also tends to answer the question of level to be used for our preferred one or two signals. Since it is somewhat of a problem to handle 4-volt signals with such circuits, it would be advisable to reduce them to 2 volts (similar to present 625-line standards) or perhaps better still to 1 volt for compatibility with video signals.

It might also be pointed out that the reduction of pulse distribution systems to handle at the most two signals means that there is no unnecessary capital investment in equipment that may not be useful in a few years time should one logical development occur, that of having each camera fitted with its own sync generator and only distributing a genlocking signal.

Finally, it has been brought to my attention that a subcommittee of the EIA is in the process of drafting proposed standards for American equipment. Unfortunately these standards will be too late for the current crop of color equipment, but it is to be hoped that both American and International suppliers will take note of any such recommendations and act on them promptly to reduce the confusion outlined above. Perhaps the EIA would also let us all know what it is they are proposing, rather than wait until their Standard is formally issued.

September 24, 1965

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Errata

There have been errors in these *Journals;* March 1965, paper by Arch D. Smith; May 1965 Progress Report; and the June 1965 Education Industry News column.

MARCH

Arch D. Smith, "Engineering photography methods for the Titan II research and development flight program"

On p. 248, the top two pictures are in order but a correction is to be made in titles,

For: **Fig. 11. Break-up of inter-stage portion at top of first stage.**
Fig. 12. Camera in recoverable pod on the outside of the second stage.

Read: **Fig. 11. Camera in recoverable pod on the outside of the second stage.**
Fig. 12. Break-up of inter-stage portion at top of first stage.

On p. 248, col. 1, line 16,

For: "Figure 11 illustrates the 'fire in the hole' technique which caused considerable break-up of the inter-stage portion at the top of the first stage. Engineers could not tell from films of this nature just what the exact repercussions were.

"A camera was mounted in a recoverable pod on the outside of the second stage (Fig. 12). The technique, despite the break-up, was successful, but the engineers were not satisfied. . ."

Read: "The 'fire in the hole' technique caused considerable break-up of the inter-stage portion at the top of the first stage. Engineers could not tell from films of this nature just what the exact repercussions were.

"A camera was mounted in a recoverable pod on the outside of the second stage (Fig. 11). The technique, despite the break-up, was successful, but the engineers were not satisfied (Fig. 12). . . ."

MAY

Putnam, "Progress committee report for 1964"

On p. 387, col. 2, line 14,

For: ". . . Possibly 50,000 to 60,000 8mm sound projectors are being used, primarily in schools and business.[71]"

Read: ". . . Possibly 50,000 to 60,000 8mm sound and silent projectors are being used, primarily in schools and business.[71]"

JUNE

Education, Industry News, "Video International Productions"

On p. 556, col. 3, line 49,

For: ". . . (His address is 6, Minnie Mansions, Hamilton St., Pretoria, South Africa)."

Read: ". . . (His address is 205 Ella Court, 296 Smit Street, Hillbrow, Johannesburg)."

standards and recommended practices

Approved American Standard

Published here for your information is one American Standard approved on August 9, 1965, by the American Standards Association. PH22.106-1965, Dimensions of 35mm Motion-Picture Anamorphic Projected Image Area, 2.35:1 Aspect Ratio, is a revision of the existing standard differing from it's previous version only in an editorial manner.

Inasmuch as compliance with American Standards is purely voluntary, the standards will become truly effective if very broad publicity is given to their existence. The ASA and the SMPTE would appreciate any personal influence to promote the use of standards where such action is appropriate and proper. Copies of the standard may be obtained for a nominal fee from the American Standards Association, 10 East 40th Street, New York City, 10016.—*A.E.A.*

American Standard Dimensions of

35mm Motion-Picture Anamorphic Projected Image Area, 2.35:1 Aspect Ratio

ASA
Reg. U.S. Pat. Off.
PH22.106–1965
Revision of
PH22.106-1957
*UDC 778.553.2

1. Scope

This standard specifies the dimensions of the maximum image area which may be projected for motion pictures from a 35mm anamorphic print with a squeeze ratio of 2:1 and an aspect ratio of 2.35:1.

