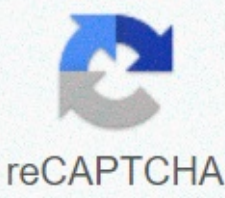




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## Mahou sensei negima sequel

My article primarily answers questions able so that the answer works for those who have read and have not read Mahou Sensei Negima (MSN). Part 1 (For those who have read MSN. If you haven't read MSN, skip part 2) Remember Eva from MSN? She is the same person as Yukihime-sensei. Over the years, Eva has found a way to change her appearance so she can live a more normal life - as an adult. Basically, everyone from MSN is probably dead (since ~100 years have passed) except Eva since she was an immortal vampire. Chapter 1: Page 1 - Eva Introduces Page 2 - She shows how people from MSN have disappeared Now Page 5 - Show her current UQ team Page 70 - Eva reveals her true identity for Touta Chapter 2: Page 16 - Eva returns to her true 10-year-old form. She stayed this way until page 38, where she returned to her old form of manufacturing. Part 2 Both UQ and MSN are related through Eva, although MSN has followed the journey of Negi (MSN's protagonist). UQ's story is being told by Eva, who is contemplating the past. Eva plays an important character in both series, as her role is to train the main characters, Negi and Touta. Also note that Touta Konoe is the nephew of Negi Springfield (Ch 1 Pg 18). Given that his last name is Konoe, we can also assume he is related to Konoka Konoe from MSN as well. While UQ Holder is the MSN next, it doesn't matter that you've missed out. In other words, you can read and understand UQ Holder perfectly fine without reading its previous section. There are regular references to MSN though, but they don't affect the plot in any way. A good analogy for this would be the difference between Dragon Ball and Dragon Ball Z. You can get Dragon Ball Z and fully understand everything without watching Dragon Ball. And in this case, UQ Holder and MSN have time to skip 3 generations later, so every character except Yukihime is said to be dead now. Negima: Magister Negi Magi法魔先生ネギま! (Mahō sensei Negima) Copertina del primo volume dell'edizione italiana Star Comics, raffigurante Negi Springfield e Asuna Kagurazaka Genereavventura, fantasy, backstage [1][2] MangaAutoreKen Akamatsu EditoreKōdansha RivistaWeekly Shōnen Magazine Targetshōnen 1 edizione26 febbraio 2003 – 14 marzo 2012 Tankōbon38 (completa) Editore it. Play Media Company (episodes 1-11), Star Comics (episodes 1-38) Collana 10 ed. it. Yatta! Play Media Company, Zero Star Comics 1 edizione it.8 Aprile 2010 – 8 maggio 2014 Periodicità it.mensile Volumi it.38 (completa) Star Comics Serie TV animeNegi, maestro di magiaRegiaNagisa Miyazaki MusicheShinkichi Mitsumune StudioXebec ReteTV Tokyo 1 TV6 gennaio – 29 giugno 2005 Episodi26 (completa) Rapporto4:3 Durata ep.24 min Editore it. Play Media Company (DVD) Rete it. Tele 1st TV en.3 – 20 January 2011 (interrupted) Episodes en.14 / 26 (interrupted) Ep duration. en.24 min min Haru supesharu!? Directed by ShinbōAkiyuki, Shin Oonuma StudioShaft 1st edition16 August 2006 Episodic Report4:3 OAVNegima!? Natsu supesharu!? Director ShinbōAkiyuki, Shin Oonuma MusicheKei Haneoka StudioShaft 1st edition22 November 2006 Episodic Report4:3 Duration28 min OAVMahō sensei Negima! Shirokei tsubasa Ala AlbaRegiaAkiyuki Shinbō MusicheHajime Kikuchi StudioShaft, Studio Pastoral 1st edition17 August 2008 – February 17, 2009 Episodes3 (completed) Report16:9 Ep.30 minute duration OAVMahō sensei Negima: Mō hitotsu no sekaiRegiaAkiyuki Shinbō StudioShaft, Studio Pastoral 1st edition17 September 2009 – November 17, 2010 Episode4 (completed) Report16:9 Duration ep.29 min OAVMahō Sensei Negima : Mō hitotsu no sekai extra - Mahō shōjō YueStudioShaft 1st edition17 November 2010 Episodeunico Negima: Magister Negi Magiネギ Mahō sensei Negima?) is a Japanese shōnen manga created by Ken Akamatsu and published by Kōdansha in Weekly Shōnen Magazine. The series was adaptation of a 26-episode anime series produced by Xebec. Negima is also the name of a video game released by Konami based on the series itself on January 20, 2005. Magister Negi Magi was first published in Italy by Play Media Company in Yatta container magazine! From late March 2007, The Play Media Company began collecting the series on a monthly episode, but abruptly halted the series' release after the release of its eleventh episode, on March 2008. The series was later acquired by Star Comics, published in full from April 2010 to May 2014. The series was also published by DelRey first and Kōdansha in the US and Pika Édition in France. Is a spin-off called Negima! It was published in Comic Bom Bom from November 2006 to November 2007 and from January 2008 in Special Magazine, also edited by Kōdansha. An anime series was also released, which aired in Japan from October 4, 2006 to March 28, 2007, On August 27, 2011, the film was titled Negima! Magister Negi Magi: The Final Anime. On August 28, 2013, a spin-off/spin-off, UQ Holder!, was released, set 80 years after negima events. Plot A young apprenticeship magician of 10 years, Negi Springfield, originally from Wales, at the end of his first research cycle, is sent to perform his apprenticeship in Japan as an English teacher at the Mahora Women's Institute. The middle school class assigned to him, although initially only temporary, was the 2nd A, consisting of thirty m female. As much as he has kept secrets about being a magician, Negi is discovered by one of his students, Asuna Kagurazaka. She initially claimed that Negi disliked, as her special abilities often embarrassed her in front of class or in front of her previous professor, Takamichi T. Takahata, whom she was in love with. A 2 found Negi was originally just a cute boy to have fun with rather than their professor or mentor and therefore it would be who would have to earn the respect of his anouns from time to time. As in Love Hina, fanservice is a popular aspect of the manga, the general myth is that the mani spell of Negi Flans Exarmatio, often out of control, has the effect of crushing the clothes of the girls closest to him. There are also many dual language senses that are difficult to translate because the feeling of being returned is often heavier than originally intended. Character The same detailed theme: Negima's character. Negi Springfield is the third class A-class middle class teacher (before 2°A) of the Mahora Women's Institute. The 10-year-old boy at the beginning of the series and a magician; He is looking for clues about his father Nagi, who disappeared many years ago as a result of an undying war between witches. Sayo Aisaka: The first student in class, she is actually a ghost, a yūrei is correct. Killed in 1940 after a series of mysterious murders, she was linked to mahora gakuen, who could not leave, except for the surrounding areas. After her appearance, she haunted her bench-goer friend Kasumi Asakura and sometimes worked for her intelligence. Yūna Akashi: The second student in her class, she has a special tendency to sports. She is a member of the Basketball Club and one of the sports girls of the class. Show great fighting spirit in the strenuous defense of the World Tree Plaza during the invasion of the Martian army Chao Ling