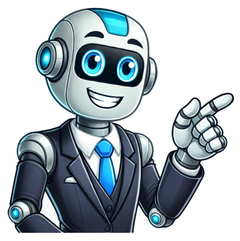
I'm not a robot



Algerian cooking television channel Television channel Samira TVCountryAlgeriaBroadcast areaMaghrebMiddle EastFranceHeadquartersAlgiers, AlgeriaProgrammingLanguage(s)Algerian arabicPicture format1080i (16:9 SDTV)OwnershipOwnerSamira BezaouiaHistoryLaunched1 July 2013; 11 years ago (2013-07-01) Samira TV is an Algerian television channel specialising in cooking shows, focusing on Algerian cuisine. The channel was founded in 2013 by Samira Bezouaia, the editor-in-chief of Samira Magazine and her husband Yacine Sadek. Since then, the channel has become one of the most viewed in Algeria, and was the most popular television channel among Algerian women as of 2020. Samira TV's creative and administrative activities have been split between Bezouaia and Sadek, with Bezouaia overseeing the former and Sadek the latter. Samira TV was created in 2013 by Samira Bezouaia, the editor-in-chief of Samira Magazine, and her husband Yacine Sadek. Featuring food and sewing content, Samira TV was rare for a television channel in Algeria in targeting a female audience.[1][2] For advertisers, this was viewed as a valuable means of accessing housewives, who are responsible for most household purchases in Algeria.[2] As Bezouaia lacked previous experience in producing audiovisual media, she received help from Mohamed Oukaci, a specialist in TV production. The channel hired chefs from within Algeria and internationally, including from countries such as China, Syria and Lebanon.[1] By 2020, Bezouaia occupied multiple production roles beyond her official position of production director, including partaking in some responsibilities of artistic director, editorial work and production designer. A profile that year in Jeune Afrique described Bezouaia as working as many as 14 hours a day. The piece characterized Bezouaia as a low-profile figure, unknown by the channel's viewers. Sadek at this time oversaw the channel's administrative matters.[2] As of 2016, Samira TV was one of the most popular channels in Algeria, being viewed by 35.1% of households in a seven day survey period, third overall in the category. In response to its popularity, competitor Echorouk TV relaunched its food channel, Bena TV. Its popularity, and the popularity of food channels more generally, occupied an audience segment who had previously mostly consumed Turkish soap operas.[1] By 2020, the channel was watched by around 9 million viewers a week, making it the most popular channel among Algerian women. The channel was also broadcast in Morocco and Tunisia. The channel has a reputation for having attractive set design and a consistent visual aesthetic.[2] TV programs have included El Najm Errabeh, a self-help reality TV show and Qaadatna Djazairia, a talk show that released episodes daily during Ramadan, covering Algerian culture in a positive light. The set design for Qaadatna Djazairia was relatively costly for the channel and was inspired by the Casbah of Algiers.[2] Beyond television content, Samira TV has released cookbooks.[1] ^ a b c d Soltane, Amira (14 February 2016). "Samira TV affole Echourouk TV" [Samira TV alarms Echourouk TV]. L'Expression (in French). Archived from the original on 15 February 2016. ^ a b c d e Merzoug, Kenza (10 May 2020). "Algérie : l'incroyable succès de la chaîne de cuisine Samira TV" [Algeria: The incredible success of the cooking channel Samira TV]. Jeune Afrique (in French). Archived from the original on 11 March 2023. Retrieved 21 March 2025. Portal: Television Retrieved from " 2Aspect ratio with a width of 16 units and height of 9 units "16x9" redirects here. For the TV series, see 16x9 (TV series). A 16:9 rectangle in which rectangles visualize the ratio. The groupings are not square. A television set with the 16:9 image ratio 16:9 is a widescreen aspect ratio with a width of 16 units and height of 9 units. Once seen as an "exotic" aspect ratio,[1] since 2009, it has become the most common aspect ratio for televisions and computer monitors, and is also the universal standard image format for the universal 1080p, 2160p and 4320p formats. 16:9 or "sixteen-nine" is the universal widescreen standard format[2] and Wide-aspect Clear-vision.[3] Japan's Hi-Vision originally started with a 15:9 ratio but converted when the international standards group introduced the wider ratio 16:9. Many digital video cameras have the capability to record in 16:9, and this is the only widescreen aspect ratio natively supported by Blu-ray Disc. It is also the native aspect ratio of the Blu-ray Disc, but Blu-ray Disc producers can also choose to show even a wider ratio such as 2.40:1 within the 16:9 frame adding Letterbox black bars within the image itself.[citation needed] Derivation of the 16:9 aspect ratioThe main figure shows 4:3 and 2.40:1 rectangles with the same area A, and 16:9 rectangles that covers (black) or is common to (grey) them. The calculation considers the extreme rectangles, where m and n are multipliers to maintain their respective aspect ratios and areas. Kerns H. Powers, a member of the SMPTE Working Group on High-Definition Electronic Production, first proposed the 16:9 (1.77:1) aspect ratio in 1984.[4] The popular choices in 1980 were 4:3 (based on TV standard's ratio at the time), 15:9 (5:3) (the European "flat" 1.66:1 ratio), 1.85:1 (the American "flat" ratio) and 2.35:1 (the CinemaScope/Panavision) ratio for anamorphic widescreen. Powers cut out rectangles with equal areas, shaped to match each of the popular aspect ratios. When overlapped with their center points aligned, he found that all of those aspect ratio rectangles fit within an outer rectangle with an aspect ratio of 1.77:1 and all of them also covered a smaller common inner rectangle with the same aspect ratio 1.78:1.[5] The value found by Powers is exactly the geometric mean of the extreme aspect ratios, 4:3 and 2.40:1, 47 15 {\displaystyle \textstyle {\sqrt {\frac {47}{15}}}} ≈ 1.77 which is coincidentally close to 16:9. Applying the same geometric mean technique to 16:9 and 4:3 yields an aspect ratio of around 1.54:1, sometimes approximated as 14:9 (1.55:1), which is likewise used as a compromise between these ratios.[6] While 16:9 (1.77:1) was initially selected as a compromise format, the subsequent popularity of HD broadcast has solidified 16:9 as perhaps the most common video aspect ratio in use.[7] Most 4:3 (1.33:1) and 21:9 video is now recorded using a "shoot and protect" technique that keeps the main action within a 16:9 (1.77:1) inner rectangle to facilitate 16:9 conversion and viewing.[8] Conversely it is quite common to use a technique known as center-cutting, to approach the challenge of presenting material shot (typically 16:9) to both an HD and legacy 4:3 audience simultaneously without having to compromise image size for either audience. Content creators frame critical content or graphics to fit within the 1.33:1 raster space. This has similarities to a filming technique called open matte. In 1993, the European Union instituted the 16:9 Action Plan,[9] to accelerate the development of the advanced television services in 16:9 aspect ratio, both in PALplus (compatible with regular PAL broadcasts) and also in HD-MAC (an early HD format). The Community fund for the 16:9 Action Plan amounted to €228,000,000. Over a long period in the late 2000s and early 2010s, the computer industry switched from 4:3 to 16:10 (1.60:1) and then to 16:9 as the most common aspect ratio for monitors and laptops. A 2008 report by DisplaySearch cited a number of reasons for this shift, including the ability for PC and monitor manufacturers to expand their product ranges by offering products with wider screens and higher resolutions, helping consumers to more easily adopt such products and "stimulating the growth of the notebook PC and LCD monitor market".[10] By using the same aspect ratio for both TVs and monitors, manufacturing can be streamlined and research costs reduced by not requiring two separate sets of equipment, and since a 16:9 is narrower than a 16:10 panel of the same length, more panels can be created per sheet of glass.