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JPEG versus PNG comparison chart JPEGPNG current rating is 3.66/512345 (89 ratings) current rating is 4.29/512345 (86 ratings)MIME Type image/jpeg image/png Color Management Yes Supports color management through the inclusion of ICC color space profiles File Extensions .jpg, .jpeg, .jpe png Stands For Joint Photographic Experts Group Portable Network Graphics Support for Animation No No Raster/Vector Raster Raster Support for Transparency No Yes Indexed Color No Yes (for 1-8bit PNGs) Support for Multi-page No No Type of Format Raster graphics image format Transparency Support Yes Yes Best suited for Photography, photorealistic images with a lot of colors Line art; images with text; transparent images Support for Layers No No Extendable No No Compression Algorithm DCT-based lossy compression Lossless DEFLATE compression algorithm Patented No, but parts of the technology, including its compression methods, have been the subject of multiple patent lawsuits. No Applications Compatible Most web browsers and productivity suites Most web browsers and productivity suites Magic Number ff d8 89 50 4e 47 0d 0a 1a 0a Uniform Type Identifier public.jpeg public.png JPEGs and PNGs are similar in several ways. They support comparable levels of color depth and carry support for metadata, interlacing, and color management. Neither format supports animation, layers, or HDR. Separating the two is the fact that PNGs support image transparency, while JPEGs do not. Moreover, color indexing is available for 1-8bit PNGs but is not supported at all in JPEG. Other Versions of JPEG and PNG There are many lesser-known alternate versions of JPEG and PNG. For example, JPEG and PNG There are many lesser-known alternate versions of JPEG and PNG. For example, JPEG-HDR. There are even lossless JPEG formats. And though PNGs do not support animations like GIFs do, there is APNG, a nonstandard offshoot of PNG that allow animation. The trouble with using lesser-known versions of JPEG and PNG comes down to support. Not all browsers will properly display all image formats (e.g., Firefox supports APNG, but Internet Explorer does not, and Chrome requires an extension). In most all cases, designers should stick to well-supported defaults to avoid harming user experience. Uses Photography DSLR cameras usually allow photographers to store their images in a few different graphic file formats, namely RAW, JPEG, and occasionally TIFF. Though JPEGs have the advantage of a smaller file size, they are lossy, leading proamateur and professional photographers to prefer the TIFF or RAW formats for their lossless or high-quality lossy compression. In post-production, photographers can adjust RAW image data and then save to a new, lossless (but more accessible) file format, such as PNG. File format matters, as most printing services will accept JPEGs and PNGs—and sometimes TIFF—but only some printing services will work with RAW images. Web Small web icons saved at different settings. Most websites use a combination of JPEGs and PNGs (and sometimes GIFs) in their designs, as JPEGs and PNGs are used for different reasons. In most cases, JPEGs are used for large images, like photos or big, graphic-heavy website backgrounds, as JPEG's lossy nature allows for smaller file sizes, meaning websites can load designs faster. Design software like Adobe Photoshop has tools that can tell designers how large a file will be when using a certain format and adjusting its settings, before they even save the image. Though PNGs will never result in a smaller file size than JPEGs will when it comes to large images with complex scenes, PNG's lossless compression does sometimes result in a smaller file size for smaller images, particularly those that have more computer generated graphics (e.g., a line or square drawn in Photoshop). Where PNGs are most frequently used is with small images, like web icons, where the lossless compression ensures crisp, clear imagery; PNGs are also used when a transparent background is needed to surround a central image (e.g., when using sprites). Compression JPEG and PNG use completely different compression methods that sacrifices quality in favor of smaller file sizes. PNG prioritizes quality and uses the lossless DEFLATE compression algorithm. JPEG's file size can be cut down by adjusting an image's quality percentage during saving, while PNG's file size is less easily adjusted and usually requires a separate program to further compress the image. Watch the following video to learn how different compression methods affect file size, color depth, and image loading in JPEGs and PNGs. Because they are lossy, JPEGs should not be edited and resaved multiple times, as this will result in severe image degradation (saving in a single session without closing the file between saves is fine, however). JPEGs that have been resaved many times become pixelated and do not display colors accurately. In contrast, PNGs can be saved and resaved without losing quality. This video shows this generation loss over the course of 600 saves. Popularity With universal browser support for PNG transparency in the last several years, PNGs have grown in popularity, particularly for certain web design elements. However, the vast majority of the trillions of images on the internet, many of which are photos or art, are still JPEGs, and this is not likely to change any time soon. Patent Status Numerous companies, including many patent trolls, have claimed to have patents on one form of JPEG technology or another. This has led to numerous lawsuits over the years, with the most recent occurring in 2013 when a company by the name of Princeton Digital Image Corporation sued dozens of big-name companies, including the likes of Amazon, Netflix, and Costco, for using JPEG images on their websites. Patenting of compression methods is the primary reason is lossless JPEG has never become popular. How to support or use such a JPEG for fear of being sued. PNG was developed to replace GIF, which uses a compression method, DEFLATE, that is not patented, thus eliminating the fear of patent infringement. References Share this comparison via: If you read this far, you should follow us: "PNG vs JPG." Diffen.com. Diffen LLC, n.d. Web. 8 Jun 2025. < > The JPEG 1 standard (ISO/IEC 10918) was created in 1992 (latest version, 1994) as the result of a process that started in 1986. Though this standard is generally considered as a single specification, in reality it is composed of four separate parts and an amalgam of coding methods. Part 1 of JPEG 1 (ISO/IEC 10918-1 | ITU-T Recommendation T.81) specifies the core coding technology and it incorporates many options for encoding photographic images. Part 2 defines the compliance testing. Part 3 defines a set of extensions to the coding technologies of Part 1, and via an amendment the SPIFF file format was introduced. Part 4 focuses on the registration of JPEG profiles, SPIFF profiles, SPIFF tags, SPIFF color spaces, APPn markers, SPIFF compression types, and defines the Registration Authorities. And lastly, Part 5 specifies the JPEG File Interchange Format (JFIF). Without any doubt, it can be stated that JPEG 1 has been one of the most successful multimedia standards defined so far. While JPEG 1 (Rec. ITU T.81 | ISO/IEC 10918) is still the most dominant still image format around, it may seem surprising that ISO/IEC never provided a reference software demonstrating a proper implementation of the standard. Therefore, JPEG initiated an initiative to create a new reference implementation for ISO/IEC 10918. More information on that can be found here. JPEG 1 currently includes the following parts: Specifies the core coding system, consisting of the well-known Huffman-coded DCT based lossy image format, but also including the arithmetic coding option, lossless coding and hierarchical coding. Specifies conformance testing, and as such provides test procedures and test data to test JPEG 1 encoders and decoders for conformance. Specifies various extensions of the JPEG 1 format, such as spatially variable quantization, tiling, selective refinement and the SPIFF file format. Registers known application markers, SPIFF tags profiles, compression types and registration authorities. Specifies the JPEG File Interchange Format (JFIF) which includes the chroma upsampling and YCbCr to RGB transformation. Specifies markers that refine the colour space interpretation of JPEG 1 codestreams, such as to enable the embedding of ICC profiles and to allow the encoding in the CMYK colour model. Provides JPEG 1 Reference Software implementations. Standardized means of organizing and storing digital images This article is about digital image formats used to store photographic and other images. For disk-image file formats, see Disk image. For digital file format. For introductory information on digital image formats used to store photographic and other images. For disk-image file formats, see Disk image. For introductory information on Wikipedia's use of images, see Wikipedia:Images. "Image format" redirects here. For the camera sensor format, see Image sensor format. An image file format is a file format for a digital image. There are many formats that can be used, such as JPEG, PNG, and GIF. Most formats up until 2022 were for storing 2D images, not 3D ones. The data stored in an image file format may be compressed or uncompressed. If the data is compressed, it may be done so using lossy compression or lossless compression. For graphic design applications, vector formats are often used. Some image file formats support transparency. Raster formats are for 2D images. A 3D image can be represented within a 2D format, as in a stereogram or autostereogram, but this 3D image will not be a true light field, and thereby may cause the vergence-accommodation conflict. Image files are composed of digital data in one of these formats so that the data can be displayed on a digital (computer) display or printed out onto a printer. A common method for displaying digital image information has historically been rasterization. The size of raster image files is positively correlated with the number of pixels in the image and the color depth (bits per pixel). Images can be compressed in various ways, however. A compression algorithm stores either an exact representation or an approximation of the original image in a smaller number of bytes that can be expanded back to its uncompressed form with a corresponding decompression algorithm. Images with the same number of pixels and color depth can have very different compressed file sizes. Considering exactly the same compression, number of pixels, and color depth for two images, different graphical complexity of the original images may also result in very different file sizes after compression due to the nature of compression algorithms. With some compression formats, images that are less complex may result in smaller compressed file sizes. This characteristic sometimes results in a smaller file size for some lossless formats than lossy formats. For example, graphically simple images (i.e., images with large continuous regions like line art or animation sequences) may be losslessly compressed into a GIF or PNG format and result in a smaller file size than a lossy JPEG format. For example, a 640 × 480 pixel image with 24-bit color would occupy almost a megabyte of space: 640 × 480 × 24 = 7,372,800 bits = 921,600 bytes = 900 KiB With vector images, the file size increases only with the addition of more vectors. There are two types of image file compression algorithms: lossless and lossy. Lossless compression algorithms reduce file size while preserving a perfect copy of the original uncompressed image. Lossless compression generally, but not always, results in larger files than lossy compression. Lossless compression should be used to avoid accumulating stages of re-compression when editing images. Lossy compression algorithms preserve a representation of the original uncompressed image that may appear to be a perfect copy, but is not a perfect copy. Often lossy compression is able to achieve smaller file sizes than lossless compression. Most lossy compression algorithms allow for variable compression that trades image quality for file size. See also: Comparison of graphics file formats § Technical details Categorization of common image file formats by scope (image/map) Including proprietary types, there are hundreds of image file types. The PNG, JPEG, and GIF formats are most often used to display images on the Internet. Some of these graphic formats are listed and briefly described below, separated into the two main families of graphics: raster and vector. Raster images are further detailed into formats primarily aimed at (web) delivery (i.e., supporting relatively strong compression) versus formats primarily aimed at authoring or interchange (uncompressed or only relatively weak compression). In addition to straight image formats, Metafile formats are portable formats that can include both raster and vector information. Examples are application-independent formats such as WMF and EMF. The metafile format is an intermediate format. Most applications open metafiles and then save them in their own native format. Page description language refers to formats used to describe the layout of a printed page containing text, objects, and images. Examples are PostScript, PDF, and PCL. Further information: Raster graphics [JPEG (Joint Photographic Experts Group) is a lossy compression method; JPEG-compressed images are usually stored in the JFIF (JPEG File Interchange Format) or the Exif (Exchangeable Image File Format) file format. The JPEG filename extension is JPG or JPEG. Nearly every digital camera can save images in the JPEG format, which supports eight-bit grayscale images and 24-bit color images (eight bits each for red, green, and blue). JPEG applies lossy compression to images, which can result in a significant reduction of the file size. Applications can determine the degree of compression to apply, and the amount of compression affects the visual quality of the result. When not too great, the compression does not noticeably affect or detract from the image's quality, but JPEG files suffer generational degradation when repeatedly edited and saved. (JPEG also provides lossless lossless image storage, but the lossless version is not widely supported.) The GIF (Graphics Interchange Format) is in normal use limited to an 8-bit palette, or 256 colors (while 24-bit color depth is technically possible).[1][2] GIF is most suitable for storing graphics with few colors, such as simple diagrams, shapes, logos, and cartoon-style images, as it uses LZW lossless compression, which is more effective when large areas have a single color and less effective for photographic or dithered images. Due to GIF's simplicity and age, it achieved almost universal software support. Due to its animation capabilities, it is still widely used to provide image animation effects, despite its low compression ratio compared to modern video formats. The PNG (Portable Network Graphics) file format was created as a free, open-source alternative to GIF. The PNG file format supports 8-bit (256 colors) paletted images (with optional transparency for all palette colors) and 24-bit truecolor (16 million colors) or 48-bit truecolor with and without an alpha channel - while GIF supports only 8-bit palettes with a single transparent color. Compared to JPEG, PNG excels when the image has large, uniformly colored areas. Even for photographs - where JPEG is often the choice for final distribution since its lossy compression typically yields smaller file sizes - PNG is still well-suited to storing images during the editing process because of its lossless compression. PNG provides a patent-free replacement for GIF (though GIF is itself now patent-free) and can also replace many common uses of TIFF. Indexed-color, grayscale, and truecolor images are supported, plus an optional alpha channel. The Adam7 interlacing allows an early preview, even when only a small percentage of the image data has been transmitted—useful in online viewing applications like web browsers. PNG can store gamma and chromaticity data, as well as ICC profiles, for accurate color matching on heterogeneous platforms. Animated formats derived from PNG are MNG and APNG, which is backwards compatible with PNG and supported by most browsers. [PNG 2000 is a compression standard enabling both lossless and lossy storage. The compression methods used are different from the ones in standard JFIF/JPEG; they improve quality and compression ratios, but also require more computational power to process. JPEG 2000 also adds features that are missing in JPEG. It is not nearly as common as JPEG but it is used currently in professional movie editing and distribution (some digital cinemas, for example, use JPEG 2000 for individual movie frames). WebP is an open image format released in 2010 that uses both lossless and lossy compression. It was designed by Google to reduce image file size to speed up web page loading: its principal purpose is to supersede JPEG as the primary format for photographs on the web. WebP is based on VP8's intra-frame coding and uses a container based on RIFF. In 2011,[3] Google added an "Extended File Format" allowing WebP support for animation, ICC profile, XMP and Exif metadata, and tiling. The support for animation allowed for converting older animated GIFs to animated WebP. The WebP container (i.e., RIFF container for WebP) allows feature support over and above the basic use case of WebP (i.e., a file containing a single image encoded as a VP8 key frame). The WebP container provides additional support for: Lossless compression - An image can be losslessly compressed, using the WebP Lossless Format. Metadata - An image may have metadata stored in EXIF or XMP formats. Transparency - An image may have transparency, i.e., an alpha channel. Color Profile - An image may have an embedded ICC profile as described by the International Color Consortium. Animation - An image may have multiple frames with pauses between them, making it an animation.