Shen. She is very attached to her father, professor at mahora. Kazumi Asakura: The 3rd student in the class, she is part of the press club. He was the school's 'Paparazzo' and one of the first to discover Negi's identity. Linking up with Chao Ling Shen for a scoop on his plans, he then switched to the Negi side to lead the final show on the third day of the Mahora Gakuen Festival. She's Negi's eighth partner. Yue Ayase: The 4th student in the class, and a great friend of Nodoka, Konoka and Haruna. She is the 5th Partner of Negi (Black Sorceress) and a member of various philosophical and literary clubs. Extremely intelligent but little studio lover, she is one of the Baka Rangers (Black) and is its leader. Ako Izumi: 5th student in class, loves sports pop music. He has a mysterious scar on his back and is the class's health care assistant. She is a member of the football club and one of the sports girls. Akira The 6th student in the class, she was part of the swimming club. Nothing else is known about her. She is one of the sports girls in class. Misa Kakizaki: The 7th student in the class, she is the leader of the active class and part of the singing club. Asuna Kagurazaka: the 8th student in her class, she is one of the main characters of the series. Her true identity is unknown but she is said to be a princess of the magical kingdom. She suffered from iridium heterochromy and had special immunity to magic. She's Negi's number one partner. Misora Kasuga: The 9th student in the class, she belongs to a family of magicians and is often seen in the costume of a nun, she is part of the athletics club. Chachamaru Karakuri: The 10th student in class, she is really a robot. She's A.K. McDowell's minister of mission. She is also very devoted to Chao Lin Shen and Satomi Hakase. He was one of the leaders of the army that invaded Mars and specifically mentioned cyber warfare against Chisame Hasegawa. Madoka Kugimiya: The 11th student in the class, she is part of the cheerleading club. Kū Fei: 12th grader and Chinese captain of kung-fu club. Konoka Konoe: 13th student in class. She is the principal's granddaughter and has great magical potential. She is Asuna and Setsuna's best friend. Originally from Kyoto, she was the daughter of the leader of the Kansai Magic Society, born after a political marriage to the daughter of the leader of the Kanto Magic Association. She is the 4th partner of Negi Haruna Saotome: the 14th student in the class. He has an unhealthy passion for manga and is the source of all the school gossip. She is Negi's sixth partner. Setsuna Sakurazaki: The 15th student in her class, she is actually a part-timer (part human and member of the bird tribe) and always follows Konoka, with whom she is bound by deep devotion. She is Negi's third partner. Makie Sasaki: The 16th student in class, she is part of the aerobics club. Sakurako Shiina: The 17th student in the class, and a member of the cheerleading trio of grades, she is part of the lacrosse cub. Mana Tatsumiya: The 18th student in class is a particularly mysterious miko with a dark past. She was also a wizard, but her master's degree was killed. He sided with Chao Lin Shen's army of Mars invaders, operating as a sniper. Chao Lingshen: 19th student of the class and true genius of the Mahora Institute. She is part of several clubs, some of them even college clubs, and is the main sponsor of the Academy Martial Arts League. She was the leader of the mars invasion army, a descendant of Negi and a time traveler. She will only be defeated by Negi after a hard fight. Kaede Nagase: 20th grader of the Koga and kunioichi clan classes. Chizuru The 21st student of calm and personality of the mother. Of all the girls in the 3rd A-class, she is probably the most mature. She was also the first for the size of her breasts and a very loyal friend of Yukihiro Ayaka. Fuuka Narutaki: The 22nd student in class, she is the most restless of the Narutaki twins. Fumika Narutaki: The 23rd student in class, she is the quietest of the Narutaki twins. Satomi Hakase: The 24th student in her class, she is the author of Chachamaru and a close friend of Chao Lin shen. Crazy genius, she's loyal to Chao Lin Shen and her commander in seconds. Contrary to Negi & Co's predictions, she will perform and complete the final spell even after the defeat of Chao Lin Shen. Chisame Hasegawa: The 25th student in her class, she has an unhealthy passion for cosplay. She is Negi's seventh partner and computer expert. Evangeline A.K. McDowell: The 26th student in her class, she is actually a vampire, an exact Shinso, of Scottish origin who was born during the Hundred Year War and changed to the undead at the age of ten. Defeated and imprisoned by the Thousand Masters at the Mahora Institute, she is a powerful mor, specializing in ice magic, and is also frightened by the principal of the Mahora Institute. Even without his strength, he is a strong opponent, as evidenced by the clash with Setsuna in the Mahora Gakuen Tournament. He was also Negi's first major rival. Nodoka Miyazaki: The 27th student in the class loves Negi and has a great passion for books. She is Negi's second partner. Natsumi Murakami: The 28th student of the class, she is part of the theater club. Yukihiro Ayaka: The 29th student in class, beautiful, intelligent, can be respected by the class, of which she is also the representative. She loves Negi. And she is a great friend / enemy of Asuna Kagurazaka. Satsuki Yotsuba: The 30th student in her class, she is also the official chef of Chao Bao Zi restaurant. Her good and calm personality made her one of the most respected people in Mahora. Zazie Rainyday: The 31st student in class is part of the Mysterious Nightmare Circus. His identity has not yet been determined. Manga Same detailed theme: Chapters of Negima. The original Japanese logo of the Negima Tankōbon series is equipped with an overlay, including: Front: the color artwork of the cover with the title logo, with the color changing with each volume. Back: Color illustration depicting one of the girls of A 3rd or, in sporadic cases, other characters in the series. Conn Costina: Details of one of the jacket's illustrations. Second cover: Ken Akamatsu's commentary on the volume and any news related to Negima's world. The actual cover of the episode includes: Front: cover image of the colorless upper deck (contour only), with ken's notes regarding the composition of the final version of the cover and any FAQs or clarifications regarding various aspects of the negima world. Back: the back image of the jacket has no color (pointing the contours), with Ken Akamatsu's notes regarding the character depicted; often these notes tend to predict peculiarities that have not yet emerged from this event, as is the case with Yūna Akashi. Some episodes that have been released in a limited edition (sold for up to 10 times the price) contain some additional features, such as pactio cards and DVDs. In particular, limited editions of episodes 23, 24 and 25 have a different image used in front of the upper deck. Each episode is equipped with additional features such as prepared sketches of characters and backdrops, fan art, and an explanation of magic. The