[11][12][13] In 2011, Bennie Budler, product manager of IT products at Samsung South Africa, confirmed that monitors with a native resolution of 1920 × 1200 were not being manufactured anymore. "It is all about reducing manufacturing costs. The new 16:9 aspect ratio panels are more cost-effective to manufacture locally than the previous 16:10 panels".[14] In March 2011, the 16:9 resolution 1920 × 1080 became the most common used resolution among Steam's users. The previous most common resolution was 1680 × 1050 (16:10).[15] By July 2022, Steam reported 16:9 resolutions were used by 77% of its users (1920 × 1080 with 67%; 2560 × 1440 with 10%).[16] This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. (March 2023) (Learn how and when to remove this message) 16:9 is the only widescreen aspect ratio natively supported by the DVD format. An anamorphic PAL region DVD video frame has a maximum resolution of 720 × 576p, but a video player software will stretch this to 1024 × 576p. Producers can also choose to show even wider ratios such as 1.85:1 and 2.4:1 within the 16:9 DVD frame by hard matting or adding black bars within the image itself. Some films which were made in a 1.85:1 aspect ratio, such as the U.S.-Italian co-production Man of La Mancha and Kenneth Branagh's Much Ado About Nothing, fit quite comfortably onto a 1.77:1 HDTV screen and have been issued as an enhanced version on DVD without the black bars. Many digital video cameras also have the capability to record in 16:9. Common resolutions for the 16:9 ratio: Width Height Name 640 360 nHD 854 480 FWVGA 960 540 qHD 1024 576 WSVGA 1280 720 HD 1366 768 FWXGA 1600 900 HD+ 1920 1080 Full HD 2560 1440 QHD 3200 1800 QHD+ 3840 2160 4K UHD 5120 2880 5K 7680 4320 8K UHD Display aspect ratio Videos with display aspect ratio 16:9 on Commons Display resolution 1080p 2160p 4320p Wikimedia Commons has media related to 16:9. ^ Hoehler, Dieter (2008-06-03). "A Brief Review on HDTV in Europe in the early 90's". 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Retrieved from " 3Height/width proportion of an image This article is about aspect ratio of still images, films, and digital imagery. For display aspect ratio, see display aspect ratio. For other uses, see Aspect ratio (disambiguation). The aspect ratio of an image is the ratio of its width to its height. It is expressed as two numbers separated by a colon, in the format width:height. Common aspect ratios are 1.85:1 and 2.39:1 in cinematography, 4:3 and 16:9 in television, and 3:2 in still photography and 1:1: Used for square images, often seen on social media platforms like Instagram, 21:9: An ultrawide aspect ratio popular for gaming and desktop monitors. Common aspect ratios used in film and display images The common film aspect ratios used in cinemas are 1.85:1 and 2.39:1.[1] Two common videographic aspect ratios are 4:3 (1.3:1),[a] the universal video format of the 20th century, and 16:9 (1.7:1), universal for high-definition television and European digital television. Other cinematic and video aspect ratios exist, but are used infrequently. In still camera photography, the most common aspect ratios are 4:3, 3:2 (1.5:1), and more recently found in consumer cameras, 16:9.[2] Other aspect ratios, such as 5:3, 5:4, and 1:1 (square format), are used in photography as well, particularly in medium format and large format. With television, DVD and Blu-ray, converting formats of unequal ratios is achieved by enlarging the original image to fill the receiving format's display area and cutting off any excess picture information (zooming and cropping), by adding horizontal mattes (letterboxing) or vertical mattes (pillarboxing) to retain the original format's aspect ratio, by stretching (hence distorting) the image to fill the receiving format's ratio, or by scaling by different factors in both directions, possibly scaling by a different factor in the center and at the edges (as in Wide Zoom mode). In motion picture formats, the physical size of the film area between the sprocket perforations determines the image's size. The universal standard (established by William Dickson and Thomas Edison in 1892) is a frame that is four perforations high. The film itself is 35 mm wide (1.38 in), but the area between the perforations is 24.89 mm × 18.67 mm (0.980 in × 0.735 in), leaving the de facto ratio of 1.33:1.[3] With a space designated for the standard optical soundtrack, and the frame size reduced to maintain an image that is wider than tall; this resulted in the Academy aperture of 22 mm × 16 mm (0.866 in × 0.630 in) or 1.375:1 aspect ratio. The motion picture industry convention assigns a value of 1 to the image's height; an anamorphic frame (since 1970, approximately 2.39:1) is often incorrectly described (rounded) as either 2.4:1 or 2.40:1. After 1952, a number of aspect ratios were experimented with for anamorphic productions, including 2.66:1 and 2.55:1.[4] A SMPTE specification for anamorphic projection from 1957 (PH22.106-1957) finally standardized the aperture to 2.35:1.[4] An update in 1970 (PH22.106-1971) changed the aspect ratio to 2.39:1 in order to make splices less noticeable.[4] This aspect ratio of 2.39:1 was confirmed by the most recent revision from August 1993 (SMPTE 195-1993).[4] In American cinemas, the common projection ratios are 1.85:1 and 2.39:1. Some European countries have 1.6:1[clarify] as the widescreen standard. The "Academy ratio" of 1.375:1 was used for all cinema films in the sound era until 1953 (with the release of George Stevens' Shane in 1.6:1). During that time, television, which had a similar aspect ratio of 1.3:1, became a perceived threat to movie studios. Hollywood responded by creating a large number of widescreen formats: CinemaScope (up to 2.6:1), Todd-AO (2.20:1), and VistaVision (up to 2.00:1) to name just a few. The flat 1.85:1 aspect ratio was introduced in May 1953, and became one of the most common cinema projection standards in the United States and elsewhere. The goal of these various lenses and aspect ratios was to capture as much of the frame as possible, onto as large an area of the film as possible, in order to fully utilize the film being used. Some of the aspect ratios were chosen to utilize smaller film sizes in order to save film costs while other aspect ratios were chosen to use larger film sizes in order to produce a wider higher resolution image. In either case the image was squeezed horizontally to fit the film's frame size and avoid any unused film area.[5] The development of various film camera systems must ultimately cater to the placement of the frame in relation to the lateral constraints of the perforations and the optical soundtrack area. One clever wide screen alternative, VistaVision, used standard 35 mm film running sideways through the camera gate, so that the sprocket holes were above and below frame, allowing a larger horizontal negative size per frame as only the vertical size was now restricted by the perforations. There were even a limited number of projectors constructed to also run the print-film horizontally. Generally, however, the 1.50:1 ratio of the initial VistaVision image was optically converted to a vertical print (on standard four-perforation 35 mm movie film) to show with the standard projectors available at theaters, and was then masked in the projector to the United States standard of 1.85:1. The format was briefly revived by Lucasfilm in the late 1970s for special effects work that required a larger negative size (due to image degradation from the optical printing steps necessary to make multi-layer composites). It went into obsolescence largely due to better cameras, lenses, and film stocks available for standard four-perforation formats, in addition to increased lab costs for making prints in comparison to more standard vertical processes. (The horizontal process was also adapted to 70 mm film by IMAX, which was first shown at the Osaka '70 Worlds Fair.) Super 16 mm film was frequently used for television production due to its lower cost, lack of need for soundtrack space on the film itself (as it is not projected but rather transferred to video), and aspect ratio similar to 16:9 (the native ratio of Super 16 mm is 15:9). It also can be blown up to 35 mm for theatrical release and therefore is sometimes used for feature films. Square displays are rarely used in devices[6][7] and monitors.