[4] Most typical raster formats cannot store HDR data (32 bit floating point values per pixel component), which is why some relatively old or complex formats are still predominant here, and worth mentioning separately. Newer alternatives are showing up, though. RGBE is the format for HDR images originating from Radiance and also supported by Adobe Photoshop. JPEG-HDR is a file format from Dolby Labs similar to RGBE encoding, standardized as JPEG XT Part 2. JPEG XT Part 7 includes support for encoding floating point HDR images, in the base 8-bit JPEG file using enhancement layers encoded with XDep (Portable Arbitrary Map). These image formats FHEIF) is an image container format that was standardized by MPEG on the basis of the ISO base media file format. While HEIF can be used with any image compression format, the HEIF standard specifies the storage of HEVC intra-coded images and HEVC-coded image sequences taking advantage of inter-picture prediction. AVIF is an image container, that is used to store AV1 encoded images. It was created by Alliance for open media (AOMedia) and is completely open source and royalty-free. It supports encoding images in 8, 10 and 12-bit depth. JPEG XL is a royalty-free raster-graphics file format that supports both lossy and lossless compression. It supports reversible recompression of existing JPEG files, as well as high-precision HDR (up to 32-bit floating point values per pixel component). It is designed to be usable for both delivery and authoring use cases. The TIFF (Tag Image File Format) format is a flexible format usually using either TIFF or JPEG compression. The tag structure was designed to be easily extendible, and many vendors have introduced proprietary special-purpose tags - with the result that no one reader handles every flavor of TIFF file. TIFFs can be lossy or lossless, depending on the technique chosen for storing the pixel data. Some offer relatively good lossless compression for bi-level (black&white) images. Some digital cameras can store images in TIFF format, using the LZW compression algorithm for lossless storage. TIFF image format is not widely supported by web browsers, but it remains widely accepted as a photograph file standard in the printing business. TIFF can handle device-specific color spaces, such as the CMYK defined by a particular set of printing press inks. OCR (Optical Character Recognition) software packages commonly generate some form of TIFF image (often monochromatic) for scanned text pages. The BMP file format (Windows bitmap) is a raster-based, device-independent file type designed in the early days of computer graphics. It handles graphic files within the Microsoft Windows OS. Typically, BMP files are uncompressed and therefore large and lossless; their advantage is their simple structure and wide acceptance in Windows programs. Netpbm format is a family including the portable pixmap file format (PPM), the portable graymap file format (PGM), and the portable bitmap file format (PBM). These are either pure ASCII files or raw binary files with an ASCII header that provide very basic functionality and serve as a lowest common denominator for converting pixmap, graymap, or bitmap files between different platforms. Several applications refer to them collectively as PNM ("Portable Any Map"). These image formats (PPM, PGM, and PBM) can be opened in GIMP. AFPhoto (Affinity Photo Document) CD5 (Chasys Draw Image) CLIP (Clip Studio Paint) CPT (Corel Photo Paint) KRA (Krita) MDP (Medibang and FireAlpaca)[5] PDN (Paint Dot Net) PLD (PhotoLine Document) PSD (Adobe PhotoShop Document) PSP (Corel Paint Shop Pro) SAI (Paint Tool SAI) XCF (eXperimental Computing Facility format)—native GIMP format BPG (Better Portable Graphics)—an image format from 2014. Its purpose is to replace JPEG image quality or file size in an issue. To that end, it features a high data compression ratio, based on a subset of the HEVC video compression standard, in addition, it supports various meta data (such as EXIF). DEEP—IFF-style format used by TVPaint DRW (Drawn File) ECW (Enhanced Compression Wavelet) FITS (Flexible Image Transport System) FLIF (Free Lossless Image Format)—a discontinued lossless image format which claims to be better than PNG, WebP, lossless BPG and JPEG 2000 in terms of compression ratio. It uses the MANIAC (Meta-Adaptive Near-zero Integer Arithmetic Coding) entropy encoding algorithm, a variant of the CABAC (context-adaptive binary arithmetic coding) entropy encoding algorithm. ICO—container for one or more icons (subsets of BMP and/or PNG) ILBM—IFF-style format for up to 32 bit in planar representation, plus optional 64 bit extension (HAM, HAM8) MG (Graphics Environment Manager (GEM) image file)—planar, run-length encoded JPEG XR—JPEG standard based on Microsoft HD Photo Nrrd (Nearly raw raster data) PAM (Portable Arbitrary Map)—late addition to the Netpbm family PCX (Picture eXchange)—obsolete PGF (Progressive Graphics File) SGI (Silicon Graphics Image)—native raster graphics file format for Silicon Graphics workstations SID (multiresolution seamless image database, MrSID) Sun Raster—obsolete TGA (TARGA)—obsolete VICAR file format—NASA/JPL image transport format XISF (Extensible Image Serialization Format)[6] Further information: Vector graphics As opposed to the raster image formats above (where the data describes the characteristics of each individual pixel), vector image formats contain a geometric description which can be rendered smoothly at any desired display size. At some point, all vector graphics must be rasterized in order to be displayed on digital monitors. Vector images may also be displayed with analog CRT technology such as that used in some electronic test equipment, medical monitors, radar displays, laser shows and early video games. Plotters are printers that use vector data rather than pixel data to draw graphics. CGM (Computer Graphics Metafile) is a file format for 2D vector graphics, raster graphics, and text, and is defined by ISO/IEC 8632. All graphical elements can be specified in a textual source file that can be compiled into a binary file or one of two text representations. CGM provides a means of graphics data interchange for computer representation of 2D graphical information independent from any particular application, system, platform, or device. It has been adopted to some extent in the areas of technical illustration and professional design, but has largely been superseded by formats such as SVG and DXF. The Gerber format (aka Extended Gerber, RS-274X) is a 2D bi-level image description format developed by Ucamco. It is the de facto standard format for printed circuit board or PCB software.[7] SVG (Scalable Vector Graphics) is an open standard created and developed by the World Wide Web Consortium to address the need (and attempts of several corporations) for a versatile, scriptable and all-purpose vector format for the web and otherwise. The SVG format does not have a compression scheme of its own, but due to the textual nature of XML, an SVG graphic can be compressed using a program such as gzip. Because of its scripting potential, SVG is a key component in web applications: interactive web pages that look and act like applications. AFDesign (Affinity Designer document) AI (Adobe Illustrator Artwork)— proprietary file format developed by Adobe Systems CDR—proprietary vector graphics editor (DRAW—a native vector graphic format (in several backward compatible versions) for the RISC-OS computer system begun by Acorn in the mid-1980s and still present on that platform today DrawingML—used in Office Open XML documents GEM—metafiles interpreted and written by the Graphics Environment Manager VDI subsystem GLE (Graphics Layout Engine)—graphics scripting language HP-GL (Hewlett-Packard Graphics Language)—introduced on Hewlett-Packard plotters, but generalized into a printer language HVIF (Haiku Vector Icon Format) Lottie—format for vector graphics animation MathML (Mathematical Markup Language)—an application of XML for describing mathematical notations NAPLPS (North American Presentation Layer Protocol Syntax) ODG (OpenDocument Graphics) PGML (Precision Graphics Markup Language)—a W3C submission that was not adopted as a recommendation PSTricks and PGF/TikZ are languages for creating graphics in TeX documents QCC—used by Quilt Manager (by Quilt EZ) for designing quilts[8] ReGIS (Remote Graphic Instruction Set)—used by DEC computer terminals Remote imaging protocol—for sending vector graphics over low-bandwidth links TinyVG—binary, simpler alternative to SVG[9] VML (Vector Markup Language)—superseded by SVG[10] WMF / EMF—native vector graphics format for Microsoft Windows XAR—format used in vector applications from Xara XPS (XML Paper Specification)—a fixed-document format This section may contain an indiscriminate, excessive, or irrelevant examples. Please help improve the article by adding descriptive text and removing less pertinent examples. (May 2021) (Learn how and when to remove this message) AMF – Additive Manufacturing File Format Asymptote – A language that lifts TeX to 3D. .blend – Blender COLLADA DGN .dwf .dwg .dxf eDrawings[10] .fit – OpenFlight FVRML – and FX3D, function-based extensions of VRML and X3D glTF - 3D asset delivery format (.glb binary version) HSF[11] IGES JT .MA (Maya ASCII format)[12] .MB (Maya Binary format)[13] .OBJ Wavefront OpenGEX (Open Game Engine Exchange PLY POV-Ray scene description language PRC STEP SKP STL – A stereolithography format U3D – Universal 3D file format VRML – Virtual Reality Modeling Language XAML XGL[14] XVL xVRML X3D 3DF[15] .3DM[16] .3ds – Autodesk 3D Studio 3DXML X3D – Vector format used in 3D applications from Xara See also: Metafile These are formats containing both pixel and vector data, specification table other data, e.g. the interactive features of PDF. EPS (Encapsulated PostScript) MODCA (Mixed Object:Document Content Architecture) PDF (Portable Document Format) PostScript, a page description language with strong graphics capabilities PICT (Classic Macintosh QuickDraw file) WMF / EMF (Windows Metafile / Enhanced Metafile) SWF (Shockwave Flash) XAML. User interface language using vector graphics for images. MPO The Multi Picture Object (.mpo) format consists of multiple JPEG images (Camera & Imaging Products Association) (CIPA). PNS The PNG Stereo (.pns) format consists of a side-by-side image based on PNG (Portable Network Graphics). JPS The JPEG Stereo (.jps) format consists of a side-by-side image format based on JPEG. Display resolution Display aspect ratio List of common display resolutions Display resolution standards ^ Andreas Kleinert (2007). "GIF 24 Bit (truecolor) extensions". Archived from the original on 16 March 2012. Retrieved 23 March 2012. ^ Philip Howard. "True-Color GIF Example". 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Images may be displayed through other media, including a projection on a surface, activation of electronic signals, or digital displays; they can also be reproduced through mechanical means, such as photography, printmaking, or photocopying. Images can also be animated through digital or physical processes. In the context of signal processing, an image is a distributed amplitude of color(s).[1] In optics, the term image (or optical image) refers specifically to the reproduction of an object formed by light waves coming from the object.[2] A volatile image exists or is perceived only for a short period. This may be a reflection of an object by a mirror, a projection of a camera obscura, or a scene displayed on a cathode-ray tube. A fixed image, also called a hard copy, is one that has been recorded on a material object, such as paper or textile.[1] A mental image exists in an individual's mind as something one remembers or imagines. The subject of an image need not be real; it may be an abstract concept such as a graph or function of an imaginary entity. For a mental image to be actioned outside of an individual's mind, however, there must be a way of conveying that mental image through the words or visual productions of the subject. A synthetic-aperture radar image acquired by the SIR-C/X-SAR radar on board the Space Shuttle Endeavour shows the Teide volcano. The city of Santa Cruz de Tenerife is visible as the purple and white area on the lower right edge of the island. Lava flows at the summit crater appear in shades of green and brown, while vegetation zones appear as areas of purple, green, and yellow on the volcano's flanks. The broader sense of the word 'image' also encompasses any two-dimensional figure such as a map, graph, pie chart, painting, or banner.[clarification needed] In this wider sense, images can also be rendered manually, such as by drawing, the art of painting, or the graphic arts (such as lithography or etching). Additionally, images can be rendered automatically through printing, computer graphics technology, or a combination of both methods. A two-dimensional image does not need to use the entire visual system to be a visual representation. An example of this is a grayscale ("black and white") image, which uses the visual system's sensitivity to brightness across all wavelengths without taking into account different colors. A black-and-white visual representation of something is still an image, even though it does not fully use the visual system's capabilities. On the other hand, some processes can be used to create visual representations of objects that are otherwise inaccessible to the human visual system. These include microscopy for the magnification of minute objects, telescopes that can observe objects at great distances, X-rays that can visually represent the interior structures of the human body (among other objects), magnetic resonance imaging (MRI), positron emission tomography (PET scans), and others. Such processes often rely on detecting electromagnetic radiation that occurs beyond the light spectrum visible to the human eye and converting such signals into recognizable images. Aside from sculpture and other physical activities that can create three-dimensional images from solid material, some modern techniques, such as holography, can create three-dimensional images that are reproducible but intangible to human touch. Some photographic processes can now render the illusion of depth in an otherwise "flat" image, but "3-D photography" (stereoscopy) or "3-D film" are optical illusions that require special devices such as eyeglasses to create the illusion of depth. See also: Film "Moving" two-dimensional images are actually illusions of movement perceived when still images are displayed in sequence, each image lasting less, and sometimes much less, than a fraction of a second. The traditional standard for the display of individual frames by a motion picture projector has been 24 frames per second (FPS) since at least the commercial introduction of "talking pictures" in the late 1920s, when necessitated a standard for synchronizing images and sounds. [citation needed] Even in electronic formats such as television and digital image displays, the apparent "motion" is actually the result of many individual frames shown as one; this term is described as "persistence of vision": a physiological effect of light impression remaining on the retina of the eye for very brief periods. Even though the term is still sometimes used in popular discussions of movies, it is not a scientifically valid explanation.