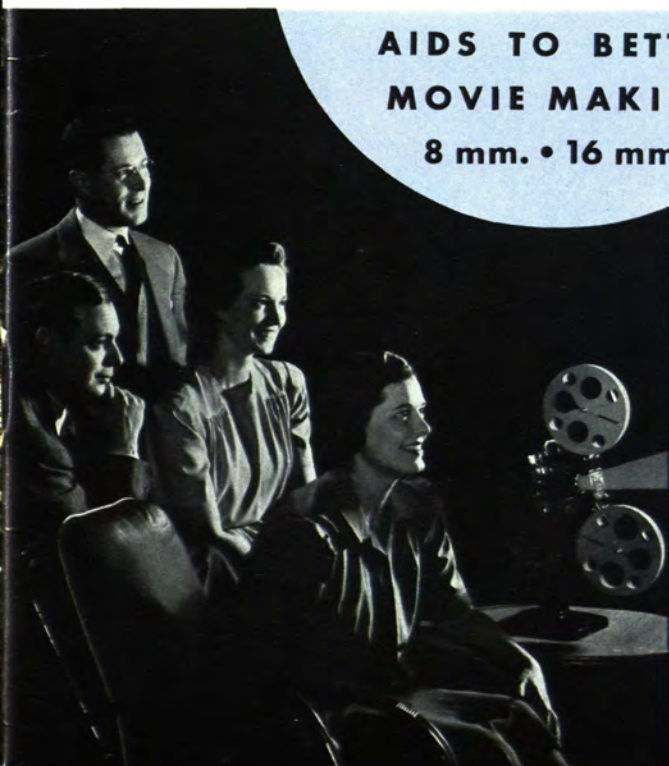
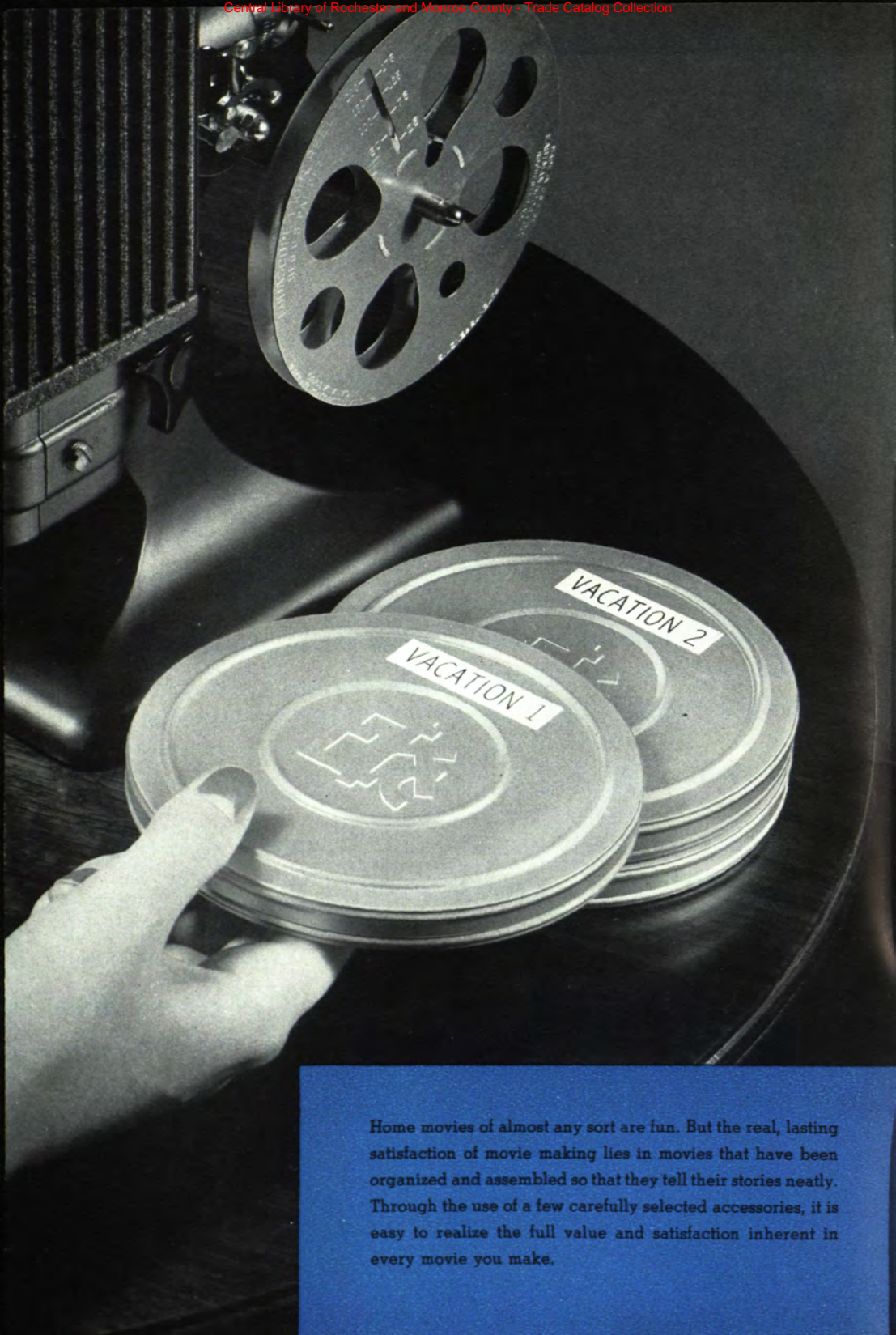


**CINE-KODAK
AND KODASCOPE**

ACCESSORIES

**AIDS TO BETTER
MOVIE MAKING
8 mm. • 16 mm.**





Home movies of almost any sort are fun. But the real, lasting satisfaction of movie making lies in movies that have been organized and assembled so that they tell their stories neatly. Through the use of a few carefully selected accessories, it is easy to realize the full value and satisfaction inherent in every movie you make.

TC Eastman Kodak Science & Technology

THE accessories described in this book have all been designed with this one purpose in mind—to aid in the making of better, more satisfying and more useful movies. Mere gadgets, for gadgets' sake, have no place here.

As you leaf through these pages, check the items you can use to improve your movies. Then, as opportunity arises, inspect them at first hand at your dealer's and acquire them in the order of their usefulness to you.

All accessories have been grouped in one of three major classifications—Aids to Movie Making, Aids to Movie Editing, and Aids to Movie Showing. Two additional sections deal with Ciné-Kodak Films and with aids to movie-making technique. Explicit page references are given in the column at the right.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Kodak Building
115 South Avenue

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CINÉ-KODAK FILMS

GOOD FILM is the basis of every good movie. Ciné-Kodak Film, 8 mm. and 16 mm., is the world's criterion of quality, uniformity, and reliability. It is available in a variety of emulsion-types, each with its own specific usefulness. The experienced movie maker matches the film to the type of movies to be made.

With Ciné-Kodak Film the first cost is the only cost, for the purchase price includes its expert finishing at an Eastman processing station (see listing, page 5), and its return, within the same country, ready for projection and editing.