[8] Nonetheless, video consumption on social apps has grown rapidly and led to the emergence of new video formats more suited to mobile devices that can be held in horizontal and vertical orientations. In that sense, square video was popularized by mobile apps such as Instagram and Vine and has since been supported by other major social platforms including Facebook and X. It can fill nearly twice as much screen space compared to 16:9 format (when the device is held differently while viewing from how video was recorded). Main article: Fullscreen (aspect ratio) 4:3 (1.33:1) (generally read as Four-Three, Four-by-Three, or Four-to-Three) for standard television for fullscreen aspect ratio 1.33:1 has been in use since the invention of moving picture cameras, and many computer monitors used to employ the same aspect ratio. 4:3 was the aspect ratio used for 35 mm films in the silent era. It is also very close to the 1.375:1 Academy ratio, defined by the Academy of Motion Picture Arts and Sciences as a standard after the advent of optical sound-on-film. By having TV match this aspect ratio, movies originally photographed on 35 mm film could be satisfactorily viewed on TV in the early days of the medium (i.e. the 1940s and the 1950s). With the adoption of high-definition television, the majority of modern televisions are now produced with 16:9 displays instead. Apple's iPad series of tablets continue to use 4:3 displays (despite other Apple products typically using widescreen aspect ratios) to better suit use as an e-reader; however, the 2018 iPad Pro 11-inch uses a 1.43:1 aspect ratio.[9] Main article: 14:9 aspect ratio 14:9 (generally named as Fourteen-by-Nine, Fourteen-Nine, and Fourteen-to-Nine) is the aspect ratio mainly used when the 4:3 programs are cropped.[10][11] Main article: 16:10 aspect ratio 16:10 (8:5) is an aspect ratio mostly used for computer displays and tablet computers. The width of the display is 1.6 times its height. This ratio is close to the golden ratio " φ {\displaystyle \varphi } " which is approximately 1.618. LCD computer displays using the 16:10 ratio started to appear in the mass market from 2003. By 2008, 16:10 had become the most common aspect ratio for LCD monitors and laptop displays.[12] Since 2010, however, 16:9 has become the mainstream standard, driven by the 1080p standard for high definition television and lower manufacturing costs.[13][14] In 2005–2008, 16:10 (1.6:1) overtook 4:3 as the most sold aspect ratio for LCD monitors. At the time, 16:10 also had 90% of the notebook market and was the most commonly used aspect ratio for laptops.[13] However, 16:10 had a short reign as the most common aspect ratio. Around 2008–2010, there was a rapid shift by computer display manufacturers to the 16:9 aspect ratio and by 2011 16:10 had almost disappeared from new mass market products. According to Net Applications, by October 2012 the market share of 16:10 displays had dropped to less than 23 percent.[15] Notably, Apple used 16:10 for all of its MacBook models until 2021, when the 5th-generation MacBook Pro switched to a taller aspect ratio of approximately 1.54:1.[16] The MacBook Air continues to use 16:10 as of 2025.[17] Main article: 16:9 aspect ratio 16:9 (1.78:1) (generally named as Sixteen-by-Nine, Sixteen-Nine, and Sixteen-to-Nine) is the international standard format of HDTV, non-HD digital television and analog widescreen television PALplus. Japan's Hi-Vision originally started with a 5:3 (= 15:9) ratio but converted when the international standards group introduced a wider ratio of 5+1⁄3 to 3 (= 16:9). Many digital video cameras have the capability to record in 16:9 (= 42:32), and 16:9 is the only widescreen aspect ratio natively supported by the DVD standard. DVD producers can also choose to show even wider ratios such as 1.66:1, 1.75:1, 1.77:1 and 1.78:1[1] within the 16:9 DVD frame by hard matting or adding black bars within the image itself. The 16:9 aspect ratio was used often in British TVs in the United Kingdom in the 1990s, and is also used in smartphones, laptops, and desktops. Equivalent to integer ratio of 37:20. When cinema attendance dropped, Hollywood created widescreen aspect ratios in order to differentiate the film industry from TV, with one of the most common being the 1.85:1 ratio.[18][19] Main article: Univisium The 2.00:1 aspect ratio was first used in the 1950s for the RKO Superscope format.[20][21] Since 1998, cinematographer Vittorio Storaro has advocated for a format named "Univisium" that uses a 2.00:1 format.[22] Univisium has gained little traction in the theatrical film market, but has recently been used by Netflix and Amazon Video for productions such as House of Cards and Transparent, respectively. This aspect ratio is similar to the 1.90:1 standard acquisition formats mandated by these content platforms and is not necessarily a creative choice.[23] Moreover, some mobile devices, such as the LG G6, LG V30, Huawei Mate 10 Pro, Google Pixel 2 XL, OnePlus 5T and Sony Xperia XZ3, are embracing the 2.00:1 format (advertised as 18:9), as well as the Samsung Galaxy S8, Samsung Galaxy Note 8, Samsung Galaxy S9 and Samsung Galaxy Note 9 with a slightly similar 18.5:9 format.[24][25] The Apple iPhone X also has a similar screen ratio of 19.5:9 (2.16:1). Main articles: Anamorphic format and Anamorphic widescreen Anamorphic format is the cinematography technique of shooting a widescreen picture on standard 35 mm film or other visual recording media with a non-widescreen native aspect ratio. When projected the image is then stretched back into the original proportions. Often, screen specifications are given by their diagonal length. The following formulae can be used to find the height (h), width (w) and area (A), where r stands for ratio, written as a fraction of x by y, and d for diagonal length. r = x y {\displaystyle r={\frac {x}{y}}} h = d r 2 + 1 = y × d x 2 + y 2 {\displaystyle h={\frac {d}{\sqrt {r^{2}+1}}}={\frac {y\times d}{\sqrt {x^{2}+y^{2}}}}} w = r × d r 2 + 1 = x × d x 2 + y 2 {\displaystyle w={\frac {r\times d}{\sqrt {{r^{2}}+1}}}={\frac {x\times d}{\sqrt {x^{2}+y^{2}}}}} A = r × d 2 r 2 + 1 = x × y × d 2 x 2 + y 2 {\displaystyle A={\frac {r\times d^{2}}{{r^{2}}+1}}\quad ={\frac {x\times y\times d^{2}}{x^{2}+y^{2}}}} This section has multiple issues. Please help improve it or discuss these issues on the talk page. (Learn how and when to remove these messages) This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. (March 2023) (Learn how and when to remove this message) This section may require cleanup to meet Wikipedia's quality standards. The specific problem is: content overlaps with section Pixel aspect ratio#Introduction. Please help improve this section if you can. (May 2023) (Learn how and when to remove this message) (Learn how and when to remove this message) This article primarily addresses the aspect ratio of images as displayed, which is more formally referred to as the display aspect ratio (DAR). In digital images, there is a distinction with the storage aspect ratio (SAR), which is the ratio of numbers of pixels. If an image is displayed with square pixels, then these ratios agree. If, instead, non-square ("rectangular") pixels are used, then these ratios differ. The aspect ratio of the pixels themselves is known as the pixel aspect ratio (PAR) – for square pixels this is 1:1 – and these are related by the identity: SAR × PAR = DAR Rearranging (solving for PAR) yields: PAR = DAR/SAR For