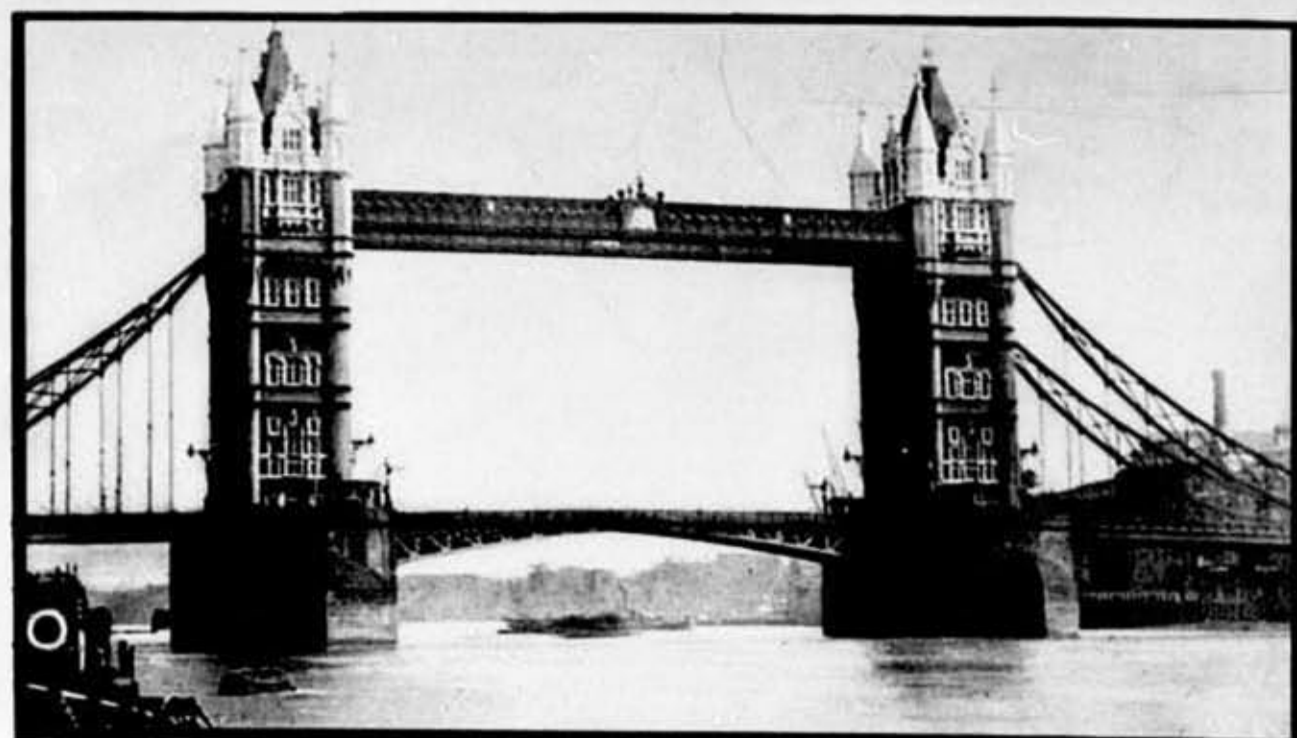


# SCENES COMPRESSED AND EXPANDED—FOR THE WIDE KINEMA SCREEN.

REPRODUCTIONS BY COURTESY OF FULVUE-FILM, LTD., GRAND BUILDINGS, TRAFALGAR SQUARE.



1. A "COMPRESSED" VIEW OF THE TOWER BRIDGE: A PHOTOGRAPH SO TAKEN THAT WHEN IT IS EXPANDED BY A LENS IN THE FULVUE PROJECTOR IT IS SEEN ON THE WIDE KINEMA SCREEN IN THE NATURAL, UNDISTORTED FORM SHOWN IN ILLUSTRATION NO. 2.

2. THE EXPANDED FORM OF THE "COMPRESSED" VIEW OF THE TOWER BRIDGE: THE PHOTOGRAPH SEEN IN "SQUEEZED" FORM IN ILLUSTRATION NO. 1 AS IT IS SHOWN ON THE WIDE SCREEN; RESTORED TO NATURAL, UNDISTORTED SHAPE BY MEANS OF A SPECIAL LENS.



3. A "COMPRESSED" VIEW OF A WALL AND GATEWAY IN THE TOWER OF LONDON: THE UNEXPANDED VERSION OF THE PHOTOGRAPH WHICH IS SHOWN IN ITS NATURAL FORM IN ILLUSTRATION NO. 4.

4. THE EXPANDED FORM OF THE "COMPRESSED" VIEW OF A WALL AND GATEWAY IN THE TOWER OF LONDON: THE SCENE AS IT APPEARS IN NATURAL, UNDISTORTED SHAPE WHEN SHOWN ON THE WIDE SCREEN BY MEANS OF THE FULVUE PROJECTOR.



5. A "COMPRESSED" VIEW OF A WOOD: THE UNEXPANDED VERSION OF THE PHOTOGRAPH WHICH IS SHOWN IN ITS NATURAL FORM—AS SEEN ON THE WIDE KINEMA SCREEN—IN ILLUSTRATION NO. 6.

6. THE EXPANDED FORM OF THE "COMPRESSED" VIEW OF A WOOD: THE SCENE OF ILLUSTRATION NO. 5 AS IT APPEARS IN ITS NATURAL, UNDISTORTED SHAPE WHEN SHOWN ON THE WIDE KINEMA SCREEN BY MEANS OF THE FULVUE PROJECTOR.