With all Ciné-Kodak Films a silvered exposure card is enclosed; this card fits into the Universal Guide found on Ciné-Kodaks, and permits exact determination of exposure for either indoor or outdoor movies under a wide diversity of light conditions. A pocket model of the Universal Guide is described on page 30 of this catalog.

Ciné-Kodak Kodachrome, the Full-Color Film

For movies in superb, full color, Ciné-Kodak Kodachrome is unique. Because it is a highly scientific film, made and processed with exceptional precision, the rewards of care in exposure are very great. Some degree of over- or underexposure is permissible, but finest results are consistently obtained by reference to the Universal Guide, a card for which is enclosed with every roll.

Kodachrome is available in two basic types—regular, for all work by daylight, and Type A, which is specifically color-balanced for movies by Photoflood light. Either type can be adapted for work in the other's special field by using an

inexpensive filter (see page 10). Another filter, for use with regular Kodachrome only, assists in proper color rendering under the light and color conditions found in aerial or mountain photography. (See Kodachrome Haze Filter, Page 10.)

Kodachrome (regular) and Kodachrome Type A are the same price in any given size or form.

16 MM. KODACHROME. 200-ft. roll (from Rochester only), \$16; 100-ft. roll, \$8; 50-ft. roll, \$4.30; 50-ft. magazine, \$4.65.

8 MM. KODACHROME. 25-ft. roll, \$3.40; 25-ft. magazine, \$3.75.



Black-and-white Ciné-Kodak Films

16 mm.

Ciné-Kodak Super-X Panchromatic Safety Film. A brilliant film, favored for most outdoor work. Although it is fast enough for indoor movies by ample artificial light, its primary usefulness is found in exterior filming. Fine in grain, brilliant in quality, it deserves its great and constantly increasing popularity. Prices: 200-ft. roll (Rochester only), \$12; 100-ft. roll, \$6; 50-ft. roll, \$3.25; 50-ft. magazine, \$3.50.

Ciné-Kodak Super-XX Panchromatic Safety Film. This is the film to use when high speed is essential. For indoor or outdoor use by artificial light, or outdoors in poor light, Super-XX has no equal, for it is not only very fast, but possesses real photographic quality. Its speed is such that it should not be used in full sunlight without a neutral density filter which reduces the effective speed of the film, without altering its other photographic qualities. Prices: 200-ft. roll (from Rochester), \$13.50; 100-ft. roll, \$6.75; 50-ft. roll, \$3.75; 50-ft. magazine, \$4.

Ciné-Kodak Safety (Panchromatic) Film is a relatively slow film, usually reserved for those occasions on which the special capabilities of the other films are not required. Excellent general photographic quality. It is often used in the filming of a series of titles and other such editorial inserts. 100-ft. rolls only, \$4.50.

Note. Tropical packing is available on special order. No extra charge for 16 mm. rolls; for 16 mm. magazines an extra charge of 20 cents is made; 8 mm. magazines, 15 cents extra.

8 mm.

Ciné-Kodak Eight Super-X Panchromatic Safety Film gives the 8 mm. movie maker command of indoor work by artificial light as well as all daylight opportunities. It is the "speed" film of the 8 mm. movie-making field, fine in grain, brilliant in quality. Prices: 25-ft. roll, \$2.25; 25-ft. magazine, \$2.50.

Ciné-Kodak Eight Panchromatic Safety Film is the famous fine-grain, wide-latitude film that popularized 8 mm. movie making. 25-ft. roll, \$2.

Processing Stations

Ciné-Kodak Film Processing Stations are located in 9 cities in the continental United States and Canada. In all of them, black-and-white film receives the benefit of the exclusive Eastman corrective method. In the listing below, the stations preceded by an asterisk (*) are equipped to process Ciné-Kodak Kodachrome Film as well as black-and-white.

In the U. S., c/o Eastman Kodak Co.:

- *Chicago, Ill., 1727 Indiana Ave.
- Jacksonville, Fla., 315 W. 8th St.
- Kansas City, Mo., 422 E. 10th St.
- *Los Angeles, Calif. (Hollywood Sta.)
1017 N. Las Palmas Ave.
- *Rochester, N. Y., 343 State St.
- *San Francisco, Calif., 241 Battery St.
- *Washington, D. C., 1350 Okie St.

In Canada:

- *Toronto, Ont., Canadian Kodak Co., Ltd., 114 Yonge St.
- Vancouver, B. C., Eastman Photographic Materials, Ltd., 610 Granville St.



CINÉ-KODAK LENSES



1



2



3



4



5

THERE are times when a wide-angle lens can be very helpful; even more often a long-focus lens will solve a specific problem, such as obtaining close-ups of camera-shy subjects. Ciné-Kodak accessory lenses are conceded to be the finest obtainable for home movies.

The following accessory lenses are available for the $f/1.9$ Ciné-Kodak Model E (the 152 mm. lens excepted), Ciné-Kodak Model K, the 16 mm. Magazine Ciné-Kodak, and Ciné-Kodak Special. One inexpensive adapter makes them instantly interchangeable for the $f/1.9$ Model E and the 16 mm. Magazine Ciné-Kodak; two adapters, one for the wide-angle and one for the long-focus lenses are needed for Model K and the Special.

15 mm. $f/2.7$ wide-angle lens. . . .	\$47.50
50 mm. (2 inch) $f/1.6$	80.00
63 mm. (2 1/2 inch) $f/2.7$	53.50
76 mm. (3 inch) $f/4.5$	38.50
102 mm. (4 inch) $f/2.7$	68.50
114 mm. (4 1/2 inch) $f/4.5$	53.50
152 mm. (6 inch) $f/4.5$	78.50
Lens Adapter (specify camera) . . .	6.50

Accessory lenses for Magazine Ciné-

Kodak Eight

9 mm. $f/2.7$ wide-angle lens. . . .	27.50
25 mm. (1 inch) $f/1.9$	60.00
38 mm. (1 1/2 inch) $f/2.5$	40.00
50 mm. (2 inch) $f/1.6$	80.00
63 mm. (2 1/2 inch) $f/2.7$	53.50
76 mm. (3 inch) $f/4.5$	38.50
Lens Adapter, needed in using all but the 9 mm. and 25 mm. lenses	6.50
38 mm. (1 1/2 inch) $f/4.5$ telephoto lens for Ciné-Kodak Eight, Model 60.	37.50

Portrait Attachment for Fixed-Focus
Ciné-Kodaks (Ciné-Kodak
Eight, Models 20 and 25, and
Ciné-Kodak E) in Z mount75

6

At the top, a wide-angle lens was used to show all of the building at closer range than otherwise would have been possible; No. 2 was made with the standard 1 inch lens; No. 3, made with a 2 inch lens, "discovers" the group on the bench, and No. 4, made with a 3 inch lens, brings the group closer. Finally, No. 5, a relative close-up, produced with a 6 inch lens.



Ciné-Kodak Accessory lenses. In the row of 6 lenses are, left to right, the 76 mm. $f/4.5$ lens, the 50 mm. $f/1.6$ lens, the 114 mm. $f/4.5$, the 63 mm. $f/2.7$ lens, the 152 mm. $f/4.5$ lens, and the 102 mm. $f/2.7$ lens. In the front row, left to right, the 25 mm. $f/1.9$, the lens adapter for Magazine Ciné-Kodak, and the focusing wide-angle lens—15 mm. $f/2.7$.