[citation needed] Other terms emphasize the complex cognitive operations of the brain and the human visual system. "Flicker fusion", the "phi phenomenon", and "beta movement" are among the terms that have replaced "persistence of vision", though no one term seems adequate to describe the process. Image-making seems to have been common to virtually all human cultures since at least the Paleolithic era. Prehistoric examples of rock art—including cave paintings, petroglyphs, rock reliefs, and geoglyphs—have been found on every inhabited continent. Many of these images have served various purposes: as a form of record-keeping, as an element of spiritual, religious, or magical practice; or even as a form of communication. Early writing systems, including hieroglyphics, ideographic writing, and even the Roman alphabet, owe their origins in some respects to pictorial representations. Images of any type may convey different meanings and sensations for individual viewers, regardless of whether the image's creator intended such. An image can express or embody a more or less "accurate" copy of a piece, place, person, thing, or event. For some, it may represent an abstract concept, such as the political power of a ruler or ruling class, a practical or moral lesson, an object for spiritual or religious veneration, or an object—human or otherwise—to be desired. It may also be regarded for its purely aesthetic qualities, rarity, or monetary value. Such reactions can depend on the viewer's context. A religious image in a church may inspire reverence, but the same image mounted in a museum. Some might view it simply as an object to be bought or sold. Viewers' reactions will also be guided or shaped by their education, class, race, and other contexts. The study of emotional sensations and their relationship to any given image falls into the categories of aesthetics and the philosophy of art. While such studies predate recorded history, an ancient approach to signification was suggested by the American philosopher, logician, and semiotician Charles Sanders Peirce. "Images" are one type of "sign" proposed by Peirce. Although his ideas are complex and have changed over time, the three categories of signs that he distinguished stand out: The "icon," which relates to an object by resemblance to some quality of the object. A painted or photographed portrait is an icon by virtue of its resemblance to the painting's or photograph's subject. A more abstract representation, such as a map or diagram, can also be an icon. The "symbol," which lacks direct resemblance or connection to an object but whose association is arbitrarily assigned by the creator, or dictated by a cultural and historical context, etc. The color red, for example, may connote rage, beauty, prosperity, political affiliation, or other meanings within a given culture or context; the Swedish film director Ingmar Bergman claimed that his use of the color in his 1972 film, Cries and Whispers came from his personal visualization of the human soul.[3][relevant?] A single image may exist in all three categories at the same time. The Statue of Liberty provides an example. While there have been countless two-dimensional and three-dimensional "reproductions" of the statue itself, it exists as an "icon" representing New York City or the United States of America in general due to its placement in New York Harbor, or, with respect to "immigration," due to its proximity to the immigration center at Ellis Island. A "symbol" in a visualization of the abstract concept of "liberty" or "freedom" or even "opportunity" or "diversity". The nature of images, whether three-dimensional or two-dimensional, created for a specific purpose or only for aesthetic pleasure, has continued to provoke questions and even condemnation at different times and places. In his dialogue, The Republic, the Greek philosopher Plato described four apparent reality as a copy of a higher order of universal forms. As copies of a higher reality, the things we perceive in the world, tangible or abstract, are inevitably imperfect. Book 7 of The Republic offers Plato's "Allegory of the Cave," where ordinary human life is compared to being a prisoner in a darkened cave who believes that shadows projected onto the cave's wall comprise actual reality.[5] Since art is itself an imitation, it is a copy of that copy and all the more imperfect. Artistic images, then, not only misdirect human reason away from understanding the higher forms of true reality, but in imitating the bad behaviors of humans in depictions of the gods, they can corrupt individuals and society.[according to whom?] Echoes of such criticism can be found in Walter Benjamin's concerns, accelerating as image-making technologies have developed and expanded immensely since the mid-19th century. By the late 20th century, works like John Berger's Ways of Seeing and Susan Sontag's On Photography questioned the hidden assumptions of power, race, and class encoded in even realistic images, and how those assumptions and such images may implicate the viewer in the voyeuristic position of a (usually) male viewer. The documentary film scholar Bill Nichols has also studied how apparently "objective" photographs and films still encode assumptions about their subjects. Images perpetuated in public education, media, and popular culture have a profound impact on the formation of such mental images.[6] What makes them so powerful is that they circumvent the faculties of the conscious mind but, instead, directly target the subconscious and affective, thus evading direct inquiry through contemplative reasoning. By doing so such axiomatic images let us know what we shall obtain (liberalism, in a snapshot: the rowing flowery-flavored cereals and the freshly-pressed orange juice in the back of a suburban one-family home) and from what we shall obtain (communism, in a snapshot: lifeless crowds of men and machinery marching towards certain perdition accompanied by the tunes of Soviet anthems). What makes those images so powerful is that it is only of relative minor relevance for the stabilization of such images whether they actually capture and correspond to the reality of multiple layers of reality, or not.—David Leupold, Image and Ideology. Some thoughts on Berger's Another Way of Telling Despite, or perhaps because of, the widespread use of religious and spiritual imagery worldwide, the making of images and the depiction of gods or religious subjects has been subject to criticism, censorship, and criminalization. The Abrahamic religions (Judaism, Christianity, and Islam) all have admonitions against the making of images, even though the extent of that proscription has varied with time, place, and sect or denomination of a given religion. In Judaism, one of the Ten Commandments given by God to Moses on Mount Sinai forbids the making of "any graven image, or any likeness [of any thing] that [is] in heaven above, or that [is] in the earth beneath, or that [is] in the water under earth." In Christian history, periods of iconoclasm (the destruction of images, especially those with religious meanings or connotations) have broken out from time to time, and some sects and denominations have rejected or severely limited the use of religious imagery. Islam tends to discourage religious depictions, sometimes quite rigorously, and often extends that to other forms of realistic imagery, favoring calligraphy or geometric designs instead. Depending on time and place, photographs and broadcast images in Islamic societies may be less subject to outright prohibition. In recent years, militant extremist groups such as the Taliban and ISIS have destroyed centuries-old artifacts, especially those associated with other religions, or unfavorable meanings. Virtually all cultures have, at one time or another, placed different meanings or applications to them. The loss of knowledge about the context and connection of an image to its object is likely to result in different perceptions and interpretations of the image and even of the original object itself. Through human history, one development that contributed to such changes was the rise of idols that are objects of worship or that represent some other spiritual state or quality, have a different status as artifacts when copies of such images never links to the original or archetypal supernatural. The German philosopher and essayist Walter Benjamin brought particular attention to this point in his 1935 essay "The Work of Art in the Age of Mechanical Reproduction."[7] Benjamin argues that the mechanical reproduction of images, which had accelerated through photographic processes in the previous one hundred years or so, inevitably degrades the "authenticity" or quasi-religious "aura" of the original object. One example is Leonardo da Vinci's Mona Lisa, originally painted as a portrait, but which now due to its display as an art object, it developed a "cult" value as an example of artistic beauty. Following years of various reproductions of the image, the portrait's "cult" status has little to do with its original subject or the artist's original intentions.[8][citation needed] In modern times, the development of "non-fungible tokens" (NFTs) has been touted as a way of restoring the possibilities of a sound-image made up of the image, however, before it was before the image, copied, manipulated, satirized, or otherwise altered in forms ranging from Marcel Duchamp's L.H.O.O.Q. to Andy Warhol's multiple silk-screened reproductions of the image.[8][better source needed] In modern times, the development of "non-fungible tokens" (NFTs) has been touted as a way of restoring the possibilities of a sound-image made up of irreducible phonic substance bearing not linguistic meaning. A single image may be an animated display, such as a zoetrope. A still frame is a still image derived from one frame of a moving one. In contrast, a film still is a photograph taken on the set of a movie or television program during production, used for promotional purposes. In image processing, a picture function is a mathematical representation of a two-dimensional image as a function of two spatial variables.[11] The function f(x,y) describes the intensity of the point at coordinates (x,y).[12] Main article: Imagery In literature, a "mental image" may be developed through words and phrases to which the senses respond.[13] It involves picturing an image mentally, also called imagining, hence imagery. It can be both figurative and literal. Computer-generated imagery Computer-generated imagery Drawing Fine-art photography Graphics Image editing Imaging Painting Photograph Pictorial script Satellite image Visual arts ^ a b Chakravorty, Pragnan (September 2018). "What is a Signal? [Lecture Notes]". IEEE Signal Processing Magazine. 35 (5): 175–77. Bibcode:2018ISPM...35e.175C. doi:10.1109/MSP.2018.2832195. 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Archived from the original on Oct 16, 2022. ^ "Meaning and Function of a Picture, published by Taylor & Francis, Ltd. on behalf of the Mathematical Association of America, DOI: 10.2307/2301228on Jstor.Org". JSTOR 2301228. ^ Forsyth, David; Ponce, Jean (2002). Computer Vision: A Modern Approach. Prentice-Hall. ISBN 978-0-13-085198-7. ^ a b Baldick, Chris (2008). The Oxford Dictionary of Literary Terms. Oxford University Press. ISBN 978-0-19-920827-2. Media related to Images at Wikimedia Commons Quotations related to Image at Wikiquote The dictionary definition of picture at Wiktionary Retrieved from " 3Film that gives an illusion of depth This article is about motion pictures that give an illusion of depth. For 20 motion pictures created using 3D modeling software, see Computer-generated imagery. For motion pictures created using two or more sets of special glasses worn by viewers. 3D films were prominently featured in the 1950s in American cinema and later experienced a worldwide resurgence in the 1980s and 1990s driven by IMAX high-end theaters and Disney-themed venues. 3D films became increasingly successful throughout the 2000s, peaking with the success of 3D presentations of Avatar in December 2009, after which 3D films again decreased in popularity.[1] Certain directors have also taken more experimental approaches to 3D filmmaking, most notably celebrated auteur Jean-Luc Godard in his film Goodbye to Language. This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources in this section. Unsourced material may be challenged and removed. (December 2009) (Learn how and when to remove this message) The basic components of 3D film were introduced separately between 1833 and 1839. Stroboscopic animation was developed by Joseph Plateau in 1832 and published in 1833 and Stroboscopic animation was developed by Joseph Plateau in 1832 and published in 1833 and a stroboscopic disc,[2] which he later called the fantascope and became better known as the phénakisticope. Around the very same time (1832/1833), Charles Wheatstone developed the stereoscope, but he did not really make it public before June 1838.[3] The first practical forms of photography only emerged in 1839 and it would take until 1841 before Charles Wheatstone and Henry Fox Talbot. A combination of these elements into animated stereoscopic photography may have been conceived early on, but for decades it did not become possible to capture motion in real-time photographic recordings due to the long exposure times necessary for the light-sensitive emulsions that were available. Charles Wheatstone saw the potential of the inventor Henry Fox Talbot to produce some calotype pairs for the stereoscope and received the first results in October 1840.[3] Only a few more experimental stereoscopic photographs were made before David Brewster introduced the lenticular stereoscope in 1849. Wheatstone also approached Joseph Plateau with the suggestion to combine the stereoscope with the fantascope. In 1849, Plateau published about this concept in an article about several improvements made to his fantascope and suggested a stop-motion technique that would involve a series of photographs of purpose-made plaster statuettes in different poses.[4] The idea reached Jules Duboscq, an instrument maker who already marketed Plateau's fantascope as well as the stereoscopes of Wheatstone and Brewster. In November 1852, Duboscq added the concept of his "Stéréoscope-fantascope, ou Bioscope" to his stereoscope patent. Production of images proved very difficult, since the photographic sequence had to be carefully constructed from several separated still images. The bioscope was no success, and the only extant disc, without apparatus, is found in the Joseph Plateau collection of the University of Ghent. The disc contains 12 albumen image pairs of a machine in motion.[5] Most of the other early attempts to create motion pictures were also linked to the stereoscope.[5] In November 1851, Antoine Claudet claimed to have created a stereoscope that showed people in motion.[6] The device initially only showed two phases, but during the next two years, Claudet worked on a camera that would record stereoscopic pairs for four different poses (patented in 1853).[7] Claudet found that the stereoscopic effect did not work properly in this device, but believed that the illusion of motion was successful.[8] In 1855, Johann Nepomuk Czermak published an article about his Stereophoroskop. His first article describes a device with a stereoscopic pair of images of a statue, photographed from slightly different angles and were movable around a vertical axis.[9] The image in between the two spokes that was intermittently lit by an electric spark.