The latest innovation in the world of the kinema is the wide picture shown on large, oblong screens. At first, it was decided to employ the obvious method and utilise a wider-than-normal film. It was found, however, that panoramic pictures thus produced would prove too expensive: for they would necessitate the spending of something like £35,000,000 for new studio and kinema equipment and call for an additional cost of some £6,000,000 a year for the extra width of negative and positive films. Then British ingenuity devised "Fulvue," a wide-picture process not calling for this huge expenditure. This was demonstrated recently at the Regal Cinema, in London. By it, wide pictures are produced and projected without the aid of wide film; and the Fulvue picture fills the whole width of the proscenium opening, covering, for instance, a screen nearly forty feet wide and fifteen feet high. To go into technicalities, it should be

said that the wide lens (or "eye") of the apparatus takes in twice the "field" ordinarily included by the kinematograph camera. By means of the apparatus, which consists, essentially, of special cylindrical and spherical lenses, this wide field is compressed laterally so that the image is "squeezed" on to standard, 35-millimetre film in much the same way that a distorting mirror "squeezes" a broad-shouldered person into the appearance of one who is tall and thin. As the film passes through the projection machine in the kinema, the image that was laterally compressed by the Fulvue process emerges restored to its natural proportions, the expansion being effected by means of a second lens. Thus a stage-wide picture reaches the screen. It should be added that our photographs are from originals made by Mr. Errol Hinds, the technical photographic expert who accompanied the Court-Treatt Filming Expedition in the Sudan.

9, Cussonia,  
Lynburn Road,  
Lynnwood Manor,  
PRETORIA.

20th November, 1972.

David Samuelson Esq.,  
Samcine House, 303 - 305,  
Cricklewood Broadway,  
Edgware Road,  
LONDON, N.W. 2., 6 PQ,  
England.

Dear Mr. Samuelson,

Your letter dated 9th November arrived on 15th, to my considerable surprise but, nevertheless, thank you for it.

It interests me very much to have your remarks about your personal involvement in the history of the use of anamorphosis in the cinema, and the news about your museum. This was indicated to me by Mr. Kevin Brownlow but it is pleasing that this information has come direct from yourself. I would give much to see your museum. If only I had known, this could have happened when I was in London in 1967. I do agree with your remark about others reaping the credit or benefit.

You rather have me stumped when you ask for further information about the "FULVUE" system because, quite frankly, I have nothing to add to the following which is an extract from a letter I wrote Mr. Brownlow on 30th October, 1972:-

"The next thing I am sending you, which may be of some archival value, is a photographic reproduction taken from The Illustrated London News dated 20th June, 1931. The enlargements which appear therein were blown up from actual 35 mm frames of a demonstration documentary film I was commissioned to make by the then directors of the "FULVUE" Company (probably now defunct). As far as I can remember this system was intended to be the answer to the considerable panic which existed at the time amongst producers and exhibitors that a "gimmick" switch might have to be made to the 70 mm format which, obviously, would have entailed astronomical expenditure on production and screening equipment. Suffice to say that I completed this demonstration documentary with a rather crude brass-bound cylindrical lens designed to fit in front of and adjacent to a normal photographic cinema lens - in my case a 50 mm lens fitted to a Newman Sinclair "studio" model, hand cranked. On fitting this contraption to the camera it had to be adjusted by revolving it one way or the other in a clamp fitting in order to get the top and bottom horizontal lines parallel to the camera gate. It certainly worked and the definition on the screen was really quite extraordinary. I think that this was the forerunner of what we know today as cinemascope. I have always been under the impression that I was the first cameraman ever to use this equipment but, after reading Thorold Dickinson's publication

"A discovery/..



"A discovery of cinema", I get the impression that this device was invented by a French optician, M. Henri Chretien, who in the First World War had designed a wide-angle lens with a field of view of 180° for use in periscopes in the then newly invented tanks. This anamorphic lens he called "Hypergonar". It appears that in 1928, three years before my film made in 1931, Claude Autun-Larar used Chretien's anamorphic lens to make a silent film: "Construire un feu". It is probably reasonable to assume that this system was used by myself for the first time in Great Britain in 1931. Unfortunately I cannot remember the names of the people who constituted the directorate of "FULVUE" nor the name of the man who instructed me in the practical use of the anamorphic lens - it might well have been the inventor himself".

Referring to the final paragraph of your letter I personally have no objection to your proposed reproduction of the FULVUE representative pictures which appeared in *The Illustrated London News*. However, in the interests of copyright it might be necessary for you to consult *The Illustrated London News*. The reason I say this is that I went to considerable difficulty in securing the reproduction photographs which were shown to you by Mr. Brownlow.

My original copy of *The Illustrated London News* in which these photographs and captions appeared was lost. After fruitless attempts through friends in London to trace the volume and date of the issue in question I took a chance and, through our Librarian, approached the Johannesburg Reference Library. Eureka! At a very nominal fee they supplied me with negatives of the FULVUE pictures on condition that they were for my own personal use.

I am very distressed that we were not able to make personal contact when you visited us recently, particularly as I had the pleasure of meeting your brother when he was here a couple of years ago.

Kindest regards,

Yours sincerely,

*E. S. Hinds*  
(E. S. Hinds).

P.S. In view of the contact between Mr. Brownlow and myself I am taking the liberty of sending him a photostat copy of your letter to me and a copy of this letter.