Pocket Range Finder

Eliminate guess-work in focusing, by means of this small, convenient, easy-to-use, and accurate range finder. It is, of course, as valuable to "still" camera users as to the home movie makers.

This instrument uses the split-field principle. As you revolve the rim of the eye piece, the upper and lower portions of the viewed object can be made to coincide; a direct reading can then be



taken from an internal scale as well as the dial on the front of the Range Finder.

A "fountain pen" clip makes this finder a true pocket accessory. Price, \$7.

Focusing Finder for Magazine Ciné-Kodak (16 mm.)

This accessory for the Magazine Ciné-Kodak is valued by serious workers because it affords direct, visual centering and determination of exact focus, particularly helpful in using lens extension tubes or long-focus lenses at other than their marked focusing distances. Too, it delineates the exact field of the lens.

The Focusing Finder is inserted in a Magazine Ciné-Kodak exactly as is a film magazine.

The camera shutter is opened so that exact focus can be determined through

the camera's lens, whatever it may be — the standard 25 mm. (1 inch) $f/1.9$ or any of the accessory lenses with which the Magazine Ciné-Kodak can be fitted.

By means of a sliding knob on the side of the Finder, a part of the image can be highly magnified for critical focusing.

In size, the Focusing Finder is the same as a magazine of film and can be slipped into any of the spaces for film in the Compartment Case for the Magazine Ciné-Kodak. Price, \$17.50.



8

Left, the Focusing Finder. Left, below, the Finder in use with a long-focus accessory lens. Below, the magnified image as shown by the magnifying device within the Focusing Finder.



Supplementary Lenses in W-Mounts

For close-up work with any Ciné-Kodak equipped with the standard 25 mm. (1 inch) $f/1.9$ lens, two supplementary lenses are available in W-mounts; these mounts slip inside the front of the lens barrel, taking the place of the usual lens hood.

Supplementary lens No. 1 is used at distances of from $9\frac{1}{2}$ to 16 inches; No. 2 covers the range from $11\frac{7}{8}$ to $23\frac{7}{8}$ inches. While exact focusing tabulations are provided with these accessories, best results are obtained when a Focusing Finder can be used.

No. 1 or No. 2 Supplementary lens, in W-mount \$7.50

Lens Extension Tubes For Magazine Ciné-Kodak

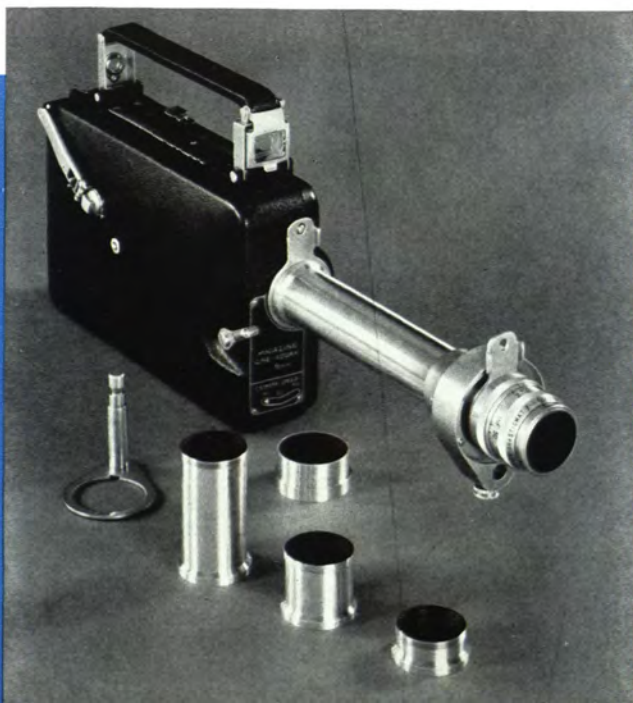
For extreme close-ups, close-ups that fill a screen with sharply rendered images of minute objects, users of Magazine Ciné-Kodak can equip their cameras with Lens Extension Tubes, to which the regular lens or accessory lenses may be fitted.

The Lens Extension Tube Outfit



consists of an adapter to hold the lens, an adapter to fit the tubes to the camera, and tubes $\frac{1}{2}$, 1, 2, and 4 inches long. The tubes can be used singly or in combination. With all of the tubes, the field of the standard 25 mm. (1 inch) $f/1.9$ lens can be narrowed down to a width of about $\frac{3}{8}$ inch.

Because of the necessity for extremely fine focus, a Focusing Finder is a necessary accessory in using the Lens Extension Tube Outfit. Its use is therefore limited to the Magazine Ciné-Kodak. Price of the complete Lens Extension Tube Outfit, \$27.50.



CINÉ-KODAK FILTERS

PHOTOGRAPHICALLY SPEAKING, a filter is a means of altering the character of the light entering a lens, to produce a specific result in the filmed image.

Skilful use of filters is one of the marks of photographic mastery. Ciné-Kodak filters and filter mounts are available in variety to meet every home movie requirement. The new Combination Lens Attachments are particularly useful in conjunction with accessory lenses.

Filters for Kodachrome—In color work with Kodachrome full-color film, no filters are needed when regular Kodachrome is used by daylight or when Type A Kodachrome is used by Photoflood light.

There are times, however, when it becomes necessary to use regular, daylight Kodachrome by Photoflood light or Type A Kodachrome by daylight. Then, in order to obtain proper color rendition, corrective filters should be used—either the Kodachrome Filter for Photoflood or the Type A Kodachrome Filter for Daylight.

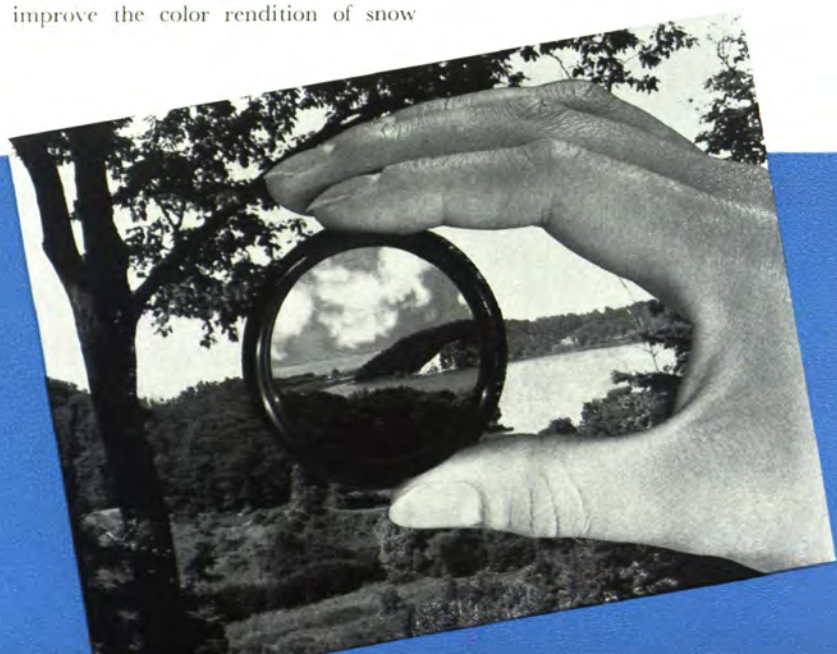
10 Another filter suggested for use to improve the color rendition of snow

scenics or high altitude shots is the Kodachrome Haze Filter. It is for use only with regular Kodachrome.

