N. DAWN.

CINEMATOGRAPHIC PICTURE COMPOSITION.

APPLICATION FILED JUNE 8, 1917.

1,269,061. Patented June 11, 1918.

Fig. 1.



Fig. 2.

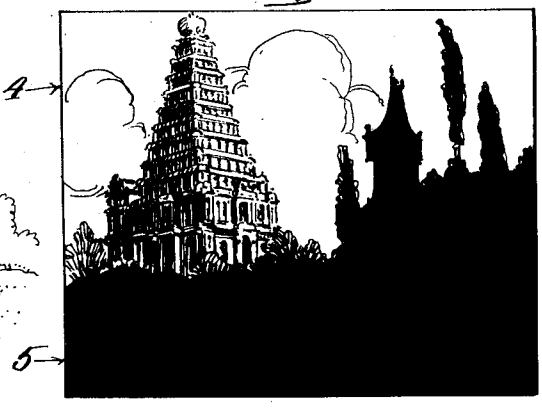


Fig. 3.

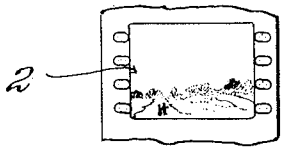


Fig. 4.

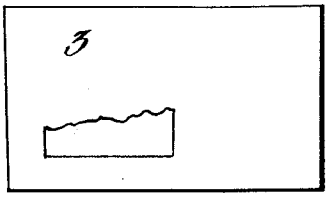
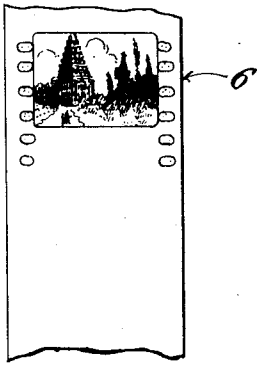


Fig. 5.



Witnesses:
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UNITED STATES PATENT OFFICE.

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CINEMATOGRAPHIC-PICTURE COMPOSITION.

1,269,061. Specification of Letters Patent. Patented June 11, 1918.

Application filed June 8, 1917. Serial No. 175,028.

To all whom it may concern:

Be it known that I, NORMAN DAWN, a citizen of the Argentine Republic, residing at Venice, county of Los Angeles, and State of California, have invented a certain new and useful Cinematographic-Picture Composition, of which the following is a specification.

My invention relates to the art of producing cinematographic pictures, and has especial reference to that branch of the art which pertains to picture composition embracing animate and inanimate things, having as one of its objects the provision of a simple means for incorporating, as composite parts of pictures, elaborate and extensive structures, architectural designs, views, scenes and other representations without costly settings as the subjective and in perfect replica of the material originals.

Another object of my invention is to create pictures in which personality may be associated with inanimate illusory effects to give the appearance of action in real environs and in which action may be combined with the inanimate portions of a picture.

A still further object of my invention is to create pictures for cinematographic purposes in which the demarcation of association in the composition is wholly blended with the atmosphere immediately thereabout, whereby any impression of illusion or non-reality is wholly impossible.

Heretofore any attempt to eliminate physical subjects in cinema-photography has not been attended by success and this was owing to the limited possibilities of reduced actual representations or miniatures and the absence of a method whereby the artificial could be successfully blended in color value, lighting, perspective and otherwise, with a natural theme.

My invention generally involves the steps of composing and photographing pictures for cinematographic purposes which embody real and artificially made subjects, and in its specific aspect the invention consists in the photographing of drawings, photographs, miniatures and other representative media as composite portions of a natural scene or subject, be that a natural organization of elements or a physical material composition, and so blending or otherwise toning the color values and lighting that the appearance of artificiality is entirely lost.

Illustrative of the steps followed in making pictures as outlined in the accompanying drawing, in which—

Figure 1 is a landscape, the foreground of which is used for action of any kind.

Fig. 2, is a view of an improvised scene that is to form a composite part of the scene shown in Fig. 1.