first 28 episodes of negima manga were published by Del Rey Manga in the United States. The next will be published by the North American division of Kōdansha. The volume of the Rey version is larger than the Japanese volume, and the paper is thicker. The series is published quarterly and is counted, up to the time of license transfer, 4 volumes after the Japanese version. The logo itself has nothing to do with the original style and font. In addition to translations of all the extras, there are also all illustrations of the front and back of Japanese episodes with related translated notes, in addition to Ken Akamatsu's notes present in the second overlay. Controversial Del Rey Manga initially announced that graphic censorship would be done in particularly rich scenes in fanservice and ecchi situations. However, then, just before the first episode was published, it was designed to raise the age (16 years) and drop the first 14 episodes, thus avoiding censorship of the offending scenes. For the same principle, the cover of volume 16 has been edited and a glossy paper color page describing the original artwork has been inserted inside the volume. The cover of Episode 23 has also been edited but, unlike episode 16, the original color artwork is not inserted into the episode. The first five episodes of the manga, translated by Douglas Varenas and translated by Peter David,[8] have clear changes to the dialogue: Ken Akamatsu's lyrics are often replaced by erotic jokes or two senses, and often the details related to the development of the story have been neglected , if not completely re-made, such as Asuna's specific physical qualities. and the intelligence of protagonist Negi Springfield. Starting from the sixth episode, thanks to the change of staff, the translation has more to do with the original text. It won't be the only employee change in the history of this edition. However, there are crude tranocoding errors, no important details about Asuna Kagurazaka's past (episode 19), direct exchanges or nonexistent cousins (episode 20), and in rare cases even minor changes in the meaning of a speech, such as setsuna Sakurazaki's supposedly ambiguous sexual orientation (episode 9). It should also be noted that translations of works placed outside the clouds and hematoma in most cases are the result of free explanations determined by context. Kodansha Comics Edition To fix the controversial aspects associated with the translation of the previous version, the first three episodes will be re-published in a single package. The Italian version of Play Press Edition the first 11 episodes of the Negima manga, also known as Magister Negi Magi, was published in Italy from 31 March 2007, by Play Media Manga at a cost of 4 euros, with the exception of numbers 3 and 6 at a cost of 4.5 euros. The first print version of the Italian manga was the same size as the Japanese episodes, but it did not have a blanket on it. In addition, the front and back of the volume use the same image, the image is used for the front cover. The style and color of the logo respect the Japanese version for all published episodes. All additional features are present as well as sketches of covers and pin-ups of Japanese volume in black and white, complete with notes by Ken Akamatsu. The edition of Episode 11, last published by Play Press, was published on March 29, 2008. This volume differs from previous people in not adapting onomatopoeies and works outside balloons. This fact was highlighted by an interview on April 10, 2008 released by the converter of the Italian version of the manga, Claudio Alvigi. Later, the publishing house first postponed the distribution of episode 12 and then announced, in July 2008, the definitive disruption of the publishing of the manga. Since October 2008, Play Media Manga has started re-distributing the manga, according to the Classic Manga series, only for newspaper circuits. These episodes have a different cover than the first print, and the first episode reports conn costs in number 5: this numbering actually refers to episodes redistribc distributed to the Classic Manga series (including exactly four zodiac detective episodes), not for episodes of the work. This redistrib of this distribution ended after the release of No. 4, released in March 2009. As of April 2009, Negima, and with all other manga published in Japan by Kōdansha, are no longer on the list of works published by Play Media Manga,[12] both of which are finished and interrupted. This, along with the interruption of Negima's distribution of the manga and the lack of claims by the publishing house for that effect, contributed to rumors on various forums about alleged loss of rights to works held by the publishing house. Flashbook, which took over the sports manga Katsui, has denied, while expressing its interest, the possibility of publishing the manga. This cannot be decided by the lack of business relations with Kōdansha, Negima's Japanese publishing house. Star Comics has expressed its interest in Play Press titles in general. The publishing house has taken over from the uned published Sugar Sugar Rune Play Press catalogue. Panini Comics, which in 2009 began publishing other old Play Press titles such as Battle Royale, Ken Akamatsu's Ayashi no Ceres and Love Hina, has stated that there are no plans for Negima now. GP Publishing, according to Andrea Baricordi's people, has supported the restoration of Play Press titles. The publishing house took over from the Play Press catalogue shōjo Mermaid Melody - Mermaid Princesses and Hello Spank. J-Pop, which took over shin angyo onshi from the Play Press catalogue, denied the possibility of buying the manga published by Kōdansha, Negima's Japanese publishing house. Star Comics Edition October 30, 2009, in Lucca Comics 2009, Star Comics announced the acquisition of rights to the negima manga and began publishing from the first episode, both on the newsstand and in fumetteria, starting on April 8, 2010 in zero magazine with a monthly cycle at a cost of €4.20. , and then switched to 3 problems every 4 months[20] and only in fumetteria



for at least the first 11 episodes. The size is the same as the Japanese mass, but it does not have a blanket on. The illustrations are similar to the Japanese version used for the front, back, and cones. The logo colors respect the Japanese version for all published episodes. All additional features are present as well as sketches of covers and pin-ups of Japanese volume in black and white, complete with notes by Ken Akamatsu. No additional features from the jacket ticks of the Japanese version. Anime OVA introduced Before the airing of the first anime series, 3 short introductory OVA was published, produced by xebec studio. They present several characters in the series. These episodes have the peculiarity of showing in animation some sequences of manga that then censored or eliminated altogether in the first tv series. Mahō Sensei Negima! The first anime series, also produced by Xebec, is called Mahō Sensei Negima! It aired in Japan from January 6, 2005 to June 29, 2005. The series up to episode 21 refers roughly to the events described in the first six episodes through an original