2. Dimensions

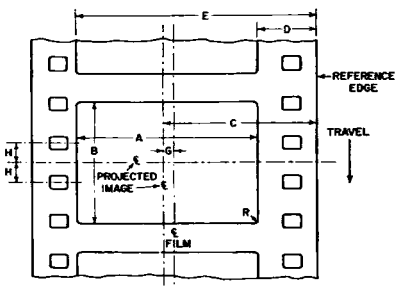
2.1 Specifications. The dimensions shall be as specified in the figure and table.

2.2 Undersized apertures are required when the projection angle is other than zero, so that they may be filed to correct for keystone effect. (See Appendix.)

NOTES:

1. **Dimensions and locations** are shown relative to unshrunk raw stock. For films in current use, the shrinkage has been found to be sufficiently low so that the dimensions shown in this standard are normally used in projection without a shrinkage correction.

2. **Perforation.** Film intended for projection with this aperture is normally perforated as specified in American Standard Dimensions for 35mm Motion-Picture Film, DH-1870, PH22.1-1964; American Standard Dimensions for 35mm Motion-Picture Film, KS-1870, PH22.36-1964, and American Standard Dimensions for 35mm Motion-Picture Film, CS-1870, PH22.102-1964.



Film as Seen from Inside the Projector Lamphouse Looking Toward the Lens

Dimensions	Inches	Millimeters
A	0.839 ± 0.002	21.31 ± 0.05
B	0.715 ± 0.002	18.16 ± 0.05
C	0.738 ± 0.002	18.75 ± 0.05
D	0.319 min	8.10 min
E	1.155 min	29.34 min
G	0.050 nom	1.27 nom
H	0.093 ± 0.002	2.36 ± 0.05
R	0.005 max	0.13 max

3. **Distance of Centerline from Edge.** The distance of the image area centerline from the reference edge of the film is the same as that specified in American Standard Aperture for 35mm Sound Motion-Picture Projectors, PH22.58-1954, and American Standard Aperture for 35mm Sound Motion-Picture Cameras, PH22.59-1954.

Approved August 9, 1965, by the American Standards Association, Incorporated

Sponsor: Society of Motion Picture and Television Engineers, Inc.

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Appendix

(This Appendix is not a part of American Standard Dimensions of 35mm Motion-Picture Anamorphic Projected Image Area, 2.35:1 Aspect Ratio, PH22.106-1965, but is included to facilitate its use.)

A1. Projection Angles

When the projection angle is other than zero, an undersized aperture must be used to make allowance for the keystone effect. This aperture would then be filed out to fit the particular projection angle. If the projector is higher than the center of the screen, the sides of the aperture are filed out at the bottom to the maximum width to obtain the necessary width at the top of the picture. If the projector is lower than the center of the screen, the sides are filed to maximum width at the top of the aperture. The remainder of these sides are then filed to square off the projected picture. This results in Dimension A being less than the maximum at all points other than at the top, if the angle is less than zero, and at the bottom, if the angle is greater than zero.

A2. Use with Curved Screen

When a curved screen is used, the aperture will also have to be undersized with respect to Dimension B, to permit the filing of the top and bottom so that these picture edges will appear horizontal on the screen.

A3. Terminology

The dimensions specified in this standard have previously been referred to as the projection aperture. The change in terminology has been made to show clearly that the dimensions are those of the image area on the film rather than those of a part of the projection apparatus.

A4. Maximum Image Area

In the projection of motion-pictures, it is intended that as much of the picture information on the film as possible be shown on the screen. Dimensions in this standard define a maximum image area within which the picture represents the composition intended during production, and meets the quality standards for the print. The projected image should be as close to this maximum as the projection angle, screen curvature, and other physical details of the projection permit.