[10] Desvignes' Mimoscope, received an Honourable Mention "for ingenuity of construction" at the 1862 International Exhibition in London.[11] It could "exhibit drawings, models, single or stereoscopic photographs, to animate various other illusions."[12] Desvignes "employed models, insects and other objects, instead of pictures, with perfect success." The horizontal slits (like in Czermak's Stereophoroskop) allowed a much improved view, with both eyes, of the opposite pictures.[13] In 1861, American engineer Coleman Sellers II received US patent No. 35,317 for the kinematoscope, a device that enabled "stereoscopic pictures as to make them represent objects in motion." In his application he stated: "This has frequently been done with single pictures but, for the first time, he placed stereoscopic pairs of sequential images on a paddle-wheel-like machine. The kinematoscope was the first machine with stereoscopy and in some kinds of subjects like moving machinery, etc." By intermittently viewing different stereoscopic pairs Sellers wanted to portray motion as smoothly with stereo photography and had already made instantaneous pictures of Stanford's horse Occident running at full speed. He eventually managed to shoot the proposed sequences of running horses in June 1878 with stereoscopic cameras. The published result and animated versions for his zoopraxiscope were not stereoscopic, however that claimed that he had (privately) viewed the pictures in two synchronized zoetropes with Wheatstone's reflecting stereoscope as a "very satisfactory reproduction of an apparently solid miniature horse trotting and of another galloping".[16] Thomas Edison demonstrated his phonograph on November 29, 1877, after previous announcements of the device for recording and replaying sound had been published earlier in the year. As with stereoscopy, 3D is already possible, by ingenious optical contrivances, to produce on screens in full view of an audience. And the talking phonograph to comfort their voices, and it would be difficult to carry the illusion of real presence much further." Wordsworth Donisthorpe announced in the January 24, 1878, edition of Nature that he would advance clear progress. "By combining the phonograph with the kinesigraph, I will undertake not only to produce a talking picture of Mr. Gladstone, which, with motionless lips and unchanged expression, shall positively recite his latest anti-Turkish speech in his own voice and tone. Not only this, but the like picture shall move and gesticulate precisely as he did when making the speech, the words and gestures corresponding as in real life."[17] Dr. Phipson, a correspondent for British news in a French photography magazine, relayed the concept but renamed the device "Kinétiscope" to reflect the viewing purpose rather than the recording option. This was picked up in the United States and discussed in an interview with Edison later in the year.[18] Neither Donisthorpe's or Edison's later moving picture results were very practical.[19] Frederic Eugene Ives patented his stereo camera rig in 1900. The camera's two lenses coupled together 1+3⁄4 inches (4.45 centimeters) apart.[20] On June 10, 1915, Edwin S. Porter and William E. Waddell presented tests to an audience at the Astor Theater in New York City.[21] In red-green anaglyph, the audience was presented three reels of tests, which included rural scenes, test shots of Marie Doro, a segment of John Mason playing a number of passages from Jim the Penman (a film released by Famous Players-Lasky that year, but not in 3D), Oriental dancers, and a reel of Niagara Falls.[22] However, according to Adolph Zukor in his 1953 autobiography The Public Is Never Wrong: My 50 Years in the Motion Picture Industry, nothing was produced in this process after these tests. By 1909, the German film market suffered much from overproduction and too much competition. German film tycoon Oskar Messter had initially approached much financial success with the Tonbild synchronized sound films of his Biophon system since 1903, but the films were losing money by the end of the decade and Messter would stop Tonbild production in 1913. Producers and exhibitors of the day were looking into new film attractions and invested for instance in colorful imagery. The development of stereoscopic cinema seemed a logical step to lure visitors back into the movie theaters. In 1909, German civil engineer August Engelsmann patented a process that projected filmed performances within a physical decor on an actual stage. Soon after, Messter obtained patents for a very similar process, probably by agreement with Engelsmann, and started development of his Alabastra system. Messter were brightly dressed and brightly illuminated against a dark background, mainly miming their singing or musical skills or dancing to the circa four-minute pre-recorded phonographs. The film recordings would be projected from below, to appear as circa 30 inch figures on a glass pane in front of a small stage, in a setup very similar to the Pepper's ghost illusion that offered a popular stage trick technique since the 1860s. The glass pane was positioned between the audience and the projected figures which would be seen around freely across the stage in their virtual tangible and lifelike appearance. The brightness of the figures was necessary to avoid see-through, as much as the dark settings needed to mask the other figures. The exhibitor was supposed to add live actors around the figures, though Messter probably only demonstrated it altogether a few years later. He believed the system to be unnecessarily expensive and for several different features that included parts of "Plastican" shorts entitled Movies of the Future at the Rivoli Theater in New York City. Also in December 1922, Laurens Hammond (later inventor of the Hammond organ) premiered his Teleview system, which had been shown to the trade at first alternating-frame 3D system seen by the public. Using left-eye and right-eye prints and two interlocked projectors, left and right frames were alternately projected, each one blocked from the wrong eye by a rotating shutter that operated synchronously with the projector shutters. Viewing attached to the armrests of the theater seats. This rotating shutters. Viewing devices attached to the armrests of the theater seats produced the proper sequence of pictures to each eye. Only one theater, the Selwyn Theater in New York City, installed the Teleview system, and it only showed one film, Movies of the Future in conjunction with 3D photography of the Waldorf-Astoria Hotel.[35] The reaction was enthusiastic, and he followed it up with an installation at the New York Museum of Science.[34] but film was run for audiences at this exhibition. Using Polaroid filters meant a narrow form of projection, however. Two prints, each carrying either the right or left-eye view, depolarized by a white screen, and only a silver screen or screen made of other reflective material would correctly reflect the separate images. Later that year, the feature, Nozze Vagabonde appeared in Italy, followed in Germany by Zum Greifen nah (You Can Nearly Touch It), and again in 1939 with Germany's Sechs Mädel rollen ins Wochenend (Six Girls Drive Into the Weekend). The Italian film was made with the Gualtierotti camera; the two German productions with the Zeiss camera and the Vierling shooting system. All of these films were the first exhibited using Polaroid filters. The Zeiss Company in Germany manufactured glasses on a commercial basis, they were also independently made around the same time in Germany by E. Käsemann and by J. Mahler.[36] In 1939, John Norling in Tin Tune With Tomorrow, the first commercial 3D film using Polaroid in the US.[citation needed]. This short premiered at the 1939 New York World's Fair and was created specifically for the Chrysler Motors Pavilion. In it, a full 1939 Chrysler Plymouth is magically put together, set to music. Originally in black and white, the film was so popular that it was re-shot in color for the following year of the fair, under the new Dimensions.[citation needed] Actually, the technical concept between two spools that was intermittently lit by an electric spark.[10] Desvignes' Mimoscope, received an Honourable Mention "for ingenuity of construction" at the 1862 International Exhibition in London.[11] It could "exhibit drawings, models, single or stereoscopic photographs, to animate various other illusions." 1940's Magic Movies: Thrills For You produced by the Pennsylvania Railroad Co. for the Golden Gate International Exposition.[citation needed] Produced by John Norling, it was filmed by Jacob Leventhal using his own rig. It consisted of shots of various views that could be seen from the Pennsylvania Railroad's trains. In the 1940s, World War II prioritized military applications of stereoscopic photography and it once again went on the back burner in most producers' minds. What aficionados consider the "golden era" of 3D began in late 1952 with the release of the first color stereoscopic feature, Bwana Devil, produced, written and directed by Arch Oboler. The film was shot in "Natural

Vision", a process that was co-created and controlled by M. L. Gunzberg. Gunzberg, who built the rig with his brother Julian, Friend Baker and Lothrop Worth, shopped it without success to various studios before Oboler used it for this feature, which went into production with the title. The Lions of Gulu.[37] The critically panned film was nevertheless highly successful with audiences due to the novelty of 3D, which increased Hollywood interest in 3D during a period that had been declining box-office admissions.[38] As with practically all of the features made during this boom, Bwana Devil was projected dual-strip, with Polaroid filters. During the 1950s, the familiar disposable anaglyph glasses made of cardboard were mainly used for comic books, two shorts by exploitation specialist Dan Sonney, and three shorts produced by Lippert Productions. However, even the Lippert shorts were available in the dual-strip format alternatively. Because the features utilized two projectors, the capacity limit of film being loaded onto each projector (about 6,000 feet (1,800 m), or an hour's worth of film) meant that an intermission was necessary for every feature-length film. Quite often, intermission points were written into the script at a major plot point. During Christmas of 1952, producer Sol Lesser quickly premiered the dual-strip showcase called Stereo Techniques in Chicago.[39] Lesser acquired the rights to five dual-strip shorts. Two of them, Now Is the Time (to Put On Your Glasses) and Around a Around, were directed by Norman McLaren in 1951 for the National Film Board of Canada. The other three films were produced in Britain for The Festival of Britain in 1951 by Raymond Spottiswoode. These were "hard on the eyes," beyond Royal River, and The Black Swan. James May was also an early pioneer in the 3D craze. Using his 16 mm 3D Bolex system, he premiered his Triorama program on February 10, 1953, with his four shorts: Sunday In Stereo, Indian Summer, American Life, and This is Stereo. He was considered lost. Another early 3D film during the boom was the Lippert Productions short A Day in the Country, narrated by Joe Besser, which was composed mostly of test footage. Unlike all of the other Lippert shorts, which were available in both dual-strip and anaglyph, this production was released in anaglyph only. April 1953 saw two groundbreaking features in 3D: Columbia's Man in the Dark and Warner Bros.' House of Wax, the first 3D feature with stereophonic sound. House of Wax was (outside of Cinerama) the first time many American audiences heard recorded stereophonic sound; it was also the film that typecast Vincent Price as a horror star as well as the "King of 3-D" after he became the actor to star in the most 3D features during the boom. The success of these two films proved that major studios now had a method of getting filmgoers back into theaters and away from television sets, which were causing a steady decline in attendance. Universal-International released its first 3D feature, It Came from Outer Space, on May 27, 1953, with stereophonic sound. That was followed by Paramount's first 3D feature, Sangaree with Fernando Lamas and Arlene Dahl. The Walt Disney Studios entered 3D with its May 28, 1953, release of Melody, which accompanied the first 3D western, Columbia's Fort Ti at its Los Angeles opening. It was later shown at Disneyland's Fantasyland Theater in 1957 as part of a program with Disney's other short Working for Peanuts, entitled, 3-D Jamboree. The show was hosted by the Mouseketeers and was in color. Columbia released several 3D westerns produced by Sam Katzman and directed by William Castle. Castle would later specialize in various technical in-theater gimmicks for such Columbia and Allied Artists features as 13 Ghosts, House on Haunted Hill, and The Tingler. Columbia also produced the only slapstick comedies conceived for 3D. The Three Stooges starred in Spooks and Pardon My Backfire; dialect comic Harry Mimmo starred in Down the Hatch. Producer Jules White was optimistic about the possibilities of 3D as applied to slapstick (with pies and other projectiles aimed at the audience), but only two of his stereoscopic shorts were shown in 3D. Down the Hatch was released as conventional, "flat" motion picture. Columbia has since printed Down the Hatch in 3D for film festivals.[citation needed] John Ireland, Joanne Dru and Macdonald Carey starred in the Jack Broder color production Hannah Lee, which premiered on June 19, 1953. The film was directed by Ireland, who used Broder for his salary. Broder counter-sued, claiming that Ireland went over production costs with the film. The film's most famous entry in the golden era of 3D was the 3 Dimensional Pictures production of Robot Monster. The film was allegedly written in an hour by screenwriter Wyott Ordung and filmed in a period of two weeks on a shoestring budget.[citation needed] Despite these shortcomings and the fact that the crew had no previous experience with the newly built camera rig, luck was on the cinematographer's side, as many find the 3D photography in the film is well shot and aligned. Robot Monster also has a notable score by then up-and-coming composer Elmer Bernstein. The film was released June 24, 1953, and went out with the short Stardust in Your Eyes, which starred nightclub comedian, Slick Slavin. [citation needed] 20th Century Fox produced its only 3D feature, Inferno, in 1953, starring Rhonda Fleming. Fleming, who also starred in Those Redheads From Seattle, and Jivaro, shares the spot for being the actress to appear in the most 3D features with Patricia Medina, who starred in Sangaree, Phantom of the Rue Morgue and Drums of Tahiti. Darryl F. Zanuck expressed little interest in stereoscopic systems, and at that point was preparing to premiere the new widescreen film system, CinemaScope. The first decline in the theatrical 3D craze started in August and September 1953. The factors causing this decline were: Two prints had to be projected simultaneously. The prints had to remain exactly alike after repair, or synchronization would be lost.[citation needed] It sometimes required two projectionists to keep sync working properly.[citation needed] When either prints or shutters became out of sync, even for a single frame, the picture became virtually unwatchable and accounted for headaches and eyestrain.[citation needed] The necessary silver projection screen was very directional and caused sideline seating to be unusable with both 3D and regular films, due to the angular darkening of these screens. Later films that opened in wider-seated venues often premiered flat for that reason (such as Kiss Me Kate at the Radio City Music Hall).[citation needed] A mandatory intermission was needed to properly prepare the theater's projectors for the second half of the film.[citation needed] Because projection booth operators were at many times careless, even at preview screenings of 3D films, trade and newspaper critics claimed that certain films were "hard on the eyes".[citation needed] Sol Lesser attempted to follow up Stereo Techniques with a new showcase, this time five shorts that he himself produced.[citation needed] The project was to be called The 3-D Follies and was to be distributed by RKO [citation needed] Unfortunately, because of financial difficulties and the general loss of interest in 3D, Lesser canceled the project during the summer of 1953, making it the first 3D film to be aborted in production.