timeline; starting in episode 22, the difference from the manga becomes significant and i can't fix it. In particular, episodes 22 and 23 dealing with the gradual deterioration of Asuna Kagurazaka's health resulted in tragic consequences. Public feedback in addition to the controversial changes in the plot, this drama had a troublesome existence mainly due to poor technical quality: in fact, following pressure from Kōdansha, the entire staff of the cartoonists were fired in the trunk after the production of episode 12. In addition, the most controversial scenes were then technically redesigned for DVD release, but some rough bugs can still be found for example on DVDs released in Italy and the United States. The Italian version for Italy, the DVD release of the first anime series was planned in 2007 by Play Media Company in a DVD version 8, accompanied by files containing some excerpts of the manga, but the publishing house stopped publishing after four releases, including the first 14 episodes. The anime began airing on TV in October 2007 on Canale Italia inside the Italian experimental container Junior; but the broadcast was interrupted for a few days for the container closure; later the first episodes also aired in 2009 on the local broadcaster Naples Tivù [without sources]. On January 3, 2011, the film was broadcast on the local broadcaster Tele Milano's first official Italian television station, in container Contactoons,[24] under the title Negi, Santo Verducci's master of Italian magic and themes. However, the broadcaster did not broadcast the entire series, stopping in the final episode with the voiceover for Play Media Company, and after copying, for a long time, the first part of the anime, he removed the title from his schedule. The cast of the Italian version The cast used in italian dubbing is not specified on DVD and is mostly unknown, with a few exceptions: Negi Springfield Italian voice actor Patrizia Salerno[25] Asuna Kagurazaka Emanuela Damasio Fumika Narutaki Patrizia Salerno[25] Konoka Konoe Eleonora Reti (until episode 6) Evangeline A.K. McDowell Eleonora Reti (from episode 6) Kū Fei Eleonora Reti (from episode 12) Episode of the series First Movie Same Detailed Theme: Negima Abbreviation All Episode List of the film sung by the voice actresses of the series. The Japanese acronym remains on DVDs and early TELEVISION broadcasts; to transmit in containers Contactoons Italian acronym Negi, master of magic, sung by Santo Verduci, used. The opening theme of the series, although the episode is different, is always the same song played by different characters. Happy Material - Original version (episodes 1-4) Sung by: Yuri Shiratori (Sayo Aisaka), Madoka Kimura (Yūna Akashi), Ayana Sasagawa (Kazumi Asakura), Natsuko Kuwatani (Yue Ayase), Kotomi Yamakawa (Ako Izumi), Azumi Yamamoto (Akira Okōchi) Happy Material - Version More Rock (episodes 5-8) Sung by: Itō Shizuka (Misa Kakizaki), Kanda Akemi (Asuna Kagurazaka), Ai Bandou (Misora Kasuga), Akeno Watanabe (Chachamaru Karakuri), Mami Deguchi (Madoka Kugimiya) Happy Material - Happier Version (episodes 9-13) Sing along : Tanaka Hazuki (Kū Fei), Ai Nonaka (Konoka Konoe), Sawa Ishige (Haruna Saotome), Yū Kobayashi (Setsuna Sakurazaki), Yui Horie (Makie Sasaki) Happy Material - Beloved version (episodes 14-17) Sung by: Akane Omae (Sakurako Shiina), Miho 1Sakuma (Mana Tatsumiya), Chiaki Osawa (Chao Lingshen), Shiraishi Ryōko (Kaede Nagase), Nasa Kobayashi (Chizuru Naba) Happy Material - Electric Version (episodes 18-21) Sung by: Kimiko Koyama (Fuuka Narutaki) Mari Kanou (Fumika Narutaki), Mai Kadowaki (Satomi Hakase), Yumi Shimura (Hasegawa Chisame), Yuki Matsuoka (Evangeline 1.K. McDowell) Happy Material - Early Summer Version (episode 22, 23, 25) Singing in: Episodes 22-23, 25 Sung by: Mamiko Noto (Nodoka Miyazaki), Mai Aizawa (Natsumi Murakami), Junko Minagawa (Yukihiro Ayaka), Naomi Inoue (Satsuki Yotsuba), Yuka Inokuchi (Zazie Rainyday) Episode 24 with no opening theme , as it was replaced by Asuna Kagurazaka's sad funeral accompanied by a Piano Happy Material - Version 31 Girl (episode 26) Sung from: All 31 Happy Material Girls - Now and Oldies featured on disc Bonus CD of the first DVD) Sung by: Rina Satou (Negi Springfield), Masami Suzuki (Nekane Springfield), Ryou Hirohashi (Anyra) Tail sigle There are two tail acronyms in Magister Negi Magi : first sung by the 4 main girls of the series and the second by the second 5 Kagayaku Kimi and (Allo splendente te) (episodes 1-13) Sung by: Akemi Kanda (Asuna Kagurazaka), Ai Nonaka (Konoka Konoe), Mamiko Noto (Nodoka Miyazaki), Yū Kobayashi (Setsuna Sakurazaki) Oshiete Hoshii Shishou (Please teach me, maestro) (episodes 14-22 and 24-25) Sung by: Ayana Sasagawa (Kazumi Asakura) , Natsuko Kuwatani (Yue Ayase), Akeno Watanabe (Chachamaru Karakuri), Tanaka Hazuki (Kū Fei), Yuki Matsuoka (Evangeline A.K. McDowell) Happy Material - Instrumental version (episode 23) Kimi Kagayaku and ~ (For morning tea ~ Peace) (episode 26) Sung by: All 31 Negima girls!/? OVA - Haru and Natsu In the second half of 2006, 2 OVA produced by Shaft were published. Haru is a reconstruction of a story in the seventh episode of the manga, while Natsu has a storyline completely overseen by the staff. Negima!/? On October 4, 2006, the second television series, edited by Shaft, was aired. In addition to the notable technical detachment, this series is also different from the first in the choices related to the hair color of student A 3. In common, the two series have the fact that they use a character design that is completely different from the typical manga. The series cannot be considered a re-release or even a follow-up to Mahō Sensei Negima!, but a spin-off: this is because the story begins again from Negi's appearance at the Mahora Institute, and then develops in a whole new way compared to the original plot. The features of this series are also Negima's almost entirely typical lack of fanservice and the presence of countless ine loses its mind thanks to which some characters sometimes in the shade in the manga achieve maximum popularity: the most obvious example given by the couple formed by Setsuna Sakurazaki and Konoka Konoe , in which yuri composition is emphasized. Although considered technically valid for most episodes, as well as interesting from a directional point of view (edited by Akiyuki Shinbō), the series was still significantly reduced in ratings as the episodes progressed. Episodes of the second series The Same Topic in Detail: Episodes of Negima. Negima! Shiroki Tsubasa - Ala Alba OAD Ken Akamatsu announced on March 29, 2008 to produce a mini-series of 3 OAD then distributed alongside limited editions of episodes 23, 24 and 25. Therefore, it is announced that these three OADs will resolve, in order, with the following chapters of manga 176 and 177 178, 179 and 180 182 and 183 In addition to the chapters above, These OADs also contain excerpts of 159, 160, 162, 163, 167, 169, 170, 172, 173 171 181 and 175 Then Ken Akamatsu adds in his announcement that if booked for the limited edition of the Episode 23 has reached 50 000, the production of the film, or a third drama in the case of booking reaching 100,000. With this series for