , as can be seen by the digital sound between the sprockets on the left hand side of the film.

Film Gauge: 35mm

Direction of travel: Vertical - four perforations - 24 fps
Aperture Dimensions: 0.825" x .0.446" nominal
Aspect Ratio: 1.85:1

Print



Appearance when projected

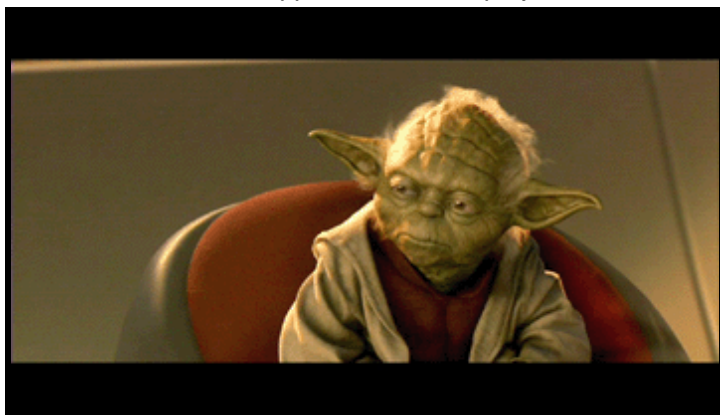


New Formats:

With the advent of Digital Media such as the Digital Versatile Disc, Digital Television, High-Definition Television (HDTV) and Digital Cinemas. Hollywood are looking at alternative way of producing Feature Films . In 2001 George Lucas made a bold move from the conventional 35mm film to HD Video when he shoot Star Wars Attack of the Clones entirely on High-Definition Video using the Sony CineAlta digital camera.

On top is an image on High Def Video with a masked aspect ratio of 2.35:1. On bottom the same image transferred to 35mm Panavision 2.35:1, as would be used in the Cinema

HD "Print" Appearance when projected



35mm Print



Large Screen Formats:

*	AgaScope	2.35:1	Sweden and Hungary.
*	ArriScope	2.35:1	Arriflex Camera Corp.
*	ArriVision	2.35:1	3-D
*	Cinepanoramic	2.35:1	France
*	CinemaScope	1.35:1, 2.66:1 and 2:55:1	
*	CinemaScope 55		55.625mm (Carousel 1956)
*	Cinerama	2.59:1	
*	Cinescope	2.35:1	Italy
•	<i>Cinéorama</i>		70mm of <i>Raoul Grimoin-Sanson</i> (1900)
*	Colorscope		AIP Studios
*	Cromoscope	2.35:1	same as Techniscope
*	Daiescope	2.35:1	Japan
*	Dimension 150	2.7:1	70mm
*	Duo-Vision	2.35:1	(in split-screen)
*	Dyaliscope	2.35:1	France
*	Euroscope	2.35:1	
*	Fearless	2.05:1	65mm
*	Franscope	2.35:1	France
*	Grandeur	2:1	70mm (Twentieth Century Fox 1929)
*	Grandscope	2.35:1	Japan
*	Hammerscope	2.35:1	England
*	J-D-C Scope	2.35:1	
*	MCS 70 65mm		(Modern Cinema System - Germany)
•	<i>Magnafilm</i>		56mm (Paramount 1930)
*	Megascope	2.35:1	England
*	Metroscope	1.66:1 to 2:1	
*	MGM Camera 65	2.75:1	70mm
*	Natural Vision	2:1	63.5mm (RKO -1926)
*	Naturama	2.35:1	Republic Studios

*	Nikkatsu Scope	2.35:1	Japan
•	<i>Panoramica</i>		70mm (of <i>Filoteo Alberini</i> -1914)
*	Panascope	2:1	
*	Panavision	2.35:1	
*	Panoramic(a)	2.35:1	Italy
*	Realife 65mm/70mm	2.13:1	(MGM 1930)
*	Regalscope	2.35:1	
*	Scanoscope	2.35:1	
*	Shawscope	2.35:1	Hong Kong
*	Sovscope	2.35:1	U.S.S.R.
*	Space-Vision	2.35:1	(in 3-D)
*	Spectrascope	2.35:1	
*	Superama	2.35:1	
*	SuperCinescope	2.35:1	Italy
*	Superpanorama 70	2.2:1	in 70mm form from Europe
*	Super Panavision 70	2.35	for 35mm prints, 2.2:1 for 70mm
*	Superscope	2:35:1	RKO (Underwater 1955)
*	Super Technirama 70	2.2:1	in 70mm
*	Super Techniscope	1.85:1 to 2.35:1	(the same as Super 35)
*	Super 35—ranges from 1986, <i>The Abyss</i> 1989)	1.85:1 to 2.35:1	(a variable screen-size process). (<i>Aliens</i>)
*	SuperTotalscope	2.35:1	Italy
*	System 35	1.85:1 to 2:35:1	
*	Technirama	2.35:1	
*	Techniscope	2.35:1	
*	Technovision	2.35:1	
*	Todd-AO	2.2:1	
*	Todd-AO 35	2.35:1	1954
*	Toeiscope	2.35:1	Japan
*	Tohoscope	2.35:1	Japan
*	Totalscope	2.35:1	Italy
*	Totalvision	2.35:1	Italy
*	Ultra Panavision 70	2.76:1	
*	Ultrascope	2.35:1	Germany
*	Vistarama	2.35:1	
*	Vistascope	2.35:1	Warner Brothers 1930
*	VistaVision	1.66:2 to 2:1	
*	Vitascope	2:1	
*	WarnerScope	2.35:1	Warner Bros.
*	Warwickscope	2.35:1	England
*	<i>Wide Film</i> of Lumière		75mm (1900)

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