example: A 640 × 480 VGA image has a SAR of 640/480 = 4:3 and if displayed on a 4:3 display (DAR = 4:3), has square pixels, hence a PAR of 1:1. By contrast, a 720 × 576 D-1 PAL image has a SAR of 720/576 = 5:4 but is displayed on a 4:3 display (DAR = 4:3), so by this formula it would have a PAR of (4:3)/(5:4) = 16:15. However, because standard definition digital video was originally based on digitally sampling analog television, the 720 horizontal pixels actually capture a slightly wider image to avoid loss of the original analog picture. In actual images, these extra pixels are often partly or entirely black, as only the center 704 horizontal pixels carry actual 4:3 or 16:9 image. Hence, the actual pixel aspect ratio PAR for PAL video is a little different from that given by the formula, specifically 12:11 for PAL and 10:11 for NTSC. For consistency, the same effective pixel aspect ratios are used even for standard definition digital video originated in digital form rather than converted from analog. For more details refer to the main article. In analog images such as film there is no notion of pixel, nor notion of SAR or PAR, and "aspect ratio" refers unambiguously to DAR. Actual displays do not generally have non-square pixels, though digital sensors might; they are rather a mathematical abstraction used in resampling images to convert between resolutions. Non-square pixels arise often in early digital TV standards, related to digitalization of analog TV signals – whose horizontal and vertical resolutions differ and are thus best described by non-square pixels – and also in some digital videocameras and computer display modes, such as Color Graphics Adapter (CGA). Today they arise particularly in transcoding between resolutions with different SARs. DAR is also known as image aspect ratio and picture aspect ratio, though the latter can be confused with pixel aspect ratio; PAR is also known as sample aspect ratio, though it can also be confused with storage aspect ratio. For a listing of computer resolutions and aspect ratios, see list of common resolutions. For a full listing of film formats, including their aspect ratios, see list of motion picture film formats. Comparison of several film aspect ratios with the heights forced to be equal images 1:2.32 The first television aspect ratio, used by John Logie Baird's 30-line mechanical television in the early 1930s.[26] 1.19:1 ~ 19:16 Sometimes referred to as the Movietone ratio, this ratio was used briefly during the transitional period when the film industry was converting to sound, from 1926 to 1932 approx. It is produced by superimposing an optical soundtrack over a full-gate 1.3 aperture in printing, resulting in an almost square image. Films shot in this ratio are often projected or transferred to video incorrectly using a 1.375:1 mask or squashed to 1.375:1. Examples of films shot in the Movietone ratio include Sunrise: A Song of Two Humans, M, Hallelujah!, and, significantly more recently, The Lighthouse.[27][28] A trend arising from the widespread use of smartphones is vertical video that is intended for viewing in portrait mode. The format was popularized in particular by apps such as Snapchat, Instagram, and YouTube—which all offer means for publishing vertical videos as content and advertising.[29][30][31] 1.25:1 = 5:4 The once-popular aspect for larger format computer monitors, especially in the guise of mass-produced 17-inch and 19-inch LCD panels or 19-inch and 21-inch CRTs, using 1280 × 1024 (SXGA) or similar resolutions. Notably one of the few popular display aspect ratios narrower than 4:3, and one popularised by business (CAD, DTP) rather than entertainment use, as it is well-suited to full-page layout editing. Historically, 5:4 was also the original aspect ratio of early 405-line television broadcasts, which progressed to a wider 4:3 as the idea of broadcasting cinema films gained traction. 1.3:1 = 4:3 = 12:9 35 mm original silent film ratio, today commonly known in TV and video as 1.33:1. Also standard ratio for MPEG-2 video compression. This format is still used in many personal video cameras today and has influenced the selection or design of other aspect ratios. It is the standard Super 35 mm ratio. 1.37:1 ~ 48:35 16 mm and 35 mm standard ratio. 1.375:1 = 11:8 35 mm full-screen sound film image, nearly universal in films between 1932 and 1953. Officially adopted as the Academy ratio in 1932 by AMPAS. Rarely used in theatrical context nowadays, but occasionally used in other contexts. 1.43:1 IMAX format. IMAX productions use 70 mm wide film (the same as used for 70 mm feature films), but the film runs through the camera and projector horizontally. This allows for a physically larger area for each image. 1.5:1 = 3:2 The aspect ratio of 35 mm film used for still photography when eight perforations are exposed. Also the native aspect ratio of VistaVision, for which the film runs horizontally. Used on the ChromeOS-based Chromebook Pixel notebook PC, the Game Boy Advance portable game console, mostly all Microsoft Surface 2-in-1 laptops and Surface Studio. 1.5:1 = 14:9 Widescreen aspect ratio sometimes used in shooting commercials etc. as a compromise format between 4:3 and 16:9. When converted to a 16:9 frame, there is slight pillarboxing, while conversion to 4:3 creates slight letterboxing. All widescreen content on ABC Family's SD feed until January 2016 was presented in this ratio. 1.6:1 = 16:10 = 8:5 Widescreen computer monitor ratio (for instance, 1920×1200 resolution). 1.66:1 or 1.6:1 = 5:3 = 15:9 Early 35 mm widescreen ratio, originally invented by Paramount Pictures, later a standard among several European countries.[which?] It is also the native Super 16 mm frame ratio. Sometimes this ratio is rounded to 1.67:1. From the late 1980s to the early 2000s, Walt Disney Feature Animation's CAPS program animated their features in the 1.6:1 ratio (a compromise between the 1.85:1 theatrical ratio and the 1.3:1 ratio used for home video); this format is also used by the Nintendo 3DS's top screen. 1.75:1 = 7:4 35 mm widescreen aspect ratio used by Metro-Goldwyn-Mayer and Warner Bros. from 1953 to 1955 and since abandoned and The Walt Disney Company has cropped the old classic post-1950s 1.33:1 fullscreen films to the 1.75:1 widescreen aspect ratio of their DVDs including The Jungle Book. 1.7:1 = 16:9 = 42:32 Video widescreen standard, used in high-definition television, one of three ratios specified for MPEG-2 video compression. Also used increasingly in personal video cameras. Sometimes this ratio is rounded to 1.78:1. 1.85:1 = 37:20 35 mm American and British widescreen standard for theatrical film. Introduced by Universal Pictures in May 1953. Projects approximately three perforations ("perfs") of image space per four-perf frame; films can be shot in 3-perf to save cost of film stock. Also the ratio of Ultra 16 mm. One of two common formats in digital cinema, where it is called "flat". 1.875:1 = 15:8 HDTV ratio used by Silicon Graphics computers in the 1990s, with the resolution being specified as 1920×1024. 1.9:1 SMPTE/DCI digital cinema basic resolution container aspect ratio. Exact ratio is 256:135 but it is commonly referred to as 1.9:1[32][33] or 1.90:1[34][35] and sometimes 1.896:1.[36] Used by Diao Yinan's The Wild Goose Lake.[35] 2:1 = 18:9 Recently popularized by the Red Digital Cinema. Original SuperScope ratio, also used in Univisium. Used as a flat ratio for some American studios in the 1950s and abandoned in the 1960s. Also used in recent mobile phones such as the LG G6, Google Pixel 2 XL, HTC U11+, Xiaomi MIX 2S, and Huawei Mate 10 Pro, while the Samsung Galaxy S8, Note 8, and S9 use the similar 18.5:9 ratio. 