the first time the same character design and colors used in the manga are adopted. Bookings' public response to the first episode of the series reached 82.581 copies, and a total of 85,000 copies were produced, while 79,000 copies were produced in the second episode. [26] three episodes sold a total of about 242,000 copies. [27] Negima! Mō Hitotsu no Sekai - Another World OAD It was announced on February 11, 2009, during negima's big screen screening! Ala Alba, the production of another series of 4 OADs will be distributed starting from episode 27 of the manga. It has also been stated that, if the total revenue is deemed satisfactory, the production of a film will be obtained. [27] This new series will include events after Negima! Ala Alba, will then contain chapters from 184, of episode 20 of the manga. In addition, after the release of the first episode and the decision to produce a film, it was decided to release a drama CD attached to episode 29. In addition to the planned episodes, an additional DVD will be released, accompanied by episode 32, which will include a mini-saga called Majokko Ariadne-Hen (マホ編) or simply Magical Girls Ariadne Extra. [28] [29] Attualmente le date di pubblicazione sono le seguenti[30]: Volume 27 + OAD1: 17 settembre 2009 Volume 28 + OAD2: 17 novembre 2009 Volume 29 + DRAMA CD: 17 febbraio 2010 Volume 30 + OAD3: 17 maggio 2010 Volume 31 + OAD4: 20 agosto 2010 Volume 32 + OAD Extra: 17 novembre 2010 Nell'ordine, gli episodi trattano i seguenti capitoli del manga: numero 184, 185, 186, 187, 188, prima metà del 189 seconda metà del 189, 190, 191, 192 parti dei capitoli 197, 198, 199, 200, 201, 202 Ricontro di pubblico Del primo episodio sono state prodotte più di 70 000 copie, risultato che ha indotto Kōdansha ad annunciare, nel numero 41/2009 di Weekly Shōnen Magazine, la produzione di un movie nel 2011[31] Negima! Anime Final In the 41/2009 episode of Weekly Shōnen Magazine, production of a film was announced. Ken Akamatsu confirmed that this will be the latest film of film. [32] The series premiered in the summer of 2011 alongside hayate no Gotoku[33] and later sold as an attachment to the limited edition of Episode 37, But in a revised version, Almost twice as many as the version circulated in theaters[34] On February 6, 2013, a box containing the film's blu ray and all previous OAD's of the series was released[35] The public response order for the limited edition of episode 37 of the manga, including the film's DVD, reached 57,000 copies. [36] Note ^ Brenner, p. 89. ^ Thompson. ^ Kodansha USA to take over Del Rey Manga titles, animenewsnetwork.com October 4, 2010. ^ Del Rey to Censor Akamatsu Manga, animenewsnetwork.com, 27 February 2004. Negima to not be censored, on animenewsnetwork.com, 24 February 2007. ^ Question again: Gacha Gacha Next Rev Vol. 7 cover [link interrupted], mania.com, May 28, 2008. Negima! Episode 23 [link on mania.com, July 10, 2009. Peter David. WHAT'CHA WANNA KNOW?, peterdavid.net, November 26, 2003. Negima! 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Voci correlatione UQ Holder! Other projects Other Wikimedia Commons Wikimedia Commons projects contain images or other files on Negima External Links (EN) Negima (anime), on Anime News Network. — (IT) Mr. President, ladies and gentlemen, Negima (manga), on Anime News Network. Negima, on The World of Voicers, AntonioGenna.net. I can do it. Japan's official website of the manga. I can do it. Official live action website. I can do it. Japan's official website for the second anime series. I can do it. The official website of the negima game. — (IT) Mr. President, ladies and gentlemen, Negi anime card, magic master, Anime News Network. Anime portal and manga Fantasy Portal Extracted from 2 Years common usage rate compared to each other, recorded in the diagonal level of the screen (black circifer encyclometer). The two lowest and widest rectangulars (2.39:1, purple, and 1.85:1, yellow) are two very common proportions in cinema. The blue rectantpan (s) correspond to 16:9 and are standard for high-definition television formats. The green rectantpidation (3:2) represents a very popular photographic format, while the highest rectanned, red, represents the 4:3 format, which is used in both photography and standard definition television. Aspect ratio is the mathematical ratio between the width and height of an image or a general rectand. The most appropriate translation is the term ratio, in the field of sound and vision, referring to the proportions of the screen or image sensors that are in the image or video camera. Definition Five commonly used proportions (Representing all with the same height) 72×54 81×54 96×54 100×54 129×54 Mathematical symbol of the ratio specified as a decimal or insal division, such as 'x:y' or 'x/y', where 'x' is width and 'y' is height. It can also be indicated by the rounding result of the part as '1.5' or '2.35'. Finally, it can be found as a ratio referring to unity, such as '1.85:1' or '1.66:1'. In movies, combined with pixel frame rates and storage frame rates, it defines the format images throughout its entire life cycle: from creation, storage and finally viewed. Many reports are being used, depending on the field of image use: cinema, television, computer graphics and photography of typical proportions. Cinema is the area where diversity is the widest, depending on the historical period: for example, the most commonly used ratios to date are '1.33:1', '1.85:1' and '2.39:1'. [1] In television, the two most popular formats are '4:3' (or '1.33:1'), which is almost universally used for standard definition television, and '16:9' (1.78:1) used in international high-definition television (other reports are rarer). In digital photography, The most common indigenous sensor ratios are '3:2' and '4:3' (very rare on 16:9), while other relationships, such as '5:4', '7:5' and the square format '1:1', have been widely used in chemical photography since its inception, which have now been abandoned. The evolution of proportions in cinema and television Practical limitations in film formats, the physical size of the film is the only limit to the width of the image. For the recovery on the negative, the entire area between the holes will be available, but the space occupied by the optical track of sound, in positive projection, must also be considered. The universal standard, set by William Dickson and Thomas Edison in 1892, is based on four high holes per frame, of which the 35 mm film width has an area between holes of 24.9 mm × 18.7 mm. [2] With space for the sound and reduced height of the frame, to maintain the largest width (thus mimicking the two-eye vision of the human) , the so-called Academy format is standardized from 22 mm to 16 mm, × a ratio of 1.37:1. [3] Film terminology The same detailed theme: CinemaScope and VistaVision. The film industry assigns a value of 1 at frame height and indicates the frame rate associated with this value (e.g. 1.85:1). Therefore, the aspect ratio mainly refers to those observed by the viewer, although the frame can be captured with anamorphic images. In modern cinematic works, the most commonly used frame ratios are 1.85:1 and 2.40:1, while previously the