Kodachrome Filters are obtainable in W-mounts, Z-mounts, certain of the U-mounts and unmounted in "B" glass for use with the Kodak Combination Lens Attachments.

Pola-Screens—With these remarkable screens, one is able to control oblique light reflections and sky brightness without interfering with the rendition of color values. Pola-Screens are used with either Kodachrome or black-and-white film, and are available in W-mounts, in some of the U-mounts, and in a form suitable for use with the Kodak Combination Lens Attachments.

Pola-Screen Viewer—By attaching this Viewer to the handle of a Pola-Screen, one obtains direct, visual evidence of the amount of control obtained by the Pola-Screen at any specific angle. The Pola-Screen Viewer, which fits Type 1A Pola-Screens, is priced at \$6.



Neutral Density Filters—The Speed of Ciné-Kodak Super-XX Film is so great that it cannot be used in full sunlight without overexposure, even at the smallest Ciné-Kodak lens openings. To permit the use of Super-XX in bright sunlight, a Neutral Density Filter, No. 2, has been made available. It has a filter factor of 4.

Filters and Filter Mounts—There are several different means by which filters can be used with standard Ciné-Kodaks or their accessory lenses. For specific sizes, prices, etc., see tabulation, page 12.

W-Mounts—The W-Mount is designed to fit inside the lens barrel of the standard 25 mm. (1 inch) $f/1.9$ Ciné-Kodak lens; it replaces the usual lens hood. Slip-in filter cells for W-Mounts are available. See page 12.

Z-Mounts—These mounts are made so that they fit snugly over the lenses of Ciné-Kodaks Eight, Models 20 and 25, and also Ciné-Kodak, Model E ($f/3.5$).

U-Mounts—U-Mounts are adjustable, within limits, so that they can be made to fit more than one or two specific lenses. U-Mounts are obtainable in relatively small variety.

Kodak Combination Lens Attachments—Recently introduced, this system provides incomparable flexibility in the use of filters; it is recommended for use with all accessory lenses.

The system has been designed to simplify the use of filters. It consists of an element, fitting snugly to the lens, to which can be added any desired combination of filters, Pola-Screens, and Lens Hoods. Thus, with the first element, the Adapter Ring, in place, the movie maker has unprecedented filter facility.

Adapter Rings are made in sizes to fit all lenses from $\frac{3}{4}$ inch to $2\frac{1}{2}$ inches in diameter. There are thirty such sizes so that accurate fitting is certain. In measuring a lens for an Adapter Ring, include its outer front diameter.

The Adapter Ring consists of two parts, the flanged end which fits the lens and a threaded outer ring, the

Insert Ring, which unscrews to permit the insertion of a filter cell, unmounted, in "B" glass. With the filter in place, the Insert Ring may be re-inserted or a Lens Hood screwed in, in its place. A Pola-Screen can be added as well as certain filters, supplementary lenses, or diffusion disks. To aid in this combining of several units, a Kodak Retaining Ring is used.

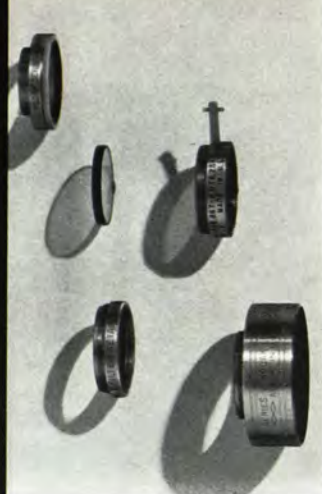
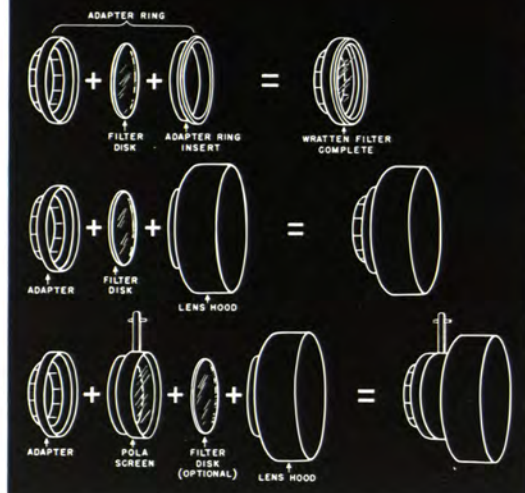
While Adapter Rings are available in size variations of $\frac{1}{16}$ to $\frac{1}{2}$ inch, there are three major size groups. Series V filter disks, Pola-Screens, Retaining Rings, and Lens Hoods, fit interchangeably into Adapter Rings which are sized to fit lenses from $\frac{3}{4}$ to $1\frac{3}{16}$ inches in diameter. Series VI and VII lens attachments are for larger lenses, as indicated in the tabulation, page 12.

Movie makers possessing accessory lenses whose diameters vary in size beyond the limits of any one series are advised to make use of the Step-up

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Above, a W- and three U-Mounts. Right, a Pola-Screen in W-Mount.



Rings by which, for example, Series VI units can be used with either a Series VI or a Series V Adapter Ring.

Some of the combinations possible with the Combination Lens Attachments are shown, left above. The units themselves, above.

Kodak Combination Lens Attachments

	ADAPTER RINGS	WRATTEN FILTERS, INCLUDING KODACHROME, IN B GLASS, UNMOUNTED	KODAK POLA-SCREEN (WITH CASE)	KODAK RETAINING RING	KODAK LENS HOOD
Series V ($\frac{3}{4}$ to $1\frac{1}{8}$ in.)	\$.75	\$1.45	\$10.00	\$.75	\$1.50
Series VI ($1\frac{1}{4}$ to $1\frac{3}{4}$ in.)	1.00	1.75	11.00	.85	1.75
Series VII ($1\frac{1}{2}$ to 2 in.)	1.25	2.10	14.00	1.25	2.50

Filter Sizes and Series for Ciné-Kodak Lenses

Lens	15mm. f/2.7	38mm. f/4.5	50mm. f/1.6	63mm. f/2.7	76mm. f/4.5	102mm. f/2.7	114mm. f/4.5	152mm. f/4.5
Series (Comb. Lens Att.)	VI	V	VI	VI	V	VII	VI	VI
Adapter Size, or Outer front lens diameter (inches)	$1\frac{1}{16}$	$\frac{3}{16}$	$1\frac{1}{8}$ *	$1\frac{5}{16}$	$1\frac{1}{4}$	$1\frac{1}{2}$	$1\frac{5}{8}$	$1\frac{9}{16}$