2.165:1 ~ 28:13 Used by the screens of some iPhone models since 2017, including the iPhone X, XS, XS Max, 11, 11 Pro, and 11 Pro Max. 2.208:1 ~ 11:5 70 mm standard. Originally developed for Todd-AO in the 1950s. Specified in MPEG-2 as 2.20:1, but hardly used. 2.35:1 ~ 47:20 35 mm anamorphic prior to 1970, used by CinemaScope ("'Scope") and early Panavision. The anamorphic standard has subtly changed so that contemporary anamorphic productions are actually 2.39:1,[1] but often referred to as 2.35:1 anyway, due to old convention. (Anamorphic refers to the compression of the image on film to maximize an area slightly taller than standard 4-perf Academy aperture, but presents the widest of aspect ratios.) All Indian Bollywood films released after 1972 are shot in this standard for theatrical exhibition.[clarification needed] 2.370:1 = 64:27 = 43:33 TVs were produced with this aspect ratio between 2009 and 2012[37] and marketed as "21:9 cinema displays". But this aspect ratio is still seen on some higher-end monitors, which are sometimes called UltraWide monitors. 2.39:1 ~ 43:18 = 21+1⁄2:9 35 mm anamorphic from 1970 onwards. Aspect ratio of current anamorphic widescreen theatrical viewings, commercials, and some music videos. Often commercially branded as Panavision format or "'Scope". One of two common formats in digital cinema, where it is called "scope". 2.4:1 = 12:5 ~ 21:9 Rounded notation of 2.39:1 also known as 2.40:1. All film releases may use 800 lines of the 1920×800 resolution resulting in the 2.40:1 aspect ratio of Blu-ray Disc. 2.55:1 = 51:20 The aspect ratio of CinemaScope from 1954 to 1956. This was also the aspect ratio of CinemaScope 55.[38] 2.592:1 = 70:27 Cinerama at full height (three specially captured 35 mm images projected side by side into one composite widescreen image). 2.6:1 = 8:3 = 24:9 Full-frame output from Super 16 mm negative when an anamorphic lens system has been used. Effectively, an image that is of the ratio 24:9 is squashed onto the native 15:9 aspect ratio of a Super 16 mm negative. Also used by Kirill Serebrennikov for Leto (2018). 2.66:1 Original aspect ratio of CinemaScope before optical sound was added to the film in 1954.[39] 2.76:1 = 69:25 Ultra Panavision 70/MGM Camera 65 (65 mm with 1.25× anamorphic squeeze). Used only on a handful of films between 1957 and 1966 and some in the 2010s, for some sequences of How the West Was Won (1962) with a slight crop when converted to three-strip Cinerama, and films such as It's a Mad, Mad, Mad, Mad World (1963) and Ben-Hur (1959). More recently, Quentin Tarantino used it for The Hateful Eight (2015); Gareth Edwards used the process for shooting Rogue One (2016), but the image was cropped to 2.39:1 in post; Edwards would later shoot The Creator (2023) in this ratio. 3.5:1 = 32:9 In 2017, Samsung and Phillips announced "Super UltraWide displays", with aspect ratio of 32:9. 3.6:1 = 18:5 In 2016, IMAX announced the release of films in "Ultra-WideScreen 3.6" format,[40] with an aspect ratio of 36:10.[41] Ultra-WideScreen 3.6 video format didn't spread, as cinemas in an even wider ScreenX 270° format were released.[42] 4:1 Rare use of Polyvision, three 35 mm 1.3:1 images projected side by side. First used in 1927 on Abel Gance's Napoléon.[43] 12:1 Circle-Vision 360° developed by the Walt Disney Company in 1955 for use in Disneyland. Uses nine 4:3 35 mm projectors to show an image that completely surrounds the viewer. Used in subsequent Disney theme parks and other past applications. This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. (March 2023) (Learn how and when to remove this message) Original Aspect Ratio (OAR) is a home cinema term for the aspect ratio or dimensions in which a film or visual production was produced, as envisioned by the people involved in the creation of the work. As an example, the film Gladiator was released to theaters in the 2.40:1 aspect ratio. It was filmed in Super 35 and, in addition to being presented in cinemas and television in the Original Aspect Ratio (OAR) of 2.40:1, it was also broadcast without the matte, altering the aspect ratio to the television standard of 1.33:1. Because of the varied ways in which films are shot, IAR (Intended Aspect Ratio) is a more appropriate term, but is rarely used. Modified Aspect Ratio (MAR) is a home cinema term for the aspect ratio or dimensions in which a film was modified to fit a specific type of screen, as opposed to original aspect ratio. Modified aspect ratios are usually either 1.33:1 (historically), or (with the advent of widescreen television sets) 1.43:1 aspect ratio. 1.33:1 was the modified aspect ratio used historically on 4:3 broadcast television and home videotape formats such as VHS and Beta. A modified aspect ratio transfer is achieved by means of pan and scan or EAR (Expanded Aspect Ratio)/open matte, the latter meaning removing the cinematic matte from a 2.40:1 film to open up the full 1.33:1 frame or from 2.40:1 to 1.43:1 in IMAX. Another name for it is rescaled aspect ratio. A windowboxed image This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. (March 2023) (Learn how and when to remove this message) Multiple aspect ratios create additional burdens on directors and the public, and confusion among TV broadcasters. It is common for a widescreen film to be presented in an altered format (cropped, letterboxed or expanded beyond the original aspect ratio). It is also not uncommon for windowboxing to occur (when letterbox and pillarbox happen simultaneously). For instance, a 16:9 broadcast could embed a 4:3 commercial within the 16:9 image area. A viewer watching on a standard 4:3 (non-widescreen) television would see a 4:3 image of the commercial with 2 sets of black stripes, vertical and horizontal (windowboxing or the postage stamp effect). A similar scenario may also occur for a widescreen set owner when viewing 16:9 material embedded in a 4:3 frame, and then watching that in 16:9. Active Format Description is a mechanism used in digital broadcasting to avoid this problem. It is also common that a 4:3 image is stretched horizontally to fit a 16:9 screen to avoid pillarboxing but distorts the image so subjects appear short and fat. Both PAL and NTSC have provision for some data pulses contained within the video signal used to signal the aspect ratio (See ITU-R BT.1119-1 – Widescreen signaling for broadcasting). These pulses are detected by television sets that have widescreen displays and cause the television to automatically switch to 16:9 display mode. When 4:3 material is included (such as the aforementioned commercial), the television switches to a 4:3 display mode to correctly display the material. Where a video signal is transmitted via a European SCART connection, one of the status lines is used to signal 16:9 material as well. This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. (March 2023) (Learn how and when to remove this message) Common aspect ratios in still photography include: 1:1 (1.0:1) 16:15 (1.06:1) 15:14 (1.0714285:1) 14:13 (1.0769230:1) 13:12 (1.083:1) 12:11 (1.09:1) 11:10 (1.1:1) 10:9 (1.1:1) 9:8 (1.125:1) 8:7 (1.142857:1) 23:20 (1.15:1) 15:13 (1.153846:1) 52:45 (1.15:1) 7:6 (1.16:1) 32:27 (1.185:1) 19:16 (1.1875:1) 6:5 (1.2:1) 11:9 (1.2:1) 27:22 (1.227:1) 16:13 (1.230769:1) 5:4 (1.25:1) 13:10 (1.3:1) 4:3 (1.3:1) 27:20 (1.35:1) 15