ratios of 1.33:1 and 1.66:1 used had certain difficulty especially in Europe. Many panoramic formats are known by their own names, such as: CinemaScope, Todd-AO, o VistaVision; The following deserves a special note because of the film's horizontal drag, with a frame of eight holes and a recording ratio of 1.58:1, similar to the popular 24x36 photography format (1.51 - better known as 3:2). Film I Commandments and many Alfred Hitchcock films have been shot with this process. Human Eyes Overlap single-point visual markets Single-point vision is a single eye that basically uses a single eye (or represents its coverage), while two-eyed vision is the vision that uses both eyes at the same time and which is also the area most used by humans. While ideally it is possible to determine different proportions depending on whether one refers to single-point vision, two-eyed vision, or a combined field of view, these characteristics depend primarily on the ermess of the face and therefore the values of the field also vary greatly , between individuals and individuals. In addition, for normal viewing of TV sets, PC or cinema screens, movies, etc., only binocular vision can be used in instinct and is often used to evaluate observation of visual artworks or design tools using human vision (binoculars , microscope, etc.). Single-point view For fixed center points, the outer limits of the peripheral view of the individual eye (see image below), can be described in four corners represented by four cardinal directions. These angles are on average 60° above, 60° nose outside, towards the nose), 70°-75° lower and 100°-110° time (outside, towards the temple)[4][5][6][7][8] for an average monocular coverage of 160° horizontal and 130° vertical at the main point. Two-eye vision That is the part of the central space where both eyes operate simultaneously, covering a field of view that extends on average about 95 ° horizontally and about 80 ° vertically, but depends very much on the enlarity of the face, so there may be values that can range from 80 ° to 110 ° horizontal. This is the functional area most often used most of the time, during careful observation (reading, watching TV, etc.) and on average approximately with an elliptical window with a ratio between about 1.2: 1 and 1.35: 1. However, this does not mean that the two-eyed vision has an exact ratio, since precisely the defined area is used as the observation area and if anything in this area, any existing quadrangle ratio can be displayed, from square format 1 : 1 to panoramic 2.40: 1 (cinema). The vision of two-eyed vision (followed by the optical resolution of our vision) is usually greater than single-point vision alone and can also reach more than double the value, about up to a maximum of 240%. Field Combined It is the total field of view of both eyes combined. For the two-eyed field of view, an additional 60 °-70° is added horizontally covered only by one eye at a time. It reaches 130°-135° vertical [9][10] and 200° - 220° horizontal. [12] It is approximately the same with a window shaped by typical drip sunglasses, then with lower central niches due to visibility obscured by the nose and almost idealized at a ratio of about 1.5:1 to 1.7:1. Standard TV Blue Borders limits an image to 2.39:1 format. The red border displays the cut in 1.85:1 format, while the yellow border represents 14:9. The 4:3 images in 4:3 (1.33:1) images in 16:9 (1.78:1) Until the advent of digital, plasma, LCD, LED, etc. TV ratio of 4:3 (1.33) has been used since its inception on television and computer screens CRT. It originated in the format adopted for film after the advent of audio cinema, and was standardized by AMPAS in 1927. However, with the increasing popularity of television sets, since the 1950s, a variety of panoramic formats adopted by the film industry with the aim of increasing the spectacularity of images are identified. The four-thirds are sometimes shown as '12:9' for direct comparison with the 16:9 format. In the event that the 4:3 signal is displayed on the 16:9 TV, the correct display of the size involves the addition of black side bands, an effect known as pillarbox. At 14:9 The ratio of 14:9 (1.56) is a transitional compromise to create acceptable images on both 4:3 and 16:9 screens, designed by the BBC after a series of tests on viewers. It is used by British, Irish and Australian broadcasters and is quite popular in advertising production. It is important to point out that 14:9 does not exist in shooting format, but in television is always done in a ratio of 4:3 or 16:9, but in display format (or source format if available with post-show). The most common use is on the material in 16:9. During filming, different photos are designed so that they do not have important materials too close to the edges. Compared to shooting at 16:9, the visible area after the conversion will remain larger than 4:3. When broadcasting in 4:3 mode, the edges of the image are cropped or black bands are added to the top or below the image, both things to a lesser extent than converting completely to 16:9, thus preserving a larger visible area. If transmitted in 16:9, the image is not cropped but the appropriate signal (flag) indicates to the recipient that, depending on the choice of the viewer in settings, you can convert it to 14:9. If the document is it was in 4:3, the top and bottom edges were cut, and longitudinal black bands were added to the sides. Again, the effect is more pleasant than a full conversion. At 16:9 This entry or section on the subject of cinematic engineering is expected to be examined. Reason: the obvious part is not NPOV and in favor of 16:9, many comments are at least problematic such as actual comparisons 4:3 and 16:9 analysing the field of view of vertical shooting, obviously so that it indicates that 16:9 would be better. For example, the final comparison is misleading as it will take the contents of the image in a 4:3 ratio and crop it up and below, keeping the horizontal field unchanged. Also, as can be seen from the File WideScreenFormats.svg at the beginning of the article, by recording two rectangulars in a circle, one with a frame ratio of 4: 3 and a 16: 9, 4: 3 turns out to have more surfaces above and below the intersection of two formats than 16:9 on the sides; then it will be useful to take a source photo of the snapshot below and draw the circles and rectangular shapes above to come up with an idea. Join the discussion and/or correct your voice. Same detailed topic: 16:9. Format 3:4 and 16:9 comparison Is an example image, taken in 16:9.The same image, displayed in anamorphic mode on a screen in 4:3.The image pattern with the addition of black strips above and below on a screen in 4:3. The 16:9 ratio is the basis of high definition (HDTV), but is now increasingly popular even in standard television (SDTV). Tvssets and 16:9 screens are also called 'big screens'. The 16:9 display has the same height of 4:3, corresponding to the larger format; Overall compared to the later it has 133% of its visual surface, having been in the additional spaces of the later suburbs. The two images above provide a comparison between the 4:3 and 16:9 formats. In this case, the image at 