[citation needed] Two of the three shorts were shot: Carmenesque, a burlesque number starring exotic dancer Lili St. Cyr, and Fun in the Sun, a sports short directed by famed set designer/director William Cameron Menzies, who also directed the 3D feature The Maze for Allied Artists. Although it was more expensive to install, the major competing rival process was wide-screen, but two-dimensional, anamorphic, first utilized by Fox with CinemaScope and its September premiere in The Robe. Anamorphic films needed only a single print, so synchronization was not an issue. Cinerama was also a competitor from that start and had better quality control than 3D because it was owned by one company that focused on quality control. However, most of the 3D features past the summer of 1953 were released in the flat widescreen formats ranging from 1.66:1 to 1.85:1. In early studio advertisements and articles about widescreen and 3D formats, widescreen systems were referred to as "3D", causing some confusion among scholars.[citation needed] September Storm also went out with the last dual-strip short, Space Attack, which was actually shot in 1954 under the title The Adventures of Sam Space. In December 1953, 3D made a comeback with the release of several important 3D films, including MGM's musical Kiss Me, Kate. Kate was the only film which 3D had to pass to survive. MGM tested it in six theaters: three in 3D and three-flat.[citation needed] According to trade ads of the time, the 3D version was so well-received that the film quickly went into a wide stereoscopic release.[citation needed] However, most publications, including Kenneth Macgowan's classic film reference book Behind the Screen, state that the film did much better as a "regular" release. The film, adapted from the popular Cole Porter Broadway musical, starred the MGM songbird team of Howard Keel and Kathryn Grayson as the leads, supported by Ann Miller, Keenan Wynn, Bobby Van, James Whitmore, Kurt Kasznar and Tommy Rall. The film also prominently promoted its use of stereophonic sound. Several other features that helped put 3D back on the map that month were the John Wayne feature Hondo (distributed by Warner Bros.), Columbia's Miss Sadie Thompson with Rita Hayworth, and Paramount's Money From Home with Dean Martin and Jerry Lewis. Paramount also released the cartoon shorts Boo Moon with Casper, the Friendly Ghost and Popeye, Ace of Space with Popeye the Sailor. Paramount Pictures released a 3D feature-length film based on actual Korean locations in 1953.[41] Top Banana, based on the popular stage musical with Phil Silvers, was brought to the screen with the original cast. Although it was merely a filmed stage production, the idea was that every audience member would feel they should have the best seat in the house through color photography and 3D.[citation needed] Although the film was shot and edited in 3D, United Artists, the distributor, felt the production was uneconomical in stereoscopic form and released the film flat on January 27, 1954.[citation needed] It remains one of two "Golden era" 3D features, along with another United Artists feature, Southwest Passage (with John Ireland and Joanne Dru), that are currently considered lost (although flat versions survive). A string of successful films filmed in 3D followed the second wave, but many were widely or exclusively shown flat. Some highlights are: The French Line, starring Jane Russell and Gilbert Roland, a Howard Hughes/RKO production. The film became notorious for being released without an MPAA seal of approval after several suggestive lyrics were included, as well as one of Ms. Russell's particularly revealing costumes.[citation needed] Playing up her sex appeal, one tagline for the film was, "It'll knock both of your eyes out!" The film was later cut and approved by the MPAA for a general flat release, despite having a wide and profitable 3D release.[citation needed] Taza, Son of Cochise, a sequel to 1950s Broken Arrow, which starred Rock Hudson in the title role, Barbara Rush as the love interest, and Rex Reason (billed as Bart Roberts) as his renegade brother. Originally released flat [citation needed] it made the film a huge success when it was "re-premiered" in 3D in 2006 at the Second 3D Expo in Hollywood. Two ape films: Phantom of the Rue Morgue, featuring Karl Malden and Patricia Medina, produced by Warner Bros. and based on Edgar Allan Poe's "The Murders in the Rue Morgue", and Gorilla at Large, a Panoramic Production that spawned a 3D sequel, Revenge of the Creature, which was in turn followed by The Creature Walks Among Us, shot flat. Dial M for Murder, directed by Alfred Hitchcock and starring Ray Milland, Robert Cummings, and Grace Kelly, is considered by aficionados of 3D to be one of the best examples of the process. Although available in 3D in 1954, there are no known playdates in 3D,[citation needed] and since Warner Bros. had just instituted a simultaneous 3D/2D release policy. The film's screening in 3D in February 1980 at the Yorc Theater in San Francisco did so well that Warner Bros. re-released the film in 3D in February 1982. The film was released on home video in 3D presentation. Gog, the last episode in Ivan Tors' Office of Scientific Investigation (OSI) trilogy dealing with realistic science fiction (following The Magnetic Monster and Riders to the Stars). Most theaters showed it flat. The Diamond (released in the United States as The Diamond Wizard), a 1954 British crime film starring Dennis O'Keefe. The only stereoscopic feature shot in Britain, released flat in both US and UK. Irwin Allen's Dangerous Mission released by RKO in 1954 featuring Allen's trademarks of an all-star cast facing a disaster (a forest fire). Bosley Crowther's New York Times review mentions that it was shot flat. Son of Sinbad, RKO/Howard Hughes production, starring Dale Robertson, Lili St. Cyr, and Vincent Price. The film was shelved after Hughes ran into difficulty with The French Line, and was not released until 1955, at which time it went out flat, converted to the SuperScope process. Its final decline was in the late spring of 1954, for the same reasons as the previous lull, as well as the fact that there were several widescreen formats with theater operators. Even though Polaroid had created a well-designed "Tell-Tale Filter Kit" for the purpose of recognizing and adjusting out of sync and phase 3D,[43] exhibitors still felt uncomfortable with the system and turned their focus instead to processes such as CinemaScope. The last 3D feature to be released in that format during the "Golden era" was Revenge of the Creature, on February 23, 1955. Ironically, the film had a wide release in 3D and was well received at the box office.[44] Stereoscopic films largely remained dormant for the first part of the 1960s, with those that were released usually being anaglyph exploitation films. One film of notoriety was The Bellboy and the Playgirls, from West Germany, shown in 2-D, but to enhance the blatant nudity it was induced when the main character puts on a curved blind mask, thereby seeming to enlarge the dream-world that is induced when the main character puts on a cursed blind mask, these scenes were printed by Technicolor on their first run in red/green anaglyph. Although 3D films appeared sparsely during the early 1960s, the true second wave of 3D cinema was set into motion by Arch Oboler, the producer who had started the craze of the 1950s. Using a new technology called Space-Vision 3D. The origin of "Space-Vision 3D" goes back to Colonel Robert Vincent Bernier, a forgotten innovator in the history of stereoscopic motion pictures. His Tripticoscope Space-Vision lens was the gold standard for the production and exhibition of 3-D films for nearly 30 years.[45] "Space-Vision 3D" stereoscopic films were printed with two images, one above the other, in a single academy ratio frame, on a single strip, and needed only one projector fitted with a special lens. This so-called "over and under" technique eliminated the need for dual projector set-ups, and produced widescreen, but darker, less vivid, polarized 3D images. Unlike earlier dual system, it could stay in perfect synchronization, unless improperly spliced in repair. Arch Oboler once again had the vision for the system that no one else would touch, and put it to use on his film entitled The Bubble, which starred Michael Cole, Deborah Walley, and Johnny Desmond. As with Bwana Devil, the critics panned The Bubble, but audiences flocked to see it, and it became financially sound enough to promote the use of the system to other studios, particularly independents, who did not have the money for expensive dual-strip prints of their productions. In 1970, Stereovision, a new entity founded by director/inventor Allan Silliphant and optical designer Chris Condon, developed a different 35 mm single-strip format, which printed two images squeezed side by side and used an anamorphic lens to widen the pictures through Polaroid filters. Louis K. Sher (Sherpix) and Stereovision released the softcore sex comedy The Stewardesses (self-rated X, but later re-rated R by the MPAA). The film cost US$100,000 to produce, and ran for months in several markets,[citation needed] eventually earning $27 million in North America, alone ($140 million in constant-2010 dollars) in fewer than 300 theaters, becoming the most profitable 3-Dimensional film to date, and is purely relative terms, one of the most profitable films ever. It was later released in 70 mm 3D. Some 3D films worldwide were made with Stereovision over 25 years, using either a widescreen (above-below), anamorphic (side by side) or 70 mm 3D formats.[citation needed] On 3D the Stewardesses was remastered by Chris Condon and director Ed Meyer, releasing it in Xpan3D. Really Cinema and Dolby 3D. The quality of the 1970s 3D films was not much more inventive, as many were either softcore and even hardcore adult films, horror films, or a combination of both. Paul Morrisey's Flesh For Frankenstein (aka Andy Warhol's Frankenstein) was a superlative example of such a combination. Between 1981 and 1983 there was a new Hollywood 3D craze started by the spaghetti western Comin' at Ya!. When Parasite was released it was billed as the first horror film to come out in 3D in over 20 years. Horror films and reissues of 1950s 3D classics (such as Hitchcock's Dial M for Murder) dominated the 3D releases that followed. The second sequel in the Friday the 13th series, Friday the 13th Part III, was released very successfully. Apparently saying "part 3 in 3D" was considered too cumbersome so it was shortened in the titles of Jaws 3-D and Amityville 3-D, which emphasized the screen effects to the point of being annoying at times, especially when flashlights were shone into the eyes of the audience. The science fiction film Spacehunter: Adventures in the Forbidden Zone was the most expensive 3D film made up to that point with production costs about the same as Star Wars but not nearly the box office success, causing the craze to fade quickly through spring 1983. Other sci-fi/fantasy films were released as well including Metalstorm: The Destruction of Jared-Syn and Treasure of the Four Crowns, which was mildly criticized for poor editing and plot holes, but did feature some truly spectacular closeups. 3D releases of Metalstorm: The Man Who Wasn't There (1983), Silent Madness and the 1985 animated film Starchaser: The Legend of Orin, whose plot seemed to borrow heavily from Star Wars. Only Comin' At Ya!, Parasite, and Friday the 13th Part III have been officially released on VHS and/or DVD in 3D in the United States (although Amityville 3D has seen a 3D DVD release in the United Kingdom). Most of the 1980s 3D films and some of the classic 1950s films such as House of Wax were released on the now defunct Video Disc (VHD) format in Japan as part of a wider student glasses. Most of these have been unofficially transferred to DVD and are available through sites such as eBay. Stereoscopic movies were also popular in other parts of the world, such as My Dear Kuttichathan, a Malayalam film which was shot with stereoscopic 3D and released in 1984. In the mid-1980s, IMAX began producing non-fiction films for its nascent 3D business, starting with We Were Born of Stars (Roman Kroitor, 1985). A key point was that this production, as will all subsequent IMAX productions, emphasized mathematical correctness of the 3D rendition and thus largely eliminated the eye fatigue and pain that resulted from the approximate geometries of previous 3D incarnations. In addition, in contrast to previous 35mm-based 3D presentations, the very large field of view provided by IMAX allowed a much broader 3D "stage", arguably as important in 3D film as it is theatre. The Walt Disney Company also began more prominent use of 3D films in special venues to impress audiences with Magic Journeys (1982) and Captain EO (Francis Ford Coppola, 1986, starring Michael Jackson) being notable examples. In the same year, the National Film Board of Canada production Transitions (Colin Low), created for Expo 86 in Vancouver, was the first IMAX presentation using polarized glasses. Echoes of the Sun (Roman Kroitor, 1990) was the first IMAX film to be presented using alternate-eye shutterglass technology, a development required because the dome screen precluded the use of polarization. From 1990 onward, numerous films were produced by all three parties to satisfy the demands of their various high-profile special attractions and IMAX's expanding 3D network. Films of special note during this period include the extremely successful In the Deep (Graeme Ferguson, 1995) and the first IMAX 3D fiction film Wings of Courage (1996), by director Jean-Jacques Annaud, about the pilot Henri Guillaumet. Other stereoscopic films produced in this period include: The Last Buffalo (Stephen Low, 1990) Jim Henson's Muppet*Vision 3D (Jim Henson, 1991) Imagine (John Weiley, 1993) Honey, I Shrunk the Audience (Daniel Rustucio, 1994) Into the Deep (Graeme Ferguson, 1995) Across the Sea of Time (Stephen Low, 1995) Wings of Courage (Jean-Jacques Annaud, 1996) L1. First City in Space (Graeme Ferguson, 1996) T2 3-D: Battle Across Time (James Cameron, 1996) Paint Misbehavin (Monnet Kroitor and Peter Stephenson, 1997) IMAX Nutcracker (1997) The Hidden Dimension (1997) Siegfried & Roy: The Magic Box (Brett Leonard, 1999) Galapagos (Al Giddings and David Clark, 1999) Encounter in the Third Dimension (Ben Stassen, 1999) Alien Adventure (Ben Stassen, 1999) Ultimate G's (2000) Cyberworld (Hugh Murray, 2000) Cirque du Soleil: Journey of Man (Keith Melton, 2000) Haunted Castle (Ben Stassen, 2001) Space Station 3D (Toni Myers, 2002) SOS Planet (Ben Stassen, 2002) Ocean Wonderland (2003) Falling in Love Again (Munro Ferguson, 2003) Misadventures in 3D (Ben Stassen, 2003) By 2004, 54% of IMAX theaters (133 of 248) were capable of showing 3D films.[46] Shortly thereafter, higher quality computer animation, competition from DVDs and other media, digital projection, digital video capture, and the use of sophisticated IMAX 70mm film projectors, created an opportunity for another wave of 3D films.[47][48] In 2003, Ghosts of the Abyss by James Cameron was released as the first full-length 3D IMAX feature filmed with the Reality Camera System. This camera system used the latest HD video cameras, not film, and was built for Cameron by Vince Pace, to his specifications. The same camera system was used to film Spy Kids 3-D: Game Over (2003), Aliens of the Deep IMAX (2005), and The Adventures of Sharkboy and Lavagirl in 3-D (2005). In 2004, Las Vegas Hilton released Star Trek: The Experience which included two films. One of the films, Borg Invasion 4-D (Ty Granonoli), was in 3D. In August of the same year, rap group Insane Clown Posse released their studio album Hell's Pit. One of two versions of the album contained a DVD featuring a 3D short film for "Bowling Balls", shot in high-definition video.[49] Shooting of the film Hidden Universe 3D with IMAX cameras.