3.5 mm, and 1 meter of film contains 264 pictures. Normally, Double 8 is filmed at 16 or 18 frames per second. Common length film spools allowed filming of about 3 to 4+1⁄2 minutes at 12, 15, 16, and 18 frames per second. Kodak ceased sales of standard 8 mm film under its own brand in the early 1990s but continued to manufacture the film, which was sold via independent film stores. Black-and-white 8 mm film is still manufactured in the Czech Republic, and several companies buy bulk quantities of 16 mm film to make regular 8 mm by re-perforating the stock, cutting it into 25 foot (7.6 m) lengths, and collecting it into special standard 8 mm spools, which they then sell. Re-perforation requires special equipment. Some specialists also produce Super 8 mm film from existing 16 mm or even 35 mm film stock. When Eastman Kodak first conceived the 8 mm format, no provision was made for the addition of a sound track. Nevertheless, in the 1960s, projectors appeared on the market that were capable of recording and replaying sound from a magnetic stripe applied to the film after it had been processed. The only part of the film wide enough to accept such a magnetic stripe was the area between the edge and the perforations. A much narrower stripe was sometimes added to the opposite edge so that the film piled up evenly on the spool, but was never used for sound. The sound to picture separation was the same dimensionally as 16 mm film, and as that format is 28 frames, that meant that the Double-8 system was 56 frames. The proximity of the sound stripe to the perforations caused some problems in keeping the film in close contact with the sound head. There was never an optical system. A few sound prints appeared for use in Double 8 projectors. Main article: Super 8 film Super 8 mm, 8 mm and Standard (double) 8 mm formats Standard and Super 8 mm film comparison In 1965, Super-8 film was released and was quickly adopted by many amateur film-makers. It featured a better quality image and was easier to use mainly due to a cartridge-loading system that did not require reloading and rethreading halfway through. To easily differentiate Super 8 film from Standard 8, projector spools for the former had larger spindle holes. Therefore, it was not possible to mount a Super 8 spool on a Standard 8 projector, and vice versa. The Super 8 format was designed from the start to accommodate a sound track (one of the few film formats to do so). This track would occupy the area between the edge of the film and the image area. As in the double 8 system, a second stripe was sometimes added between the edge and the perforations. The image to sound distance was much shorter for the Super 8 system at just 18 frames. At first, the magnetic stripe had to be applied after the film was processed and recorded on a suitable projector. In the 1970s, cameras appeared which were able to record live sound directly onto pre-striped film. This film was loaded into oversize cartridges that provided access for the camera's sound recording head. The camera would also accept non sound cartridges, but silent cameras could not accept sound cartridges. One major advantage of the Super 8 system was that as the camera pressure plate was a part of the cartridge, it could be moulded to the profile of the stripe(s) on the film. Projectors also appeared on the market which took advantage of the balance stripe next to the perforations by recording and replaying stereo sound. Projectors appeared in the late 1970s that featured the ability to play films with an optical soundtrack. The image-sound separation for the optical format was 22 frames. These were never popular in the English speaking world and are consequently very rare in those countries, but they did enjoy some popularity in the Far East and Europe mainly because optical prints were cheaper. Sound prints in Super 8 were plentiful and considering that they were very expensive by modern-day standards, sold in appreciable quantities. A two-reel print (running approximately 17 minutes) cost around $50 with feature films costing at least $150-plus. A few prints were also released with stereo sound. In Europe, optical prints were also popular and were appreciated for their often superior sound quality. In theory, magnetic prints should have been superior, but Super 8 magnetic prints were often poorly recorded after the picture was processed, due to high-speed, mass production techniques. An optical track, on the other hand, could be printed at the same time as the image and in equivalent quality. Main article: Single-8 Another version of Super 8 film, Single-8, was produced by Fuji in Japan. Introduced in 1965 as an alternative to the Kodak Super 8 format, it had the same final film dimensions but with a different cassette. Unlike the co-axial design of Super 8, the Single 8 cartridge featured one spool above the other. Single 8's film format being identical to Super 8 means that everything written above regarding projectors for Super 8 applies equally to Single 8. Cameras also appeared for the Single 8 system that were capable of directly recording to pre-striped film which was presented in an oversize Single-8 cartridge which provided access for the camera's sound recording head in a similar manner to Super 8. The only difference was that film manufacturers initially had to manufacture the film with a rebated area for the sound stripe. This was because the pressure plate ensuring good film registration was part of the camera and not the cartridge. The sound film had to be the same overall thickness as silent film which the camera could also accept. Although the rebated stock was more expensive to manufacture, a balance stripe on the opposite side of the film was rendered unnecessary and offset the cost. Fuji later developed a thinner film that did not require rebating, but the balance stripe was required because the thickness of the sound stripe was almost the same as the film base. Main article: Filmo § History Bell & Howell 8mm amateur camera Straight EightAgfa Movex 8KOMZ Ekran A number of camera companies offered single-width 8 mm film in magazines or spools, but the format faded when Kodak introduced Kodachrome, as this was only available in the Double 8 mm format. The first single-run 8 mm film was offered in 1935 with a Bell & Howell movie camera Filmo 127-A called Straight Eight. Single-width 8 mm film revived in the United States by Bolsey-8 in 1956 and continued for some time outside the United States, with Germany Agfa Movex 8 [de] between 1937 and 1950s and Soviet Union KOMZ Ekran movie cameras and Svema offering reversal film in 1960s.[1] Introduced in 2011 by Nicholas Kovats[2] and implemented by Jean-Louis Seguin, this format uses Standard 8 film in a modified Bolex (H16 or H8) camera. Similar to the Techniscope cameras of the 1960s, UltraPan 8 achieves wider aspect ratios generally reserved for camera systems with anamorphic lenses through manipulating film negative exposure instead of light capture. The area of film exposed per frame is 10.52 mm × 3.75 mm, having an aspect ratio of 2.8:1. There are effectively two UP8 frames for every one 16 mm frame. The design means there is no waste of film emulsion for the targeted aspect ratio. Earlier versions of this general idea date from the 1950s and exactly the same design occurs in implementations of the 1960s and 1970s. The current implementation of the idea gains impetus from the relative ease with which digital delivery systems can handle what would otherwise have required, in the past, either a dedicated mechanical projector or the transfer to another film format for which projectors were already available. List of film formats List of silent films released on 8 mm or Super 8 mm film Zapruder film ^ Baumgarten, Martin W. "8mm Film Gauges (archived page)". Lavender.fortunecity.com. Archived from the original on January 23, 2012. Retrieved 2014-03-15. ^ "Introducting [sic] a new ultra-wide film format called UltraPan8". Cinematography.com. Retrieved 2021-04-19. Film formats history Retrieved from " 7Rare historical motion picture film gauge 28 mm diacetate film compared to 35 mm nitrate film 28 mm film was introduced by the Pathé Film Company in 1912 under the name Pathé Kok. Geared toward the home market, 28 mm utilized diacetate film stock rather than the flammable nitrate commonly used in 35 mm. The film gauge was deliberately chosen such that it would be uneconomical to slit 35 mm nitrate film. Pathé in France and later Victor in the United States printed reduction prints (usually, although not always, abridged) of popular films for home rental, designed to be used in Pathéscope Cinematograph or Victor Animatograph projectors. World War I stopped European production of 28 mm. It continued in North America until 1920 before ceasing entirely. Shortly after, 9.5 mm and 16 mm would take the amateur film gauge role 28 mm had once filled. Main article: Pathé Pathé Frères was founded by brothers Charles and Émile Pathé. The company had two divisions, a phonograph and a cinema portion, which were established in 1894 and 1896 respectively.