16:9 benefits from the larger area available. Note especially the objects on the left side of the lamppost and chairs with the table on the right, not displayed in the 4:3 version. The two images are displayed so that their respective heights are equal. Comparing two formats based on the horizontal or vertical size of the display can give the wrong impression of the superiority of one format over the other, since on the contrary, comparing 16:9 and 4:3 images keeps the width constant, the image at a ratio of 4:3 seems to have a larger area field of view. In conclusion, the comparison result depends on the original resolution and the image ratio used for comparison. Compatibility with different widescreen systems While in the cinema, it is very simple proportions (it is enough to adjust the mask of the camera and projector), however, the panoramic format causes some problems during telecinema. It is basically a matter of adding black bands above and below the image (mailbox), cutting the edges of the image, being able to hierarchy it (pan and scan) or, in the case of movies in CinemaScope, deanamorphizing the image a little lower than the name value, accepting a certain distortion. Finally, these three methods can also be combined. The 16:9 ratio allows for greater compatibility with cinematic image at a ratio of 1.66:1 (European Flat), 1.85:1 (Academy Flat) and 2.35:1/2.40:1 (CinemaScope/Panavision anamorphic). Unlike the way it will be broadcast on 4:3 screens, the black bands due to viewing in the movie format are smaller and less annoying. For example, in 16:9 TV, 2.35:1 images will only occupy black bands, about 25%, compared to 44% on 4:3 TV. Aspects of television production cameras In the field of television production, professional class cameras, for many years now, can often shoot in both formats, although it is clear that the sensors and optics are optimized for the 16:9 format. There are some limitations to older generation cameras that do not attach 16:9 sensors. High definition cameras always have an underconverted input on which standard definition signals are available, which can be selected in both anamorphic 16:9 and 4:3 with cutting edges, or mailboxes. Super 16 mm film cameras are frequently used in television production. Super 16 mm requires perforated single membrane and uses all available areas outside the drill. Due to the low cost and quality of filming, it is a favorable system for filming for high-end products at a lower cost than television equipment, taking into ire re-taking into re into the negative not printed but telecinemated. The non-perforated edge of the film, usually reserved for the unfores expected audio version here, allows for a ratio of 1.66:1, very similar to 16:9 (1.78:1). The quality of the footage is enough for a 35 mm print for movie screenings. Same detailed theme: Super 16 mm. Telecinema Video format at the exit of telecinema can be selected according to production needs. In Pan & Scan mode, you can also choose from time to time which part of the edges to sacrifice. Video mixer All video mixers in production I can operate indifferently with any desired rate, as this is identical to all at home and abroad. The most sophisticated video mixers can automatically perform format conversions and signal processing in both 4:3 and 16:9, programming the type of conversion needed in advance. Transport and display signals Examples of multi-viewer configurations for signals in 16:9 SDI interfaces allow signal transmission of both formats. In fact, in the most popular version, at 270 Mbit / s , there is no actual difference between the signal in 4: 3 and one 16: 9, in addition to the pixel frame rate. Therefore, video mixers, mannies, and video recorders/video servers can easily handle both frame rates without any problems. Of course, it is worth considering that the signals are not converted but routed as they are, so a series of clips coming out of a video server will only have to include images of a single format to avoid display problems. Specifically, as shown in the following images, a native image in 16:9 can be displayed on the usual screen in 4:3 in both anamorphic and letterbox modes. In the first case, the image appears vertically deformed, in the second case the frame rate is correct but part of the screen is not used. The mailbox mode should not be confused with the fake 16:9 (see below) instead the signal in 4:3: in the first case, in fact, a smaller part of the screen is simply used without interfering with the signal. The multiviewers used in the studio can be configured to easily display signals of both formats. Since the pillarbox effect converts a 4:3 to 16:9 signal that is very annoying to the eye, many broadcasters, including mostly Sky Sports, fill party bands with graphical patterns so you still use the full-screen width available. The fake 16:9 Production and marketing demand led, between 2007 and 2009, to adopt a shooting technique known in idiom, in Italy, as fake 16:9 or even 16:9 bandato. This technique involves creating a standard 4:3 signal that contains a mailbox signal. Visually, the format is 16:9 but in fact some of the available scan lines were sacrificed during the shoot. Black bands above and below the image are used to insert visual information, such as ad recalls, logos, and animated graphics. Even with the current broadcast in standard 16: 9 can do this (especially in advertising), occupy in that format and add, in post production, two black bands above and below, where to insert logos, information, etc. The process is called fake 21:9, referring to the similarity of the thickness of the black bands created in the production post with the bands will be created on 16:9 TV if viewed in cinemascope format. Criticism of the 16:9 format A 16:9 image is shown inside the 4:3 TV. In this case the picture did not undergo treatment; then it is shown crushed horizontally. The 16:9 image is shown inside the 4:3 TV. The image is cropped on the sides; part of the original image is therefore lost. This technique, now less and less used, is called Pan and scanning. The 16:9 image is shown inside the 4:3 TV. Images are zoomed out to 4:3; in doing so, two empty bars are formed above and below the image. This is a functional 16:9 TV multiple mailbox effect, commonly known as 'zoom', that extends the image vertically to remove the black edges caused by mailbox transmission. This results in an image with an accurate but lower quality ratio, due to magnity. An original 16:9 image but adapted during transmission to the 4:3 screen with the mailbox method, will appear horizontally on the 16:9 TV. The 16:9 image is adjustable for a 4:3 display with a mailbox, which may appear (depending on the TV settings) surrounded by black edges on all edges when displayed on the 16:9 screen. This effect is called canned or, in English, window boxes. The existence of some proportions creates additional work for the production of sound and vision, and does not always have adequate results. It is quite common for a panoramic film to be viewed in a changing way (cutting or expanding beyond measure). The 4:3 strips, in particular, are very problematic in screen productivity in 16:9, because