Ciné-Kodak Filters in W-, Z-, and U-Mounts

NAME OF MOUNT	FITS THESE CAMERAS AND LENSES	CK-3 YELLOW	KODACHROME ALL TYPES	WRATTEN A, RED	POLA-SCREENS	NO. 2 N. D. FILTERS	SUN SHADES (HOODS)
W	25 mm. f/1.9 for 16 mm. Ciné-Kodaks Slip-in cells	\$2.50 1.25	\$2.50 1.25	\$2.50 1.25	\$8.00	\$2.50 1.25	
Z	Ciné-Kodak E (f/3.5) and Ciné-Kodaks Eight Models 20 and 25	1.00	1.50	(see U-11)		1.00	
U-7	15 mm. wide-angle, 153 mm. telephoto and Universal Filter Holder	with case 4.25	with case 4.25	with case 4.25		with case 4.25	\$1.25
U-9	Fits lenses from 1 to $1\frac{1}{2}$ in. in diameter		with case †4.25				1.25
U-10	Fits lenses from $1\frac{5}{8}$ to $1\frac{3}{4}$ in. in diameter				with case 8.50		1.00
U-11	Fits lenses from $\frac{1}{2}$ to $\frac{3}{4}$ in. in diameter	with case 2.25	with case 2.25	with case 2.25		with case 2.25	
U-12	Fits lenses from $1\frac{1}{8}$ to $1\frac{3}{4}$ in. in diameter				with case 13.50		1.50

*The 50 mm. f/1.6 lens hood holds a $1\frac{5}{8}$ inch (Series VI) disk without an adapter or retainer of any sort. For holding additional filters, only Series VI retaining rings are needed.

†Excepting Type A Kodachrome Filter for Daylight and Haze Filter.

CINÉ-KODAK TRIPODS

To the serious movie maker, a rock-steady camera is an absolute necessity. The Ciné-Kodak Tripod is not merely steady; it is light (6¾ pounds), the action of the pivoting head is velvet smooth for either horizontal or vertical panoraming, and a simple twist locks the extension legs exactly as desired. Maximum extension is 4 feet 10 inches, minimum 2 feet 9½ inches.

The black alumilite legs are controlled, so that they will not slide apart.

The head fits all amateur movie

cameras and most still cameras. Users of Magazine Ciné-Kodak (16 mm.) will find it helpful to use an adapter which is designed to permit opening the camera without removing it from the tripod.

Mobile tripod support is obtained, easily and under complete control, with the Ciné-Kodak Tripod Truck. It moves smoothly, brakes securely.

Ciné-Kodak Tripod \$32.50

Canvas Carrying Case 6.50

Tripod-Titler Base for (16 mm.)

Magazine Ciné-Kodak 1.50

Ciné-Kodak Tripod Truck 45.00



Above, Ciné-Kodak Tripod; below, the Tripod Truck.



Table Top Tripod

As its name indicates, this is a small, strong tripod for use in table-top or similar work. With it may be had a Tilt-a-Pod unit, for non-horizontal angles, and a Pan-a-Pod unit, for horizontal camera swing. The Pan-a-Pod is calibrated in degrees for precision work. Prices: Kodak Table Top Tripod, \$1.75; Kodak Pan-a-Pod, \$3; Kodak Tilt-a-Pod, \$2.50. All three units together form the Kodak Table Top Tripod Combination, price \$7.

Kodak Table Top Tripod Combination.



LIGHTING EQUIPMENT

VASTLY more indoor movie making is being done these days. Good, fast film is one reason; good light, under perfect control, is another. To many a movie maker the certainties of work by artificial light are preferable to the unpredictable variableness of daylight.

Kodaflector

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The Kodaflector, a pioneer among lighting accessories, remains one of the most useful and versatile pieces of equipment. The highly polished reflectors

achieve startling efficiency; a Kodaflector, with two Photofloods, provides concentrated illumination equal to that of *fourteen* such lamps without reflectors.

To this efficiency add adjustability (from a height of 2 feet 10 inches to 6 feet 4 inches) and out-of-use compactness (the stand folds, the reflectors lie flat), and you have a remarkably convenient and effective major light for indoor movie making.

Normally, both reflectors are used together, with their fields of illumination overlapped and concentrated. However, they may be used independently, with one providing indirect, reflected light while the other centers on the primary subject.

Kodaflector, with two reflectors, lamp sockets, stand, and connecting cords, \$5.

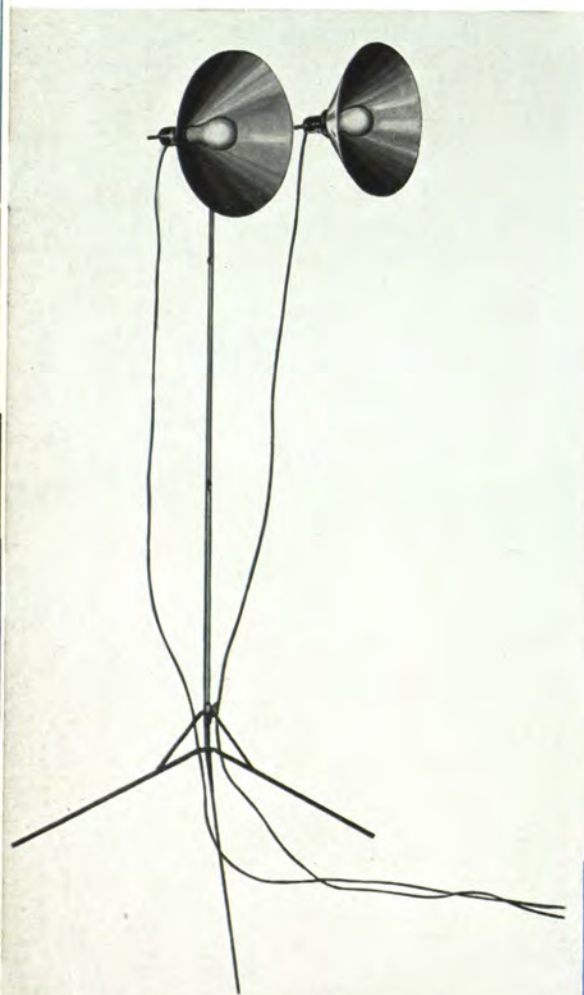
Kodaflector Adapters

In order to obtain utmost efficiency from the larger, longer-necked No. 2 Photoflood lamps, easily attached adapters are available. These adapters extend the reflectors out from the lamp sockets so that the centers of the lamps are at the point of most efficient reflection and illumination. Price, each \$.35; per pair \$.65.

Kodaflector Extra Assembly

When greater intensity of illumination is desired, another Photoflood, with reflector of the same design as those of the Kodaflector, may be attached to the Kodaflector stand. This accessory clamps to either the vertical or horizontal members of the Kodaflector stand. And, of course, it may be used independently. Complete with clamp and wiring, \$2.25.

The Kodaflector.



Kodaflector Diffuser

To soften harsh lighting a diffuser can be used with excellent effect. The Kodaflector Diffuser, which attaches to a Kodaflector by means of a metal support clamped about the lamp socket, is made of fire-safe glass cloth and produces maximum diffusion, with minimum light loss. Price, each, \$1.25; per pair, \$2.25.