[50] In November 2004, The Polar Express was released as IMAX's first full-length, animated 3D feature. It was released in 3,584 theaters in 2D, and only 66 IMAX locations. The return from those few 3D theaters was about 25% of the total. The 3D version earned about 14 times as much per screen as the 2D version. This pattern continued and prompted a greatly intensified interest in 3D and 3D presentation of animated films. In June 2005, the Mann's Chinese 6 theatre in Hollywood became the first commercial theatre to be equipped with the Digital 3D format. Rising high in the Rain and The Polar Express were tested in the Digital 3D format over the course of several months. In November 2005, Walt Disney Entertainment released Chicken Little in digital 3D format. The Butler's in Love, a short film directed by David Arqueta and starring Elizabeth Berkley and Thomas Jane[51] was released on June 23, 2008. The film was shot at the former Industrial Light & Magic studios using KernerFX's prototype Kernercam stereoscopic camera rig. Ben Walters suggested in 2009 that both filmmakers and film exhibitors require interest in 3D film. There was more 3D exhibition equipment, and more dramatic films being shot in 3D format. One incentive is that the technology is more mature. Shooting in 3D format is less limited, and the result is more usable. Another incentive was the fact that 3D ticket sales were in an overall state of decline, revenues from 3D tickets continued to grow at the time.[52] Through the entire history of 3D presentations, techniques to convert existing 2D images for 3D presentation have existed. They have been more effective or survived. The proliferation of digital and digitized source material with relatively cost-effective digital post-processing has spawned a new wave of conversion products. In June 2006, IMAX and Warner Bros. released Superman Returns to audiences in an anaglyph format converted from the 2D original digital footage. George Lucas announced he would re-release his Star Wars films in 3D based on a conversion process from the company In-Three. Later on in 2011, it was announced that Lucas was working with the company Prime Focus on this conversion.[53] In late 2005, Steven Spielberg told the press he was involved in patenting a 3D cinema system that did not need glasses, based on plasma screens. A computer splits each film-frame, and then projects it at slightly differing angles, to be picked up by tiny angled ridges on the screen.[citation needed] Animated films Open Season and The Ant Bully were the first 3D films released in 2006. Monster House and The Nightmare Before Christmas were released on XpanD 3D, RealD and Dolby 3D systems in 2006. On May 19, 2007 Scar3D opened at the Cannes Film Market. It was the first US-produced 3D full-length feature film to be completed in Real 3 D. It has been the #1 film at the box office in several countries around the world, including Russia where it opened in 2D on 295 screens. On January 19, 2008, U2 3D was released; it was the first live-action digital 3D film. In the same year others 3D films included Hannah Montana & Miley Cyrus: Best of Both Worlds Concert, Journey to the Center of the Earth, and Bolt. On January 16, 2009, Lionsgate released My Bloody Valentine 3D, the first horror film and first R-rated film to be projected in Real D 3D.[54] It was released in 1,033 3D screens, the most ever for this format, until 2011, The Final Destination, was released later that year in August on even more screens. It was the first of its series to be released in 3D. Major 3D films in 2009 included Coraline, Monsters vs. Aliens, Up, X Games 3D: The Movie, The Final Destination, Disney's A Christmas Carol, and Avatar.[55] Avatar has gone on to be one of the most expensive films of all time, with a budget of $237 million; it is also the highest-grossing film of all time. The main technologies used to exhibit these films, and many others released around the time and up to the present, are RealD 3D, Dolby 3D, XpanD 3D, MasterImage 3D, and IMAX 3D. The success of the film also led to electronics manufacturers releasing 3D televisions[56] and caused 2D film[57] to increase in popularity. March and April 2010 saw three major 3D releases clustered together, with Alice in Wonderland hitting US theaters on March 5, 2010, How to Train Your Dragon on March 26, 2010, and Clash of the Titans on April 2, 2010. On May 13 of the same year, China's first IMAX 3D film started shooting. The pre-production of the first 3D film in China, Derrière les murs, began in May 2010 and was released in China in 2011. On October 1, 2010 Scar3D was the first-ever stereoscopic 3D Video-on-demand film released through major cable broadcasters for 3D televisions in the United States. Released in the United States on May 21, 2010, Shrek Forever After by DreamWorks Animation (Paramount Pictures) used the Real D 3D system, also released in IMAX 3D. In September 2003, Sabucat Productions organized the first World 3-D Exposition, celebrating the 50th anniversary of the original craze. The Expo was held at Grauman's Egyptian Theatre. During the two-week festival, over 30 of the 50 "golden era" stereoscopic features as well as shorts were screened, many coming from the collection of film historian and archivist Robert Furmanek, who had spent the previous 15 years painstakingly tracking down and preserving each film to its original glory. In attendance were many stars from each film, respectively, and some were moved to tears by the sold-out seating with audiences of film buffs from all over the world who came to remember their previous glories. In May 2006, the second World 3-D Exposition was announced for September of that year, presented by the 3-D Film Preservation Fund. Along with the favorites of the previous exposition were newly discovered features and shorts, and like the previous Expo, guests from each film. Expo II was announced as being the location for the world premiere of several films never before seen in 3D, including The Diamond Wizard and the Universal short, Hawaiian Nights with Mamie Van Doren and Pinky Lee. Other "re-premieres" of films not seen since their original release in stereoscopic form included Cease Fire!, Taza, Son of Cochise, Wings of the Hawk, and Those Redheads from Seattle. Also shown were the long-lost shorts Carmenesque and A Day in the Country (both 1953) and William Van Doren Kelley's two Plasticon shorts (1922 and 1923). In the wake of its initial popularity and correspondingly increase in the number of screens, more films were being released in 3D format, yet fewer people were choosing to see them in such a way. For example, only 45% of the premiere weekend box office earnings of Kung Fu Panda 2 in 2011 came from 3D screenings as opposed to 60% for Shrek Forever After in 2010.[58] In addition, the premiere of Cars 2 opening weekend grossing consisted of only 37% from 3D theatres.[59] Harry Potter and the Deathly Hallows – Part 2 and Captain America: The First Avenger were major releases that achieved similar percentages: 43% and 40% respectively.[60] In view of this trend, there has been box office analysis concluding the implementation of 3D presentation is apparently backfiring by discouraging people from going to film theatres at all. As Brandon Gray of Box Office Mojo notes, "In each case, 3D's more-money-from-fewer-people approach has simply led to less money from even fewer people."[61] Parallel, the number of televisions sold with support for 3D television has dropped, let alone those sold with actual 3D goggles. According to the Motion Picture Association of America, despite a record total of 47 3D films being released in 2011, the overall domestic box office receipts were down 18% to $1.8 billion from $2.2 billion in 2010.[62] Although revenues as a whole increased during 2012, the bulk has so far come from 2D presentations as exemplified by little over 50% of filmgoers opting to see the likes of The Avengers and 32% choosing Brave in their 3D versions. Conflicting reasons are respectively offered by studios and exhibitors: whereas the former blame more expensive 3D ticket prices, the latter argue that the quality of films in general is at fault. However, despite the perceived decline of 3D in the U.S. market, studio chiefs in 2012 were optimistic of better receipts internationally, where there still appeared to be a strong appetite for the format.[63][64][needs update] Studios are also using 3D to generate additional income from films that are already commercially successful. Such re-releases usually involve a conversion from 2D. For example, Disney has reissued both The Lion King and Beauty and the Beast, with plans to add some of its other well-known titles.[65] There are also some plans to similarly present all six Star Wars films.[67] Jeffrey Katzenberg, a producer of 3D films and one of the leading proponents of the format, blames oversaturation of the market with inferior films, mostly produced conventionally and then digitally processed post-production. He claims that such films have led audiences to conclude that the format is not worth the often much higher ticket price.[68] Daniel Engber, a columnist for Slate, comes to a similar conclusion: "What happened to 3-D? It may have died from a case of acute septicemia—too much crap in the system."[69] Film critic Mark Kermode, a noted detractor of 3D, has surmised that there is an emerging policy of distributors to limit the availability of 2D versions, thus "railroading" the 3D format into cinemas whether the paying filmgoer likes it or not. This suspicion was later reinforced by a substantial number of complaints about Dredd from those who wished to see it in 2D but were denied the opportunity.[71] In July 2017, IMAX announced that they would begin to focus on releasing more Hollywood tentpole movies in 2D (even if there's a 3D version) on screening of movies in North America, citing that more 3D films were being produced in North America prefer 2D films over 3D films.[72] In 2024, 3D films in 4K HDR became available to home media for the first time, with the launch of the visionOS operating system offering new services to access movies in such formats: Apple TV and Disney+. Some films were also offered in high frame rate (48fps), such as Avatar: The Way of Water. Other 3D media shot in 8K with a 180-degree view was also made available under the moniker "Apple Immersive Video."[73][74] Further information: Stereoscopy Stereoscopic motion pictures can be produced through a variety of different methods. Over the years the popularity of systems being widely employed in film theaters has waxed and waned. Though anaglyph was sometimes used prior to 1948, during the early "Golden Era" of 3D cinematography of the 1950s the polarization system was used for every single feature-length film in the United States, and all but one short film.[75] In the 21st century, polarization 3D systems have continued to dominate the scene, though during the 1960s and 1970s some classic films which were converted to anaglyph for theaters not equipped for polarization, and even shown in 3D on television.[76] In the years following the mid-1980s, some films were made with short segments in anaglyph 3D. The following are some of the technical details and methodologies employed in some of the more notable 3D film systems that have been developed. Main article: Stereo photography techniques The standard for shooting live-action films in 3D involves using two cameras mounted so that their lenses are as far apart from each other as the average pair of human eyes, recording two separate images for both the left eye and the right eye. In principle, two normal 2D cameras could be put side-to-side but this is problematic in many ways. The only real option is to invest in new stereoscopic cameras. Moreover, some cinematographic tricks that are simple with a 2D camera become impossible when filming in 3D. This means those otherwise cheap tricks need to be replaced by expensive CGI.[77] In 2008, Journey to the Center of the Earth became the first live-action feature film to be shot with the earliest Fusion Camera System marketed in Digital 3D and later followed by several others. Avatar (2009) was shot in a 3D process that is based on how the human eye looks at an image. It was an improvement to the system camera. Many 3D camera rigs still or can simply pair two cameras side by side, while newer rigs are paired with a beam splitter or both camera lenses. The Digital Cinema cameras are not a requirement for 3D they are the predominant medium for most of what is photographed. Film options include IMAX 3D and Cine 160. In the 1930s and 1940s, the Fleischer Studios made several cartoons with extensive stereoscopic 3D backgrounds, including several Popeye the Sailor, Betty Boop, and Superman cartoons. In the early to mid-1950s, only half of the major Hollywood studios experimented with creating traditional 2D animated short subjects. Walt Disney Studios produced two traditional animated short subjects for stereoscopic 3D, for cinemas. Adventures in Music: Melody (1953), and the Donald Duck cartoon Working for Peanuts (1953). Warner Bros. only produced a single cartoon in 3D: Lumber Jack-Rabbit (1953) starring Bugs Bunny. Famous Studios produced two cartoons in 3D, the Popeye cartoon Popeye, the Ace of Space (1953), and the Casper the Friendly Ghost cartoon Boo Moon (1954). Walter Lantz Studio produced the Woody Woodpecker cartoon Hypnotic Hick (1953), which was distributed by Universal. From the late 1950s until the mid-2000s almost no animation was produced for 3D display in theaters. Although several films used 3D backgrounds, one exception is Starchaser: The Legend of Orin. CGI animated films can be rendered as stereoscopic 3D films in post-production. Stop-motion animated 3D films are photographed with two cameras similar to live action 3D films. In 2004 The Polar Express was the first stereoscopic 3D CGI-animated feature film. The 3D version was solely released in IMAX theaters. In November 2005, Walt Disney Entertainment released Chicken Little in digital 3D format, being Disney's first CGI-animated film in 3D. In 2008 Walt Disney Pictures' Fly Me to the Moon (2008) was actually the first animated film created for 3D and released exclusively in 3D in digital theaters around the world. No other animation films have released solely in 3D since. The first 3D feature by DreamWorks Animation, Monsters vs Aliens, released in 2009 and used a new digital rendering process called InTru3D,[78] which was developed by Intel to create more realistic animated 3D images. InTru3D is not used to exhibit 3D films in theaters; they are shown in either RealD 3D or IMAX 3D. Main article: 3D conversion In the case of 2D conversion In the case of 2D conversion 2D CGI animated films that were converted from 3D models, it is possible to return to the models to generate a 3D version. For all other 2D films, different techniques must be employed. For example, for the 3D re-release of the 1993 film The Nightmare Before Christmas, Walt Disney Pictures scanned each original frame and manipulated them to produce two viewpoints.[78] However, conversion to 3D has problems. Information is unavailable as 2D does not have information for a perspective view. Some TVs have a 3D engine to convert 2D content to 3D. Usually, on high frame rate content (and on some slower processors like nowadays processor is not fast enough and lag is possible). This can lead to strange visual effects.[78] Further information: 3D television and 3D display Main article: Anaglyph 3D The traditional 3D glasses, with modern lens and cyan color filters, similar to the red/green and red/blue lenses used to view earlier anaglyph films. Anaglyph images were the earliest method of presenting theatrical 3D, and the one most commonly associated with stereoscopy by the public at large, mostly because of non-theatrical 3D media such as comic books and 3D television, where polarization is not practical. They were made popular because of the ease of their production and exhibition. The first anaglyph film was invented in 1915 by Edwin S Porter. Though the earliest theatrical presentations were done with this system, most films from the 1950s and 1980s were originally shown polarized.