[1] Within fifteen years of its establishment, Pathé Frères was arguably the largest entertainment company in the world. Their phonograph materials were available at prices that the general public could afford. The phonograph division along with the film industries of the company allowed Pathé Frères to become an international company with offices in Russia and the United States.[2] They had purchased all the rights to the films of George Méliès as well as the Lumiere Brothers' cine camera/projector patents within the first decade of the twentieth century.[2] Pathé created an improved studio camera that ruled the market in Europe and America as well as making his own film stock. In 1902 Pathé Frères opened a production facility at Vincennes where they made films in large numbers.[3] In 1906 Pathé Frères began to market themselves to the upper-class society in France by building the world's first luxury cinema, the Omnia-Pathé. About two years later they began trying to bring cinema into the home of those who were visiting their cinema. In 1910 Arthur Roussel was hired to build a machine that would enable the public to view a film inside their home. Pathé Frères introduced a 28 mm film size for home use. 28 mm diacetate film was preferable for non-professional use because it was not flammable like 35 mm film with a nitrate base, and usage of the 28 mm film also gave Pathé Frères exclusivity, by way of patents.[2] The 28 mm wide film had one sprocket hole per frame on one edge of the film, 3 on the other; the large image size of 19 mm x 14 mm allowed the projected picture to be of a very high quality.[2] The 28 mm Pathéscope K.O.K. cine-projector was patented in 1911. This projector featured dynamo lighting which was "powered by a belt from a large flywheel connected to the main shaft.[2] The handle had to be manually turned in order to project a 30-inch picture. The projector "sold for 30 dollars which included two printed films, a screen, metal carrying case and cleaning outfit.[2] Not only were 28 mm printed films safer, they were also more efficient than 35 mm film. 28 mm film held 20.5 frames per foot as opposed to 16 frames per foot on 35 mm film. "A 400-foot reel of 28 mm film was equal to over 500 feet of 35 mm film.[2] Many films were transferred from 35 mm format to the 28 mm format. In later years films were transferred onto 9.5 mm film, but would often have content taken out in order to be a length that would fit onto a more compact reel; however the films transferred from 35 mm to 28 mm format were left uncut. The first series of films transferred contained 48 motion pictures that ranged from 45 to 90 meters long.[2] 1912 brought about the K.O.K. 28 mm camera or the Pathéscope. The camera cost 42 dollars and came with a tripod, something that was absolutely necessary to make use of this heavy hand-turned cine-camera.[2] The Pathéscope was similar to the Pathé 35 mm camera. It was hand-cranked and mounted on a tripod just like the rest of the cameras from the early 20th century. The camera ended up being a huge success. By 1913 it was being used in the UK and in the United States. The camera was used in homes as well as schools, churches and clubs. By 1918 over 10,000 machines had been sold and over 25,000,000 feet of positive film had been produced.[2] As World War I grew more intense, production in France came to a halt, but sales continued in the United States and Canada. Established in 1913, the Pathéscope company of America was given 1,000,000 dollars by Pathé Frères in order to distribute Pathéscopes and Pathéscope films across the United States.[2] Demand for 28 mm Pathéscope films became so high that a "specially designed and completely equipped motion picture laboratory and factory[2] was built in Long Island City in order to produce films that specifically catered to the American public's wants and needs. In 1916 Willard Beech Cook began working on a new 28 mm projector that would be smaller in order to bring production cost down. His machine was motor-driven and weighed 23 pounds. By 1920 there were almost 1200 films available in 28 mm format on 1600 reels.[2] Most of these films could be found in various Pathéscope film libraries which were located in the larger cities in the United States. Many of the films were originally created in Europe, but eventually the selection contained American pictures starring actors such as Harold Lloyd and Charlie Chaplin. Several years after the conclusion of World War I, 28 mm film began to decline in popularity. Pathé Frères itself released a 9.5 mm film, which was preferred due to its smaller size. What ultimately caused the demise of 28 mm film, however, was Kodak's introduction of a 16 mm gauge in 1923. Kodak’s larger film library was superior in both scale and quality, so much so that when Willard Beech Cook was asked to run it in 1924 he accepted the job offer. The American Pathéscope 28 mm film library stayed open in New York City for a brief period of time while Kodak's 16 mm library was running, but in 1926, Kodak took over his film-stock factory.[4] and Pathéscope was officially out of business in the United States. The post-war environment in Europe was not any kinder to Pathé Frères. Big-budget Hollywood pictures such as The Birth of a Nation had grabbed the attention of the public in France, and 28 mm film was no longer profitable. Charles Pathé sold the remainder of his company in Europe in 1929 to Bernard Natan.[4] The company remained afloat under the Pathé name until 1934, before being completely disbanded. The Academy Film Archive houses a 28 mm collection which includes over 100 reels of film in the Pathé 28 mm format.[5] 20.5 frames per foot (14 mm per frame) vertical pulldown 1.36:1 aspect ratio 3 perforation on both sides per frame (US and Canada) 3 perforation on the left and 1 on the right per frame (Europe) List of film formats Fielding, R., ed. A Technological History of Motion Pictures and Television. Los Angeles, CA: University of California Press, 1967. ^ 2. Pathé Frères. The Encyclopedia of Music in Canada. 2012. The Canadian Encyclopedia 28 Feb. 2013 ^ a b c d e f g h i j k l m "The 28 mm Pages". pathefilm.uk. Retrieved 28 February 2013. ^ "MOMI: Charles Pathé. Museum of the Moving Image". easyweb.easynet.co.uk. Archived from the original on 3 May 2001. Retrieved 25 June 2017. ^ a b "Pathé, Charles". International Dictionary of Films and Filmmakers. encyclopedia.com. Retrieved 28 February 2013. ^ "28mm Collection". Academy Film Archive. 19 December 2014. Martin, Kevin J. (22 July 2019). "Films of Midvale Steel in Philadelphia, 1919". Hagley.org. Hagley Museum and Library. Retrieved 29 July 2019. includes 28 mm film Retrieved from " 8 The following pages link to 28 mm film External tools (link count transclusion count sorted list) · See help page for transcluding these entries Showing 50 items. View (previous 50 | next 50) (20 | 50 | 100 | 250 | 500)Film format (links | edit) Letterboxing (filming) (links | edit) Pan and scan (links | edit) Widescreen (links | edit) 35 mm movie film (links | edit) VistaVision (links | edit) 70 mm film (links | edit) 16 mm film (links | edit) 8 mm film (links | edit) 9.5 mm film (links | edit) IMAX (links | edit) CinemaScope (links | edit) Cinerama (links | edit) Anamorphic widescreen (links | edit) Pathé (links | edit) Todd-AO (links | edit) Panavision (links | edit) Open matte (links | edit) Techniscope (links | edit) Super 35 (links | edit) Technirama (links | edit) Cinemiracle (links | edit) Academy ratio (links | edit) Pillarbox (links | edit) Film gauge (links | edit) Super Technirama 70 (links | edit) Super Panavision 70 (links | edit) Film laboratory (links | edit) Kinopanorama (links | edit) List of motion picture film formats (links | edit) Ultra Panavision 70 (links | edit) Pixel aspect ratio (links | edit) Fullscreen (aspect