Kodak Control for Photoflood Lamps

The Kodak Control for Photoflood Lamps lengthens the life of Photofloods and makes preparation for an indoor shot easier, and much more comfortable for subjects and camera man. It also economizes on consumption of electricity.

With the Control, the lights are first used at reduced voltage; then when everything is ready, the flip of a switch turns on full voltage and, with it, full illumination. Compact, easy to use, the Kodak Control for Photoflood Lamps is priced at \$4.50.

Mazda Photoflood Lamps

These are the famous lamps that popularized movie making indoors.

No. 1 Photoflood has a rated life of two hours; No. 2 Photoflood is twice as bright, lasts three times as long. Six No. 1 or three No. 2 Photofloods may be used on a single fused circuit.

Mazda Reflector Photoflood requires no external reflectors; it is a sealed-beam type of lamp, with self-contained reflector of efficient design. All of these Photofloods fit regular, standard electric sockets.

Prices: No. 1 Photoflood	\$.15
No. 2 Photoflood30
Reflector Photoflood (No. R2)85

15



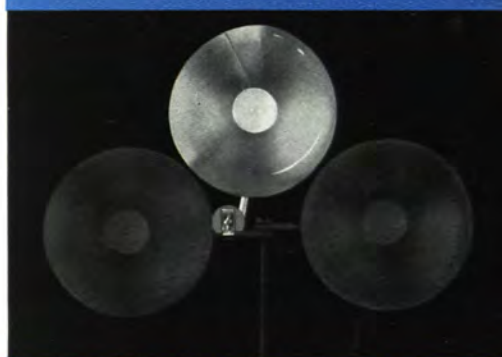
Photofloods Nos. 1 & 2, and Reflector Photoflood.



Kodak Control for Photoflood Lamps.



Kodaflector Adapter.



Kodaflector Extra Assembly.



Kodaflector Diffuser.

CINÉ-KODAK CARRYING CASES

Ciné-Kodak Carrying Cases

In most instances, Ciné-Kodak Carrying Cases afford room for extra rolls of film and a few accessories; the compartment cases, of course, are specifically designed to accommodate a considerable variety of accessories as well as the cameras.

Cases for Ciné-Kodaks Eight

For Models 20 and 25 there is an envelope type leather case, amply strong to protect a camera from casual bumps; it comes complete with a leather shoulder strap. Price, \$3.50.

Model 60, with its greater versatility, has been provided with a Combination Case, in which there is room for two rolls of film, an accessory lens, and filters. Price, \$12.

Magazine Ciné-Kodak Eight (Model 90) may be provided with any of three cases, a Pouch, a Standard Case, and a Combination Case. The Pouch Case is of soft leather, with a zipper closure. Price, \$4. The Standard Case, of sole leather, is smartly finished and holds two magazines plus the camera.

16

Price, \$7.50. The Combination Case, beautifully compact, is finished in sole leather and provides space for a camera, three magazines of film, two accessory lenses, and a full complement of Combination Lens Attachments. Price, \$15.

Cases for Ciné-Kodaks, 16 mm.

The Combination Case for Model E provides room for the camera, two 100-ft. rolls of film and a filter or two. It is finished in artificial leather. Price, \$7.50.

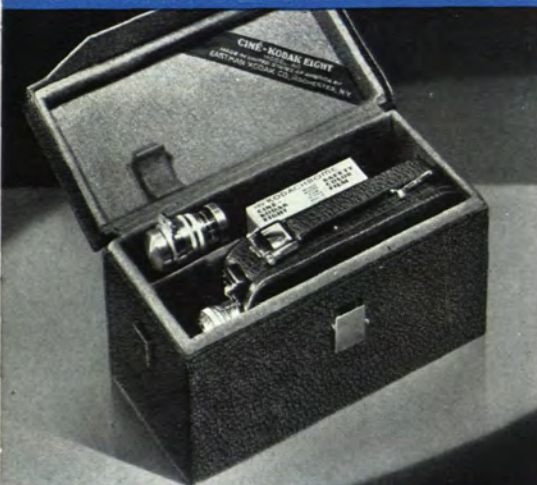
Model K has a leather Combination Case, with a special provision for an accessory lens. It is priced at \$13.50.

There are three leather cases for Magazine Ciné-Kodak (16 mm.): a Pouch Case for the camera only, at \$4; a vertical Combination Case for the camera, extra film, and a few accessories, at \$15; and a de luxe suitcase type Compartment Case for camera, three film magazines (or two magazines and a Focusing Finder), five accessory lenses, adapter, and a complement of filters. Its price is \$27.50.

17

Case for Ciné-Kodak Eight, Model 20 or 25.

Combination Case for Ciné-Kodak E.



Combination Case for Model 60, Ciné-Kodak Eight.



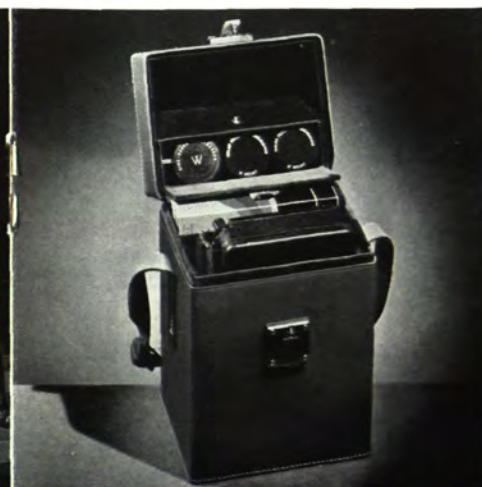
Combination Case for Ciné-Kodak K.



Standard Case for the Magazine Eight.



The Magazine Eight's Combination Case.



16mm. Magazine Ciné-Kodak Combination Case.



Compartment Case for 16mm. Magazine Ciné-Kodak.

EDITING EQUIPMENT

This is the
CINEMA SAGA
of Peter
Born June 1, 1940

All clear, Sir!

Two days out we
ran into some
Rough Weather

The real, lasting satisfaction of home movies is found in films which have been edited; that is, in movies which have been rearranged to make more effective sequences, in movies from which unrelated or unsatisfactory shots have been removed, and in movies to which titles, maps, drawings, and other such explanatory illustrations have been added.

On this and succeeding pages are described accessories which make easily possible the editing and assembly of movies into complete, story-telling sequences with the semi-professional touch.

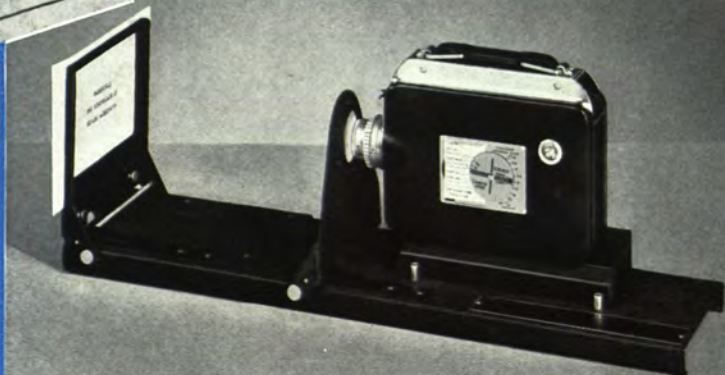
Ciné-Kodak Titler

With this simple device you can easily make any of a wide variety of titles. With the camera securely in place before the Titler's lens, any "copy" in the easel can be photographed. The copy may be typed or written on cards (a package of which comes with the Titler); or drawings or photographs of the proper size can be utilized. Illustrations of several types of titles are shown at the left. Operation of the Ciné-Kodak Titler is extremely simple; its results distinguish your movies.