[80] In an anaglyph, the two images are superimposed in an additive light setting through two filters, one red and one cyan. In a subtractive light setting, two images are printed in the same complementary colors on white paper. Glasses with colored filters in each eye separate the appropriate images by canceling the filter color out and rendering the complementary color black. Anaglyph images are much easier to view than either parallel sighting or crossed eyed stereograms, although the latter types offer bright and accurate color rendering, particularly in the red component, which is muted, or desaturated with even the best color anaglyphs. A compensating technique, commonly known as Anachrome, uses a slightly more transparent cyan filter in the patented glasses associated with the technique. Process reconfigures the typical anaglyph image to have less parallax. An alternative to the usual red and cyan filter system of anaglyph is ColorCode 3-D, a patented anaglyph system which was invented in order to present an anaglyph image in conjunction with the NTSC television standard, in which the red channel is often compromised. ColorCode uses the complementary colors of yellow and dark blue on-screen, and the colors of the glasses' lenses are amber and dark blue. The polarization 3D system has been the standard for theatrical presentations since it was used for Bwana Devil in 1952,[80] though early IMAX presentations were done using the eclipse system and in the 1960s and 1970s classic 3D films were sometimes converted to anaglyph for special presentations. The polarization system has better color fidelity and less ghosting than the anaglyph system. In the post-'50s era, anaglyph has been used instead of polarization in feature presentations where only part of the film is in 3D such as in the 3D segment of Freddy's Dead: The Final Nightmare and the 3D segments of Spy Kids 3-D: Game Over. Anaglyph is also used in printed materials and in 3D television broadcasts where polarization is not practical. 3D polarized televisions and other displays only became available from several manufacturers in 2008; these generate polarization on the receiving end. cardboard 3D linear polarized glasses from the 1980s similar to those used in the 1950s. Though some were plain white, they often had the name of the theatre and/or graphics from the film. Main article: Polarized 3D system To present a stereoscopic motion picture, two images are projected superimposed onto the same screen through different polarizing filters. The viewer wears low-cost eyeglasses which also contain a pair of polarizing filters oriented differently (clockwise/counterclockwise with circular polarization or at 90 degree angles, usually 45 and 135 degrees,[81] with linear polarization). As each filter passes only that light which is similarly polarized and blocks the light polarized differently, each eye sees a different image. This is used to produce a three-dimensional effect by projecting the same scene into both eyes, but depicted from slightly different perspectives. Since no head tracking is involved, the entire audience can view the stereoscopic images at the same time. Resembling sunglasses, RealD circular polarized glasses are now the standard for theatrical releases and theme park attractions. Circular polarization has an advantage over linear polarization, in that the viewer does not need to have their head upright and aligned with the screen for the polarization to work properly. With linear polarization, turning the glasses sideways causes the filters to go out of alignment with the screen filters causing the image to fade and for each eye to see the opposite frame more easily. For circular polarization, the polarizing effect works regardless of how the viewer's head is aligned with the screen such as tilted sideways, or even upside down. The left eye will still only see the image intended for it, and vice versa, without fading or crosstalk. Nonetheless, 3D cinema films shown in polarization require a silver screen for the image to be reflected without image-ruining depolarization so their use is limited to specially equipped theaters. An older method of using polarization, RealD is a circularly polarizing liquid crystal filter which can switch polarity 144 times per second to allow for the left and right images to appear alternately. Sony features a new system called RealD XLS, which shows both circular polarized images simultaneously: A single 4K projector (4096×2160 resolution) displays both 2K images (2048×1080 resolution) on top of each other at the same time, a special lens attachment polarizes and projects the images.[82] Optical attachments can be added to traditional 35mm projectors to adapt them for projecting film in the "over-and-under" format, in which each pair of images is stacked within one frame of film. The two images are projected through different polarizers and superimposed on the screen. This is a very cost-effective way to convert a theater for 3-D as all that is needed are the attachments and a non-depolarizing screen surface, rather than a conversion to digital 3-D projector. Thomson Technicolor currently produces an adapter of this type.[83] A metallic screen is necessary for these systems as reflection from non-metallic surfaces destroys the polarization of the light. Polarized stereoscopic pictures have been around since 1936, when Edwin H. Land first applied it to motion pictures. The so-called "3D movie craze" in the years 1952 through 1955 was almost entirely offered in theaters using linear polarizing projection and glasses. Only a minute amount of the total 3D films shown in this period used the anaglyph color filter method. Linear polarization was likewise used with consumer level stereo projectors. Polarization was also used during the 3D revival of the 1980s. In the 2000s, computer animation, competition from DVDs and other media, digital projection, and the use of sophisticated IMAX 70mm film projectors, have created an opportunity for a new wave of polarized 3D films.[47][48] All types of polarization will result in a darkening of the displayed image and poorer contrast compared to non-3D images. Light from lamps is normally emitted as a random collection of polarizations, while a polarization filter only passes a fraction of the light. As a result, the screen image is darker. This darkening can be compensated by increasing the brightness of the projector light source. If the initial polarization filter is inserted between the lamp and the image generation element is not any higher than normal without the polarizing filter, then overall image contrast transmitted to the screen is not affected. A pair of LCD displays with linear polarizers oriented from 90 degrees apart from those used in the 1950s. Though some were plain white, they often had the name of the theatre and/or graphics from the film. Main article: Active shutter 3D system In this technology, a mechanism is used to block light from each appropriate eye when the converse eye's image is projected on the screen. The technology uses liquid crystal shutter glasses. Glasses containing liquid crystal that will let light through in synchronization with the images on the cinema, television or computer screen, using the concept of alternate-frame sequencing. This is the method used by nVidia, XpanD 3D, and earlier IMAX systems. A drawback of this method is the need for each person viewing to wear expensive, electronic glasses that must be synchronized with the display system using a wireless signal or attached wire. The shutter-glasses are heavier than most polarized glasses, though lighter models are no heavier than some sunglasses or deluxe polarized glasses.[84] However these systems do not require a silver screen for projected images. Liquid crystal light valves work by rotating light between two polarizing filters. Due to these internal polarizers, LCD shutter-glasses darken the display image of any LCD, plasma, or projector image source, which has the result that images appear dimmer and contrast is lower than for normal 3D viewing. This is not necessarily a usage problem; for some types of displays which are already very bright with poor grayish black levels, LCD shutter glasses may actually improve the image quality. Main article: Anaglyph 3D Interference filter systems use specific wavelengths of red, green, and blue for the right eye, and different wavelengths of red, green, and blue for the left eye. Eyeglasses which filter out the very specific wavelengths allow the wearer to see a 3D image. This technology eliminates the expensive silver screens required for polarized systems such as RealD, which is the most common 3D display system. It does, however, require much more expensive glasses than the polarized systems. It is also known as spectral comb filtering or wavelength multiplex visualization or super-anaglyph. Dolby 3D uses this principle. The recently introduced Omega 3D/Panavision 3D system also uses this technology, though with a wider spectrum and more "teeth" to the "comb" (5 for each eye in the Omega/Panavision system). The use of more spectral bands per eye eliminates the need to color process the image, required by the Dolby system. Evenly dividing the visible spectrum between the eyes gives the viewer a more relaxed "feel" as the light energy and color balance is nearly 50-50. Like the Dolby system, the Omega system can be used with white or silver screens. But it can be used with either DLP or digital projectors and film projectors.[85] In June 2012 the Omega 3D/Panavision 3D system was discontinued by DPVO Theatrical, who marketed it on behalf of Panavision, citing "challenging global economic and 3D market conditions".[87] Although DPVO dissolved its business operations, Omega Optical continues promoting and selling 3D systems to non-theatrical markets. Omega Optical's 3D system contains projection filters and 3D glasses. In addition to the passive stereoscopic 3D system, they have upgraded the glasses to include user filter technology and high quality annealed glass optics. Main article: Autostereoscopy In this method, glasses are not necessary to see the stereoscopic image. Lenticular lens and parallax barrier technologies involve imposing two (or more) images on the same sheet, in narrow, alternating strips, and using a screen that either blocks one of the two images' strips (in the case of parallax barriers) or uses equally narrow lenses to bend the strips of image and make it appear to fill the entire image (in the case of lenticular prints). To produce the stereoscopic effect, the person must be positioned so that one eye sees one of the two images and the other sees the other. Both images are projected onto a high-gain, corrugated screen which reflects light at acute angles. In order to see the stereoscopic image, the viewer must sit within a very narrow angle that is nearly perpendicular to the screen, limiting the size of the audience. Lenticular was used for theatrical presentation of numerous shorts in Russia from 1940 to 1948[76] and in 1946 for the feature-length film Robinson Crusoe.[88] Though its use in theatrical presentations has been rather limited, lenticular has been widely used for a variety of novelty items and has even been used in amateur 3D photography.[89][90] Recent use includes the Fujifilm FinePix Real 3D with an autostereoscopic display that was released in 2009. Other examples for this technology include autostereoscopic LCD displays on monitors, notebooks, TVs, mobile phones and gaming devices, such as the Nintendo 3DS. Main article: Health effects of 3D cinema Some viewers have complained of headaches and eyestrain after watching 3D films.[91] Motion sickness, nausea and disorientation.[93] Disabilities designed to eliminate eyestrain by converting 3D back again into a normal 2D have been developed.[94] There are two primary effects of 3D film that are unnatural for human vision: crosstalk between the eyes, caused by imperfect image separation, and the mismatch between convergence and accommodation, caused by the difference between an object's perceived position in front of the screen and the real origin of that light on the screen. It is believed that approximately 12% of people are unable to properly see 3D images, due to a variety of medical conditions.[95][96] According to another experiment up to 30% of people have very weak stereoscopic vision preventing them from depth perception based on stereo disparity. This nullifies or greatly decreases immersion effects of 3D stereo to them.[97] It has recently been discovered that each of the rods and cones in an animal eye can measure the distance to the point which an object it is imaging, the particular rod or cone. It is based on a passive LIDAR (Light Detection and Ranging). The lens of the eye selects the point on the object for each point it is measuring; that is, it can see in 3D separately with each eye.[98] If the brain uses this ability in addition to the stereoscopic effect and other cues no stereoscopic system can present a true 3D picture to the brain. The French National Research Agency (ANR) has sponsored multidisciplinary research in order to understand the effects of 3D film viewing, its grammar[clarification needed], and its acceptance.[99] After Toy Story, there were 10 really bad CG movies because everybody thought the success of that film was CG and not amazing storytelling. Now, you've got people quickly converting movies from 2D to 3D, which is not what we did. They're expecting the same result, when in fact they will probably work against the adoption of 3D because they'll be putting out an inferior product.—Avatar director James Cameron[100] Most of the cues required to provide humans with relative depth information are present in traditional 2D films. For example, objects closer to the viewer are shown in greater detail, nearer objects are shown in front of farther objects, distant objects are desaturated and hazy relative to near ones, and the brain subconsciously "knows" the distance of many objects when the height is known (e.g. a human face subtending only a small amount of the screen is known by the brain to be far away). In fact, only two of these depth cues are not already provided in 2D films: stereopsis (or parallax) and the focus of the eyeball (accommodation). Stereoscopy is the only method that fully addresses accurate presentation of stereopsis but not of accommodation, and therefore is insufficient in providing a complete 3D illusion. The film industry addresses accurate presentation of stereopsis but not of accommodation, and therefore is insufficient in providing a complete 3D illusion.

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97–99. April 1953. Retrieved December 23, 2016. Retrieved from " 43D film with in-theater physical effects4D venue complete with motion-enhanced seating and multisensory olfactory technology. Pictured here is a 4DX theater.