Fig. 3 is a view of a piece of film on which is photographed the foreground of the scene shown in Fig. 1, the balance of the scene being screened or masked.

Fig. 4 is a view of the mask, and

Fig. 5 is a view of a positive photographic projecting print containing in associated arrangement the natural scene of Fig. 1 and the improvised scene of Fig. 2.

In composing and making pictures to contain natural and artificial views, the natural scene is first selected and that portion only photographed, wherein the action is to occur, as for instance, the foreground 1. It will be plain that whatever action is needed for a picture, is carried out during the photographing of this portion of the scene. The balance of the scene is covered by a vignette 3, and the result of the exposure is shown at 2. The reel is run for its entire length or for so much thereof as is used or needed in the composition of a particular scene.

The artificial view that is to form a composite part of the picture, is preferably a drawing 4, though photographs, paintings, miniatures, or any other artificially prepared or natural subjects may be used with good results.

If the association of an artificial scene with a natural one is to be effected with a drawing, it, (the drawing), is preferably made with materials that will give tone, color, lighting and the like, harmonizing with the natural view, and such materials may be crayon, chalk and talc, which by experiments have proved best for desired ends.

The boundary of the drawing, or other subject to be associated with the natural is then prepared to conform in tone and perspective and other respects with the general appearance of the original or natural subject.

As seen, the prepared drawing occupies only so much of the canvas or cardboard, as will constitute with the natural scene a complete picture, the balance of the drawing being preferably a solid black, as at 5, or of any other light value that will not affect the sensitized surface, and the scene of the

drawing fading gradually away into the non-sensitizing portion of the same at a point where the registration with the natural picture is to occur. Whatever elements of the natural scene are required to make the merging of the two scenes invisible are artificially supplied on the drawing.

This drawing is then positioned for photographing, due observance to proportions, distances and sizes being necessary to balance the picture perfectly, and the registration of the film before the aperture being always maintained to avoid a joint between the associated views.

In photographing the artificial scene, no mask is used to cover the previously exposed portion of the film containing the natural scene, such exposed portion remaining unaffected on second exposure by the non-actinic portion of the artificial scene or drawing. The final exposure then is made and the result is shown on the film strip 6.

Obviously any number of artificial scenes may be photographically associated with a natural one, and such subjects may comprise the products of nature or the structural compositions of artisans. Furthermore, action in any form may be perfectly depicted in association with the artificially made scene.

Doubly exposing a film for incorporating different views as composite portions of a single picture has been attempted and met with some success after laborious and tedious experimentation at the hands of highly skilled artists, but the difficulty of welding the views and obtaining harmonizing tone values has discouraged any extensive practice in cinema-photography.

The art of composing and photographing subjects from drawings, however, as well as from photographs, miniatures and the like, for cinema-photography, is new.

What I claim, is:—

1. The method of making pictures for cinematographic projection, consisting in photographing on part of the negative film part or parts of a selected natural scene containing the action, then photographing on the other part of the negative the balance of the scene represented by a drawing, such drawing occupying a space only sufficient to cover the balance of the unexposed negative and fading away gradually into a non-actinic color at a point where the registration with the previously exposed film portion occurs and containing at or about the line of joint, configurations or other representations conforming with the tone of the previously photographed scene, whereby to obtain a composite picture with no line of joint.

2. The method of making pictures for cinematographic projection consisting in masking a portion of the sensitized film, photographing on the exposed surface a portion of a selected scene, removing the mask, photographing an artificial representation prepared to occupy the balance of the sensitized film and fading into a non-actinic color for an area equal to the area of the previously exposed portion of the film whereby the previously exposed film portion remains unaffected on second exposure, and supplying the artificial representation, at the point of registration with the natural scene with outline conforming with the natural scene to conceal the boundary of association of the natural with the artificial.

In testimony whereof I affix my signature in the presence of two witnesses.

NORMAN DAWN.

Witnesses:

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