The Titler may be used with either 8 mm. or 16 mm. Ciné-Kodaks. With the Magazine Ciné-Kodak (16 mm.) an adapter, the Tripod-Titler Base, price \$1.50, is needed. The Titler Base for the Magazine Eight is \$1.

Ciné-Kodak Titler, with Titler Cards, \$6.50.

18



Kodascope Editor Outfit

Here, in compact, easily portable form, is a remarkably complete outfit, containing all the needed equipment for viewing, cutting, splicing, and assembling home movie film. Similar although not identical outfits are available for work with 8 mm. or 16 mm. film. Both are finished in durable Kodaleather and present a neat, "professional" appearance. Open, an Outfit condenses the needed working space to a minimum—approximately 20 inches wide.

Each Outfit consists of a case which, when opened, presents the needed facilities in the most convenient arrangement. At the upper left are supply reels, from which film feeds down, right, to a Movie Viewer in which you have a magnified image of the filmed scenes,

shown in action. At the lower left is the Universal Splicer, and at the right, the take-up reel.

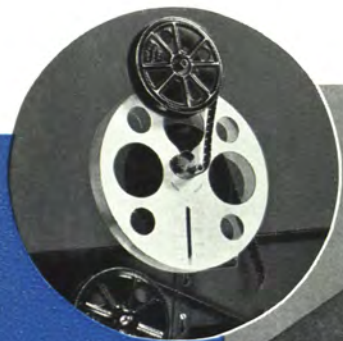
Space is provided in the 16 mm. Outfit for two 400-ft. reels in cans; three 400-ft. reels and three 200-ft. reels can be stored in the 8 mm. Outfit. Included with each Outfit is a specially designed Editing Bracket which varies somewhat from the bracket described on page 22.

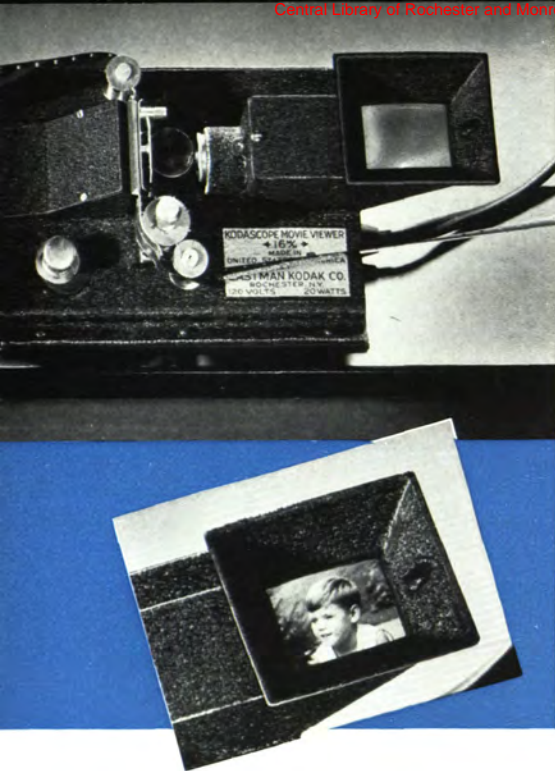
When closed, the case is small and easy to carry. The price of the 8 mm. Outfit is the same as that of the 16, \$48.50 complete. Specify film size when ordering. Cases, without Splicer or Viewer but otherwise complete, are priced at \$17.50.

Right—The Kodascope Editor Outfit in use. Note that the various accessories are arranged for maximum handiness and "straight-line production." The Editing Bracket (in circle, below) is included with the outfit, but not put in place unless several small "takes" are to be assembled. At the right below, the Outfit is shown both opened and closed; either way it is remarkably compact.



19





Kodascope Movie Viewer

An important aid in film editing, for it gives the editor an enlarged image of any filmed scene, and shows it *in action* without recourse to actual screen projection.

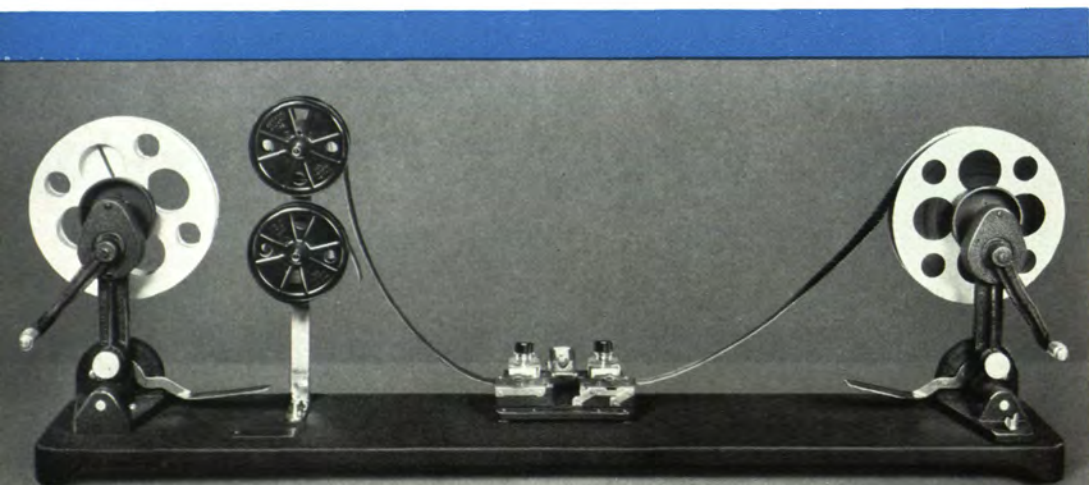
Used in conjunction with any of the Kodascope Rewinds (it is included with the complete Editor Outfit), the Movie Viewer affords direct check on the filmed action, on points where titles may best be inserted, and on needed sequence changes. A spring punch, built into the Viewer, makes it possible to cut identifying notches in the film's edge at points where editing operations are to be done. This notching is also of real value in connection with the use of the Kodak 16 mm. Enlarger (page 25), for it assures enlarging from the best individual "frame."

Movie Viewers are made in two sizes, one for 8 mm. and the other for 16 mm. film. Both are priced at \$20.

Kodascope Master Rewind

The finest Eastman-made Rewind, for 16 mm. film only. The ownership of this Rewind gives you the ideal basis for home movie editing that is professional in quality, yet "home movie" in economy. It is ample in size to be fitted with such editing accessories as the Universal Splicer, the Movie Viewer, and one or two Editing Brackets.