ratio) (links | edit) Victor Animatograph Corporation (links | edit) The Making of an American (links | edit) 28 mm (links | edit) 28mm (redirect page) (links | edit) Pathe Kok (redirect page) (links | edit) 1912 in film (links | edit) List of motion picture film formats (links | edit) Windowbox (filmmaking) (links | edit) Anamorphic format (links | edit) Shoot and protect (links | edit) 17.5 mm film (links | edit) 28mm film (redirect page) (links | edit) List of photographic film formats (links | edit) Talk:28 mm film (transclusion) (links | edit) User:LSAM1978/Books/Dicionário de Suportes de Informação (links | edit) User:LSAM1978/Books/Dicionário de Suportes de Informação:V1 (links | edit) User:LSAM1978/Books/Dicionário de Suportes de Informação S1 (links | edit) User:LeftASlide/sandbox (links | edit) User:Ramnanda06/Books/Film Types, Gauges, Formats and Framing (links | edit) View (previous 50 | next 50) (20 | 50 | 100 | 250 | 500) Retrieved from " WhatLinksHere/28_mm_film" English reality television game show Come Dine with MeGenreRealityNarrated byDave LambCountry of originUnited KingdomOriginal languageEnglishProductionRunning time30–60 minutesProduction companiesGranada Productions (2005–2009)ITV Studios Entertainment (2009–2020)Lifted Entertainment (2021–present)Original releaseNetworkChannel 4Release10 January 2005 (2005-01-10) – presentRelatedCome Date with Me Come Dine with Me is a British reality series that has aired on Channel 4 since 10 January 2005 and is narrated by Dave Lamb. The original format features five amateur chefs who live in the same town or area, who each host a three-course dinner party for the other contestants at their own home over successive episodes. Each competitor then rates the host's food and hosting skills during the taxi journey home, with the highest-scoring chef winning £1,000 cash at the end of the five-episode cycle. The show often features guests with clashing personalities. Episodes produced for primetime broadcast feature four contestants over a single hour-long episode. Dave Lamb provides a voiceover, which sometimes includes sarcastic comments on the chefs' food and interior design. A 2016 episode attracted particular attention, when contestant Peter Marsh made ungracious remarks upon losing to the winning contestant Jane. He said to her and the other contestants: "What a sad little life, Jane. Enjoy the money. I hope now you will spend it on getting some lessons in grace and decorum, because you have all the grace of a reversing dump truck without any tyres on."[1] Another episode gained attention online, when a clip on video sharing site YouTube of contestant Kev Riley fitting a balloon whisk into his mouth went viral.[2] In an 'ask me anything' session on Reddit in 2022,[3] Kev claimed that this was the result of a "spur of the moment" decision intended to make the producer laugh. This clip has had over 100m views on various threads across social media. This has resulted in the sale of merchandise, flags appearing at Glastonbury, and Riley being a regular contributor on Cameo. From 2020, due to COVID-19, all five contestants cooked and ate in the same house; this is instead of having the contestants visiting each other's houses to dine. The location of the house would vary depending on which city the five episodes were taking place. Episodes shown from 2024 reverts to contestants hosting from their own homes. On 7 July 2014, the first episode of the spin-off series - Couples Come Dine with Me, premiered on Channel 4.[4] The series uses a similar format to the original series but features three couples competing to win £1,000.[5] There have been occasional celebrity groups of chefs since the first episode of Series 2.[6] On 12 January 2022, Channel 4 commissioned Come Dine with Me: The Professionals where local restaurants went head to head in the contest. The series premiered on 27 June 2022 on Channel 4.[7] Country Title Broadcaster From & to Australia Come Dine with Me Australia Lifestyle Channel 2010-13[8] Canada Come Dine with Me Canada W 2010-14 Ireland Come Dine with Me Ireland TV3 2011-13[9] New Zealand Come Dine with Me New Zealand Three 2015 South Africa Come Dine with Me South Africa BBC Lifestyle 2011- United States Dinner Takes All TLC 2006 Come Dine with Me Lifetime 2013[10] Country Title Broadcaster From & to Spanish English Argentina Divina Comida Divine Food Telefe 2020 Chile La Divina Comida A Divine Dinner Chilevisión 2016-Present[11] Mexico Divina Comida México Divine Food Mexico HBO Max 2022 Spain Ven a Cenar Conmigo Come to dine with me. Antena 3 2008 Cuatro 2017 Region/ Country Title Translated title Broadcaster From & to Algeria (Algerian Arabic) Un dîner presque parfait El Djazair An Almost Perfect Dinner "Algeria" Samira TV 2024 Belgium (Dutch) Komen Eten Coming to Eat VijfTV/ VIER 2009- Brazil Jogo de Panelas A Game of Pans TV Globo 2012- Bulgaria Черешката на тортаТаChereshkata na tortata The Cherry on the Cake Nova 2011- Croatia Večera za 5 Dinner for 5 RTL 2007–2011; 2023–present Večera za 5 na selu Dinner for 5 at the Countryside 2019–2023 Riba na torti Fish on cake Nova TV 2023–present Czech Republic Prostřeno! Expand! Prima TV 2010–present Denmark Til middag hos... To ...’s House for Dinner TV3 2009-2011; 2015–present 4-Stjernes Middag A 4-Star Dinner Kanal 5 2010–2012 Estonia Õhtusöök viiele Dinner for Five TV3 2010 Finland Arvostele mun illallinen Suomessa Rate My Dinner in Finland LIV 2011 France Un Dîner Presque Parfait An Almost Perfect Dinner M6 2008-2014 W9 2015-present Germany Das Perfekte Dinner The Perfect Dinner VOX 2006 Greece Κάτι ψήνεταιKati Psinete Something's cooking Alpha TV 2009-2017 ANT1 2019 Κάτι ξανα ψήνεταιKati Ksanapsinete Something's recooking Skai TV 2021-2022 Hungary Vacsoracsata Food Fight RTL Klub 2008 Hal a tortán Fish on Cake TV2 2008 India Welcome – Baazi Mehmaan Nawazi Ki Welcome – Challenge to be the Best Host Life OK 2013 Iran یفرمائیدشامBefarmayid Sham Come for Dinner Manoto 2010[12] Israel (Hebrew) בואו לאכול איתיBo'u Le'ekhol Iti Come Eat with Me Channel 1 / Kan 11 2011-[13][14] Israel (Palestinian Arabic) تفضلوا ع العشا Tfadhalu ‘A L’asha Come to Dinner Makan 33 2024- Italy A cena da me Dinner At Mine. LA7 2016 Kazakhstan Кім күшті? Who is stronger? Channel 31 2018 Latvia Gand Vakariņas An Almost Ideal Dinner TV3 2011 Lithuania Kviečiu Vakarienės An Invite for Dinner. BTV 2011 Malaysia Jom Makan Dengan Saya Let's Eat with Me Real Time 2008 Malta Come Dine With Me Malta — Television Malta 2025 Netherlands Smaken Verschillen Tastes Differ Net 5 Norway 4-stjerners middag 4-Star Meal TVNorge 2009 Celebert selskap Celebrity Company TV3 2009-2010 Poland Ugotowani Cooked TVN 2010–2018 Ugotowani w parach Cooked in Pairs 2023 Quebec (French) Un Souper Presque Parfait An Almost Perfect Dinner Noovo 2010[15] Romania Mâncare pe care Food Battle Royale[a] Acasă 2022 Russia Званый ужинZvanyy uzhin Dinner Party REN TV 2006-2017 Идеальный ужинIdeal'nyy uzhin Perfect Dinner Che 2018 Serbia Dođi na večeru Come to Dinner. Prva 2010 Savršena večera Perfect Dinner Nova S 2022 Slovakia Bez servítky Without a serviette Markíza 2009-2015 JOJ 2021 Sweden Halv åtta hos mig Half Past 7 At My Place TV4 2008 Switzerland Swiss Dinner — TeleZüri 2010 Turkey Yemekteyiz We're at meal Show TV 2008-2011 FOX 2012-2014 Kanal D 2015 TV8 2017- Ukraine Звана вечеряZvana vecheriya Dinner Party STB 2007-2008, 2013, 2020- United Arab Emirates (Arabic) يلا نتعشى Come on let's have dinner Orbit Showtime Network 2020 A musical adaptation of the show is scheduled to open at the Turbine Theatre in London in September 2024 following a run at the Edinb Festival Fringe in July 2024.[16] ^ The title is a wordplay originating from "mâncare" (food) and the idiom "care pe care" (similar in meaning to "dog eat dog", suggesting fierce competition). ^ Forrester, Katy (5 January 2016). "Come Dine With Me's Peter breaks his silence after being branded a 'sore loser'". Daily Mirror. 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