4D film is a presentation system combining motion pictures with synchronized physical effects that occur in the theater. Effects simulated in 4D films include motion, vibration, scent, rain, mist, bubbles, fog, smoke, wind, temperature changes, and strobe lights.[1][2] Seats in 4D venues vibrate and move. As of 2022, 4D films have been exhibited in more than 65 countries.[3] 4D motion pictures are also exhibited in theme parks.[4] The term "4D film" is an extension of 3D film, which gives the illusion of three-dimensional solidity.[5] Precursors of the modern 4D film presentation include Sensurround, which debuted in 1974 with the Film Earthquake. Only a few films were presented in Sensurround, and it was supplanted by Dolby Stereo in 1977, which featured extended low frequencies and made subwoofers a common addition to cinema.[6] Other notable efforts at pushing the boundaries of the film viewing experience include Fantasound, the first use of stereo sound; Cinemiracle and Cinerama, both widescreen formats utilizing multiple projectors; and Smell-O-Vision. The Sensorium is regarded as the world's first commercial 4D film and was first screened in 1984 at Six Flags Power Plant in Baltimore. It was produced in partnership with Landmark Entertainment.[7] 4DX, D-Box Technologies, and Mediamation all currently integrate 4D technology in global stadium seating multiplexes.[8] The following is a list of 4D presentation systems developed for traditional film theatres. Overview of 4D providers Format Date Developer 3D format Motion seat Effects Remarks Notes 4DX CJ 4D Plex Stereoscopic 3D yes motion, vibration, scent/olfactory, water sprays, wind/air, snow, fog, strobes, lightning, bubbles Cineworld, Cinépolis D-Box D-Box Technologies Stereoscopic 3D yes motion, vibration Cinemark MX4D[9] MediaMation Stereoscopic 3D yes motion, vibration, scent/olfactory, water sprays, wind/air, snow, fog, strobes, lightning, bubbles Paramount, Showcase 4D E-Motion Lumma Stereoscopic 3D yes motion, vibration, scent/olfactory, water sprays, wind/air, snow, fog, strobes, lightning, bubbles Branded as Super 4D in Lotte Cinema installations. Title Year Release venue/Country Notes The Sensorium 1984 Six Flags Power Plant, Baltimore, MD The first 4D film Captain EO 1986 Epcot, Disneyland, Disneyland Paris and Tokyo Disneyland Sponsored by Kodak, closed in all locations in May 2010 and was replaced with Captain EO. Terminator 2 3D: Battle Across Time 1996 Universal Studios Japan Directed by James Cameron Pirates 4D 1997 SeaWorld Ohio, Busch Gardens Williamsburg, Thorpe Park in the UK, Busch Gardens Tampa Bay Produced by Busch Entertainment, Directed by Keith Melton. PandaDroom 2002 The Efteling, Netherlands Same film released in other parks without 4D effects SpongeBob SquarePants 4-D 2002, 2006 Six Flags over Texas, Moody Gardens, Shedd Aquarium, Adventure Dome, Six Flags Great Adventure, Movie Park Germany, Adventure Aquarium, Kings Dominion, (formerly at Paramount Parks), Indianapolis Zoo, Carowinds, Camden Aquarium (Camden, NJ), Flamingo Land Theme Park and Zoo and other locations Mickey's PhilharMagic 2003 Magic Kingdom, Hong Kong Disneyland, Tokyo Disneyland, and Disney California Adventure. In collaboration with Walt Disney Feature Animation Haunted Lighthouse[a] 2003 Flamingo Land Theme Park and Zoo Shrek 4-D 2003 Universal Studios Florida, Universal Studios Japan, and Universal Studios Singapore Released in an anaglyph version as Shrek 3-D on DVD Borg Invasion 2004 Star Trek: The Experience, at Las Vegas Hilton, US Closed in 2008, to be reopened in Neonopolis, Las Vegas Fly Me to the Moon 2008 Six Flags over Texas Journey to the Center of the Earth 4-D Adventure 2008 Vibrant 5D, Raipur, India Stone Mountain Park, Dollywood, Warner Bros. Movie World Fly High: The Legend of Black Man 2017 India First Indian 4D film; directed by Rahul Rathish Kumar Avatar in 4D 2009 South Korea, Hong Kong In 4DX. James Cameron, Director London Eye 4D Experience 2009 London Eye Produced by Centre Screen Productions and Principal Large Format Beyond All Boundaries 2009 WWII Museum, New Orleans Produced by Tom Hanks ENERGIA The Spirit of the Earth 2009 Cité de l'énergie, Shawinigan (Quebec) Spectators are seated on a revolving platform. Features wind, snow, smoke, rain, vibration and lighting effects. "The Garden" 2010 USA pavilion at Expo 2010 The eight-minute film was projected upon five 10-meter-high screens. Marvel Super Heroes 4D 2010 Madame Tussauds London, Trans Studio Bandung[10] Rabid Rider 2010 Cincinnati Zoo Shalem 2011? Jerusalem Time Elevator, Jerusalem A 3000-year-old guide to Jerusalem's history at the Jerusalem Time Elevator, Jerusalem.[11] The Bourne Legacy 2012 Multinational In 4DX Tallgrass Prairie: Tides of Time 2012 Flint Hills Discovery Center, Manhattan, Kansas Features wind, snow, smoke, and lightning effects[12] Prometheus 2012 Cinepolis Galerias Guadalajara, Mexico In 4DX. Ridley Scott, Director Titanic 2012 Multinational 4DX re-release,[13] James Cameron, Director The Adventures of Tintin 2011 Nickelodeon Resorts, Paramount Parks, North Carolina Zoo, and Alton Towers 14-minute condensed version of the film. Iron Man 3 2013 Korona World Theatre Nagoya, Japan,[14] Seoul, South Korea Labeled as 4DX featuring strobe lights, tilting seats, blowing wind and fog, and odor effects. 47 Ronin 2014 Multinational In 4DX Fury 2014 Multinational In 4DX Interstellar 2014 Multinational In 4DX. Christopher Nolan, Director Rio 2014 San Diego Zoo, Kentucky Kingdom, North Carolina Zoo, Indianapolis Zoo, Cincinnati Zoo 12-minute condensed version of the film. Temple Run 7D 2014 India 9-minute ride to various Indian temples including Kedarnath, Badrinath, Gangotri, Rameshwaram, and Dwarka produced by Modern Techno Projects Private Ltd. Happy Feet Multinational [15] Star Wars: The Force Awakens 2015 Multinational In 4DX. J.J. Abrams, Director Ice Age: No Time for Nuts 4D 2015 United States 4D-remastered version of the 2006 short film of the same name. Rogue One 2016 Multinational In 4DX Batman v Superman: Dawn of Justice 2016 Seoul, Korea and New York City, New York Labeled as 4DX including fog, wind, motion, rain, lightning, vibrations and scents. Pixels 2016 Taguig, Philippines 4DX re-release including models, sprites, explosives, and bullets. Mass Effect: New Earth 4D 2016 California's Great America 4+1⁄2-minute film, 60-foot screen with 4K resolution, live performers, wind, water, leg pokers, neck ticklers, 80-channel surround sound LEGO Nexo Knights 4D: The Book of Creativity[16] 2016 Legoland parks and Legoland Discovery Centre parks worldwide 12+1⁄2-minute 4D film of LEGO Nexo Knights shown at Legoland, along with The LEGO Movie 4D Produced by Alexander Lentjes[17] for M2Film and Merlin Entertainments Gravity 2018 Multinational 4DX re-release,[18] Alfonso Cuarón, Director Life of Pi 2018 Multinational 4DX re-release,[19] Ang Lee, Director 1917 2019 Multinational In 4DX,[20] Sam Mendes, Director, Produced by Amblin Partners Star Wars: The Rise of Skywalker 2019 Multinational In 4DX. J.J. Abrams, Director Gemini Man 2019 Multinational In 4DX. Ang Lee, Director The Lion King 2019 Multinational In 4DX. Jon Favreau, Director Inception 2020 Multinational 4DX re-release,[21] Christopher Nolan, Director The Matrix Resurrections 2021 Multinational In 4DX. Lana Wachowski, Director Top Gun: Maverick 2022 Multinational In 4DX. Directed by Joseph Kosinski. The Super Mario Bros. Movie 2023 Multinational In 4DX. Aaron Horvath, Michael Jelenic Directors Tom and Jerry The Movie 2022 Multinational [22] SCOOB 2023 Multinational [23] DC League of Super Pets 2023 Multinational [24] Scrooge: A Christmas Carol 2023 Multinational [25] Oppenheimer 2023 Multinational In 4DX. Christopher Nolan, Director[26] Postcard from Earth 2023 Sphere at the Venetian Resort, Las Vegas Effects include wind, scents, and infrasound seat vibrations. Directed by Darren Aronofsky.[27] Godzilla Minus One 2023 Japan In 4DX. Directed by Takashi Yamazaki[28] 4DX Simulator ride ^ Also known as R. L. Stine's Haunted Lighthouse 4-D) ^ Archived atGhostarchive and the Wayback Machine: "4DX Cinemas Next Generation - Motion Seats,

Wind, Fog, Lighting, Bubbles, Water & Scents". YouTube. ^ Archived at Ghostarchive and the Wayback Machine: "Smelly Screens & Moving Seats At The UK's First 4DX Cinema | Swipe". YouTube. ^ "4DX Continues to Dominate The 4D Marketplace by Inking Deal with Cineplex Germany". DCinemaToday. 2019-04-01. Retrieved 2022-03-27. ^ "Weekly Top 10: The World's Best Theme Park Movie Attractions". Theme Park Insider. Retrieved 2022-03-27. ^ "Watch: First 4D Theater Opens in the U.S." Time. June 24, 2014. Retrieved December 13, 2023. ^ Hauersley, Thomas (May 25, 2011). "...in Sensurround". In 70mm. Retrieved October 23, 2017. ^ Zone, Ray (2012). 3-D Revolution: The History of Modern Stereoscopic Cinema. The University Press of Kentucky. pp. 143–155. ISBN 978-0-8131-3611-0. Archived from the original on 2017-10-23. Retrieved 2017-10-23. ^ Maddox, Gary (October 7, 2011). "Cinema with a new dimension". The Sydney Morning Herald. Retrieved October 23, 2017. ^ "Showcase Cinemas". National Amusements, Inc. 2017. Retrieved October 22, 2017. ^ "Superheroes in 4D at Ghostarchive and the Wayback Machine: "Smelly Screens & Moving Seats At The UK's First 4DX Cinema | Swipe". YouTube. ^ "Immersive Experience Theater". Archived from the original on 2015-10-20. Retrieved 2015-10-13. ^ "Titanic to be Re-released in 4DX". www.prnewswire.com. Retrieved 2022-03-27. ^ Marah Eakin (18 April 2013), Iron Man 3 getting sniff-worthy 4D screenings in Japan, Onion Inc., retrieved 28 February 2014 ^ ^ "LEGO Nexo Knights 4D: The Book of Creativity". Internet Movie Database. 15 June 2016. Retrieved 15 April 2018. ^ Alexander Lentjes", Internet Movie Database. Retrieved 15 April 2018. ^ (4DX 3D) Gravity | Book tickets at Cineworld Cinemas, retrieved 2022-03-27 ^ (4DX 3D) Life Of Pi | Book tickets at Cineworld cinemas, retrieved 2022-03-27 ^ "Inception at 4DX at Cineworld | Cineworld cinemas". www.cineworld.co.uk. Retrieved 2022-03-27. ^ ^ ^ ^ ^ Nolan, Christopher (2023-07-21), Oppenheimer (Biography, Drama, History), Atlas Entertainment, Syncopy, Universal Pictures, retrieved 2022-03-27 ^ "Postcard From Earth': Darren Aronofsky's 18K Film Rocks The Sphere". Rolling Stone. October 7, 2023. Retrieved October 9, 2023. ^ "邦画初! プレミアムラージフォーマット「ScreenX」での上". Godzilla Minus One (in Japanese). October 16, 2023. Archived from the original on October 16, 2023. Retrieved October 16, 2023. Retrieved from " 5 The following pages link to 4D film External tools (link count transclusion count sorted list)

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For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Obteniendo archivos desde Drive Obteniendo archivos desde Dropbox Subiendo archivo 0 de 0 Tiempo restante - segundos - Velocidad de subida - MB/S Convirtiendo imágenes a PDF... ¡Uy! Algo falla con tu conexión de internet... If you are trying to choose a format in which to save your image, use this rule of thumb to decide: JPEG for photographs or photorealistic images with lots of colors; PNG for line art, images with lots of text, or transparent images; and GIF for animated pictures. JPEG versus PNG comparison chart JPEGPNG current rating is 3.66/512345 (89 ratings) current rating is 4.29/512345 (86 ratings)MIME Type image/jpeg image/png Color Management Yes Supports color management through the inclusion of ICC color space profiles File Extensions .jpg, .jpeg, .jpe .png Stands For Joint Photographic Experts Group Portable Network Graphics Support for Animation No No Raster/Vector Raster Raster Support for Transparency No Yes Indexed Color No Yes (for 1-8bit PNGs) Support for Multi-page No No Type of Format Raster graphics image format Raster graphics image format Interlacing Support Yes Yes Support for Metadata Yes Yes Best suited for Photographs, photorealistic images with a lot of colors Line art; images with text; transparent images Support for Layers No No Extendable No No Compression Algorithm DCT-based lossy compression Lossless DEFLATE compression algorithm Patented No, but parts of the technology, including its compression methods, have been the subject of multiple patent lawsuits. No Applications Compatible Most web browsers and productivity suites Most web browsers and productivity suites Magic Number ff d8 89 50 4e 47 0d 0a 1a 0a Uniform Type Identifier public.jpeg public.png JPEGs and PNGs are similar in several ways. They support comparable levels of color depth and carry support for metadata, interlacing, and color management. Neither format supports animation, layers, or HDR. Separating the two is the fact that PNGs support image transparency, while JPEGs do not. Moreover, color indexing is available for 1-8bit PNGs but is not supported at all in JPEG. Other Versions of JPEG and PNG There are many lesser-known alternate versions of JPEG and PNG. For example, JPEGs do not support HDR, but there is an unofficial JPEG-HDR. There are even lossless JPEG formats. And though PNGs do not support animations like GIFs do, there is APNG, a nonstandard offshoot of PNG that allow animation. The trouble with using lesser-known versions of JPEG and PNG comes down to support. Not all browsers will properly display all image formats (e.g., Firefox supports APNG, but Internet Explorer does not, and Chrome requires an extension). In most all cases, designers should stick to well-supported defaults to avoid harming user experience. Uses Photography DSLR cameras usually allow photographers to store their images in a few different graphic file formats, namely RAW, JPEG, and occasionally TIFF. Though JPEGs have the advantage of a smaller file size, they are lossy, leading pro amateur and professional photographers to prefer the TIFF or RAW formats for their lossless or high-quality lossy compression. In post-production, photographers can adjust RAW image data and then save to a new, lossless (but more accessible) file format, such as PNG. File format matters, as most printing services will accept JPEGs and PNGs—and sometimes TIFF—but only some printing services will work with RAW images. Web Small web icons saved at different settings. Most websites use a combination of JPEGs and PNGs (and sometimes GIFs) in their designs, as JPEGs and PNGs are used for different reasons. In most cases, JPEGs are used for large images, like photos or big, graphic-heavy website backgrounds, as JPEG's lossy nature allows for smaller file sizes, meaning websites can load designs faster. Design software like Adobe Photoshop has tools that can tell designers how large a file will be when using a certain format and adjusting its settings, before they even save the image. Though PNGs will never result in a smaller file size than JPEGs will when it comes to large images with complex scenes, PNG's lossless compression does sometimes result in a smaller file size for smaller images, particularly those that have computer generated graphics (e.g., a line or square drawn in Photoshop). Where PNGs are most frequently used is with small images, like web icons, where the lossless compression ensures crisp, clear imagery; PNGs are also used when a transparent background is needed to surround a central image (e.g., when using sprites). Compression JPEG and PNG use completely different compression methods. JPEG uses a DCT-based lossy compression method that sacrifices quality in favor of smaller file sizes. PNG prioritizes quality and uses the lossless DEFLATE compression algorithm. JPEG's file size can be cut down by adjusting an image's quality percentage during saving, while PNG's file size is less easily adjusted and usually requires a separate program to further compress the image. Watch the following video to learn how different compression methods affect file size, color depth, and image loading in JPEGs and PNGs. Because they are lossy, JPEGs should not be edited and resaved multiple times, as this will result in severe image degradation (saving in a single session without closing the file between saves is fine, however). JPEGs that have been resaved many times become pixelated and do not display colors accurately. In contrast, PNGs can be saved and resaved without losing quality. This video shows this generation loss over the course of 600 saves. Popularity With universal browser support for PNG transparency in the last several years, PNGs have grown in popularity, particularly for certain web design elements. However, the vast majority of the trillions of images on the internet, many of which are photos or art, are still JPEGs, and this is not likely to change any time soon. Patent Status Numerous companies, including many patent trolls, have claimed to have patents on one form of JPEG technology or another. This has led to numerous lawsuits over the years, with the most recent occurring in 2013 when a company by the name of Princeton Digital Image Corporation sued dozens of big-name companies, including the likes of Amazon, Netflix, and Costco, for using JPEG images on their websites. Patenting of compression methods is the primary reason a lossless JPEG has never become popular. Few want to support or use such a JPEG for fear of being sued. PNG was developed to replace GIF, which uses a compression method that was previously patented by Unisys. PNG uses a compression method, DEFLATE, that is not patented, thus eliminating the fear of patent infringement. References Share this comparison via: If you read this far, you should follow us: "PNG vs JPG." Diffen.com. Diffen LLC, n.d. Web. 8 Jun 2025. < > Health Science Tech Home Food Business Insurance Compare Anything ›› Sharper detail, more accurate color, lifelike lighting, believable backgrounds, and more with our new model update. Your generated images will be more polished than ever.See What's NewExplore how consumers want to see climate stories told today, and what that means for your visuals.Download Our Latest VisualGPS ReportData-backed trends. Generative AI demos. Answers to your usage rights questions. Our original video podcast covers it all—now on demand.Watch NowEnjoy sharper detail, more accurate color, lifelike lighting, believable backgrounds, and more with our new model update. 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