if it is converted as a mailbox, the result will show both the black band above and below, and the side band, with a result known in idiom as canned , that is, with visible images inside a larger black rectantane. Both PAL and NTSC transmissions involve the use of a signal inserted at the vertical back interval and is called the Operational Format Description (AFD) that allows the monitor and television (and also the switch used in the video sequence) to determine the ratio of the signal to and determine whether it needs to convert. Home TVs can adjust the screen for transmission received (see ITU-R BT.1119-1 - Widescreen signaling for broadcast specification). The signal made by the SCART cable also uses a status line to identify the material in 16:9. In any case, those dealing with television footage must always consider different forms of display of the production material. Generally, keeping all the necessary information and information (such as works and graphical headlines) in the central area is maintained even in case of cutting the sides (secure area). The ratio used in the past and in modern times is called the Movietone 1.17:1 format, which was used in the first 35 mm soundtrack, in the late 1920s, especially in Europe. The optical soundtrack is placed next to frame 1.33, reducing its width. Academy Aperture determines the ratio at 1.37 by reducing the height of the frame. The best example of this report is Fritz Lang's first film: M - The Düsseldorf Monster and Dr. Mabuse. It's Will in the format of this frame very similar to the film used today for anamorphic photography. 1.25:1 Britain's 405-line television system has used this ratio since its introduction until 1950, when it was modified to 1.33 more popular. 1.33:1 Original 35 mm silent film report, commonly used for TV products where it is better known as 4:3. It is also one of the expected standards for MPEG-2 compression. The 4:3 1.37:1 frame ratio of the official 35 mm film format was adopted and used by AMPAS from 1932 to 1953. It was also used until recently for modern products, and is also standard for the 16 mm 1.43:1 IMAX format. IMAX products use a 70 mm film, unlike regular cameras in 70 mm that are flowing horizontally, for a larger area of sound. The 1.5:1 frame ratio was used for 35 mm photography, with a 24 mm × 36 mm 3:2 1.56:1 Frame Also known as 14:9, commonly used for the production of promotional scenes, as a compromise format between 4:3 and 16:9. The images obtained can be used on both traditional and widescreen TVs, with minimal mailboxes or column effects. 14:9 1.66:1 Also known as the European Apartment, it is a standard ratio of European panoramic cinema, derived from the film Super 16 mm (5:3/15:9, sometimes shown as 1.67) and first used by Paramount. In Italy, it is often used for novels filmed before 2001 and for several films. To the current product in this format, a light crop is applied to bring the master to 1.77:1 (in the case of television broadcasting), to 1.85:1 (in case of restoration post dvd of the film) or simply two equal lights left and right sides are added to create a pillarbox and display exactly in 16:9 the whole thing. 1.75:1 An experimental 35 mm panoramic format, used by Metro-Goldwyn-Mayer and later abandoned. 1.78:1 Standard report for high-definition video, commonly referred to as 16:9. This is one of three reports planned for MPEG-2 video. Called Academy Flat, this is a first standard panoramic ratio for American and British film productions, while currently international. It was first used by Universal-International in 1953. The frame uses approximately the height of 3 of the 4 film holes. There are techniques that allow you to shoot with a three-hole pitch to save the film. 2.00:1 Original SuperScope report and latest Univision. 2.06:1 Infinity Display by Samsung Galaxy S8 and S8+ 37:18 2.20:1 Standard 70 mm, first developed by Todd-AO in the 1950s. 2.21:1 is indicated for MPEG-2 but not used. 2.33:1 Panoramic screen, 21:9 cinematic screen 2.35:1 anamorphic 35 mm frame ratio from 1957 to 1970, used in CinemaScope and in the early years of anamorphic panavision. The anamorphic standard has been slightly modified so that modern products actually have a ratio of 2.39.[1] although they are often referred to as 2.35, traditionally. (Note that the anori can be optically compressed horizontally by the image and completely fills the frame height by 4 holes, but has a wider frame rate) The 35 mm anamorphic frame ratio was 2.39:1 after 1970, sometimes rounded to 2.40:1. [1] Commonly known as Panavision was formed commercially. CinemaScope's original 2.55:1 frame ratio before adding an optical sound. It is also reported by CinemaScope 55. 2.59:1 full height Cinerama aspect ratio (three 35 mm images projected side by side on a curved 146° panoramic screen). The 2.66:1 ratio of Anamorphoscope or Hypergonar, patented by Henri Crétien of France in 1927 and a predecessor of CinemaScope. An anamorphic lens such as those used for CinemaScope can produce an image with this ratio. Ultra Panavision's 2.76:1 frame rate or MGM Camera 65 (65 mm with 1.25× anamorphic compression). Used only for a few films from 1956 to 1964, including The Tree of Life (1957) and Ben-Hur (1959). Polyvision's 4.00:1 aspect ratio (three 35 mm images with a 4:3 aspect ratio projected side by side). Used only by Abel Gance for Napoleon (1927). This is the ratio of the Magirama format, invented in 1956 by Gance himself, which also uses mirrors. 16:4 The ratio in photography The most common ratio in photography can be 3:2 or 1.5:1 of the 24x36 format on 35 mm film This ratio is also used by most DSLR cameras. Another very popular format is 4:3 (1.33), used by Olympus four-thirds system-compliant devices and virtually all compact digital cameras, although the most sophisticated of these produrre immagini con formati più panoramici. Il sistema APS prevede bamboo diversi formati: APS-C (classic) - 1.5:1 APS-H (High definition) - 1.81:1 APS-P (Panoramic) - 3:1 Le macchine a medio e grande formato offrono una certa varietà di formati, di solito indicati con dimensioni del negativo in centimetri: 6×6, 6×7, 6×9 e 9×12 sono tra i più comunemente usati. Note ^ a 5 c Il rapporto «2.39:1», a volte indicato come «2.40:1» (come accade nello American Cinematographer Manual della American Society of Cinematographers) è spesso erroneamente indicato come 2.35:1 (utilizzato solo nel film precedente alla riforma della SMPTE del 1970) ^ Burum, Stephen H.(ed) American Cinematographer Manual (9th edition). ASC Press. ISBN 0-935578-24-2 ^ Dal sito www.pinotti.co.uk, su pinotti.co.uk. URL consultato il 27-12-2009 (archiviato dall'url originale l'11 gennaio 2010). ^ Harry Moss Traquair, An Introduction to Clinical Perimetry, Chpt. 1, London, Henry Kimpton, 1938, p. 4–5. ^ Peter J. Savino e Helen V. Danesh-Meyer, Color Atlas and Synopsis of Clinical Ophthalmology -- Wills Eye Institute -- Neuro-Ophthalmology, Lippincott Williams & Wilkins, 1º maggio 2012, p. 12, ISBN 978-1-60913-266-8. URL consultato il 9 novembre 2014. ^ Stephen J. Ryan, Andrew P. Schachat, Charles P. Wilkinson, David R. Hinton, SrinivAs R. 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