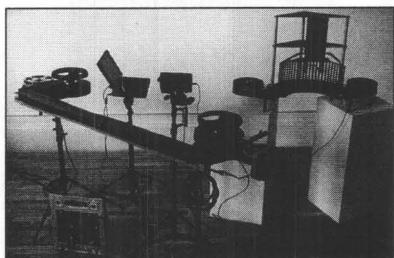


compiled by Andrew O. Thompson

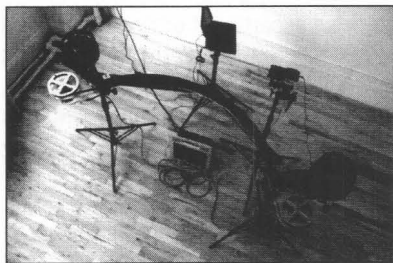
Dayton Taylor, the inventor of a system for producing virtual camera movement with camera arrays (see *AC* Sept. '96) has announced that his company, Digital Air, Inc. of New York, NY, has begun to provide his Timetrack special effect camera systems to the motion picture industry. The patented (U.S. Pat. #5,659,323) Timetrack camera system uses an array of cameras rather than a single moving camera to record "virtual" camera motion. But Taylor's cameras don't actually move during a shot: the illusion of camera motion results from the sequencing of stills taken from an array of fixed positions.



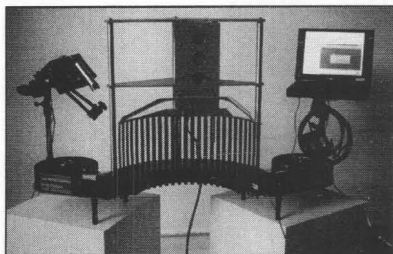
The Timetrack 40-lens straight camera is configured with all of its lens axes perpendicular to the film plane. The camera is five feet long and sectional (additional five-foot sections can be added), shoots 35mm motion picture film (1000' or 400' rolls) and produces VistaVision-compatible negatives measuring 35mm wide x 25mm high. The motion-control-driven shutter system on the 40-lens straight camera progresses through the camera in a linear fashion, allowing for the creation of custom shutter event sequences which combine scenes shot forward-in-time, backward-in-time, and frozen-in-time. Shutter speeds range from bulb to $\frac{1}{1000}$ of a second. Frame rate (in sequential mode) can be varied from very slow up to 250 fps. The camera has a sync output for lighting with photo strobes in simultaneous mode, as well as a Unilux sync output for use in sequential mode. F-stops range from F4.5 to F16. (Note: in sequential

Dayton Taylor Announces Timetrack Visual Effects Camera System

mode the shutters open sequentially rather than simultaneously, but only one frame is recorded for each lens-position.)



The Timetrack 40-lens curved camera is configured in a 107-degree arc spanning five feet with a 30" radius and lenses that focus and converge at 30". The camera shoots 35mm motion picture film (1000' or 400' rolls) and produces 35mm negatives 35mm wide x 25mm high. The output format of this curved camera is compatible with still film scanning systems such as Photo CD, and it has a usable field of view (the size of the frame) at 20" of approximately 28" wide x 20" high. The Timetrack 40-lens curved camera shares the same shutter system and exposure capabilities as the 40-lens straight camera counterpart.



The Timetrack 25 lens curved close-up camera is configured in a 130-degree arc spanning 21" inches with an eight-inch radius and lenses that focus and converge at eight inches. It shoots

35mm motion picture film (400' rolls), produces 35mm negatives 22mm wide by 25mm high and has an output format compatible with still film scanning systems such as Photo CD. This unit's usable field of view (the size of the frame) at eight inches is approximately 5" wide by 5 1/2" high. The motion-control-driven shutter system on the Timetrack 25 lens curved close-up camera moves vertically through the camera (see photo), allowing for complex custom shutter sequences to be "programmed" into 25 vertically moving shutter strips. Shutter speeds range from bulb to $\frac{1}{500}$ of a second. Frame rate (in sequential mode) can be varied from very slow up to 250 fps. Like the other Timetrack cameras, the 25-lens curved close-up camera has a sync output for lighting with photo strobes in simultaneous mode, as well as a Unilux sync output for use in sequential mode.

All of the Timetrack cameras are presently outfitted with precision-made F4.5 34mm three-element glass multi-coated lenses. Additional information is available from Taylor's web site, at <http://www.virtualcamera.com>.

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