Both spindles are geared for speedy film winding; a brake at the foot of each gives instant, smooth control, a feature which instantly appeals to anyone who has done considerable film editing. All 16 mm. reels, including the 1600-ft. reels, can be accommodated. The Master Rewind, not including accessories mentioned above, is \$30.

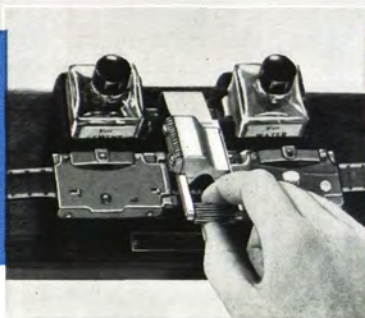


Kodascope Universal Splicer

A compact, efficient splicer, swift and simple in operation. It handles either 8 mm. or 16 mm. film, and reduces to a minimum the operations of film cutting, emulsion removal, film cementing and welding. Strong splices are made in a few seconds.

With the film clamped in position, one motion of the cutter accurately trims both of the film ends; after a moistening brush has been run over the emulsion at the end of one of the films, a hinged scraper removes exactly the necessary amount of emulsion. Film cement is then applied to the bared film base and the splice made. With a little practice, splices are made quickly, neatly, and permanently.

Available as a unit with the Editor Outfit and the Rapid Rewind; fits the Master Rewind and all other horizontal rewinds. Price, \$12.50.



Kodascope Rapid Rewind and Universal Splicer

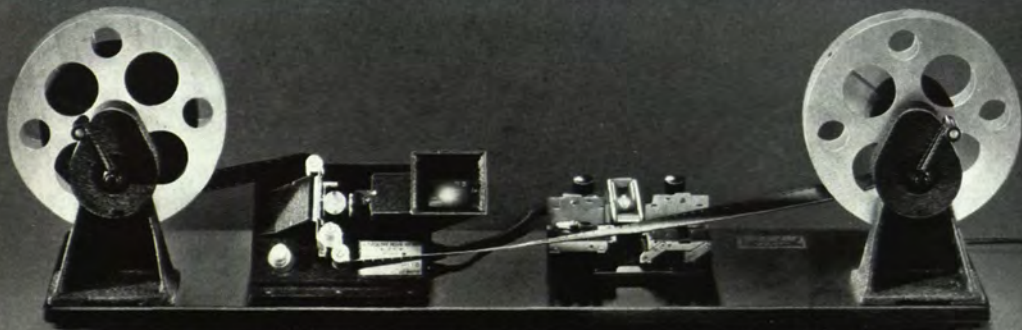
A popular editing aid, combining an excellent rewind, with geared spindles for rapid film winding, right or left, and the Universal Splicer (see above). Other editing accessories, such as the Kodascope Movie Viewer, may readily be added. The base is well-cured hard wood of great strength.

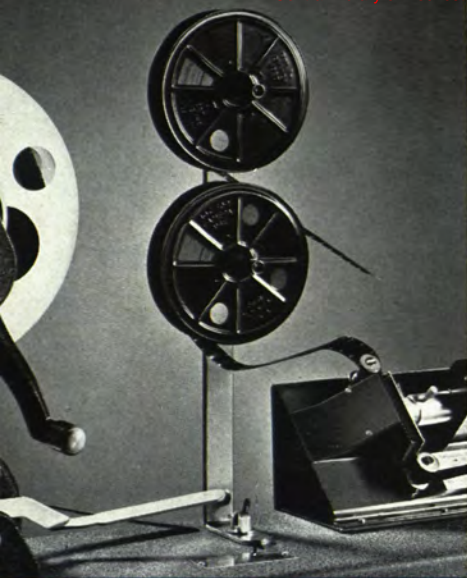
The Rapid Rewind accommodates both 8 mm. and 16 mm. film reels, in

all sizes up to and including the 400-ft. reels. For the average movie maker this outfit, which includes two of the most important editing accessories, is a wholly adequate "cutting room." It can grow with one's movie-making ambitions, yet it is remarkably modest in price.

Kodascope Rapid Rewind and Universal Splicer, \$22.50.

21





Kodascope Editing Bracket.
Below, Kodascope Reels and Film Cans.



Kodascope Editing Bracket

The Editing Bracket has been designed as a helpful aid in assembling lengths of film from several different short reels. It holds four reels of either 8 mm. or 16 mm. film and can be conveniently placed on any Kodascope Rewind.

Orderly organization of the various "takes" to be assembled is important to any film editor; hence the use of several of these Brackets is not uncommon. Price, each \$1.35.

Kodascope Metal Reels and Film Cans

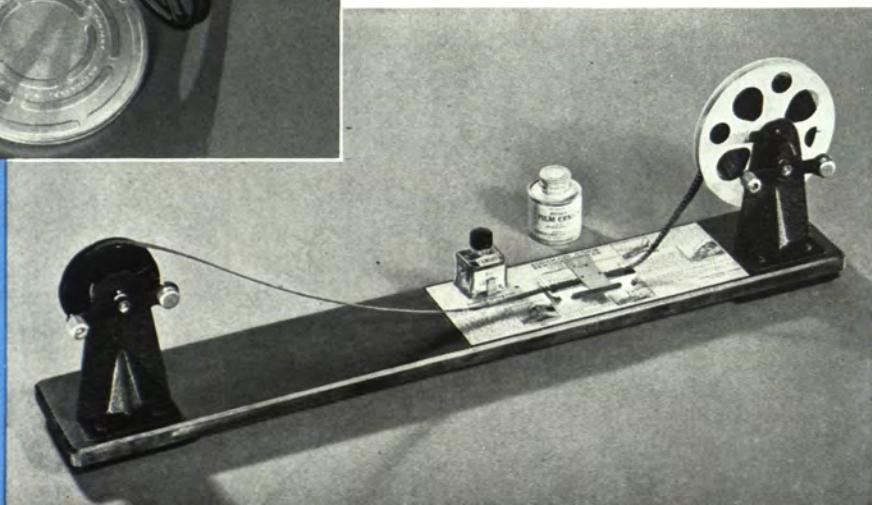
Kodascope reels are carefully designed for maximum ease in use and for structural strength. Film cans are valuable in protecting films from dust and dirt.

8 mm. 200-ft. reel, with footage scale...	\$.40
Film can for 8 mm. 200-ft. reel.....	.40
8 mm. 400-ft. reel, with footage scale...	.60
Film can for 8 mm. 400-ft. reel.....	.60
16 mm. 400-ft. reel, with footage scale ..	.60
Film can for 16 mm. 400-ft. reel.....	.60
16 mm. 800-ft. reel.....	2.00
16 mm. 1600-ft. reel.....	4.00
Film can for 16 mm. 1600-ft. reel.....	1.00

Kodascope Junior Rewind and Splicer

An inexpensive Rewind, suggested for work that is not exacting. Accepts reels of either 8 mm. or 16 mm. film.

The Kodascope Junior Rewind cannot be used with reels larger than the 16 mm. 400-ft. reel. The Junior Film Splicing Outfit is included. Price, complete. \$7.



Kodascope Stainless Steel Film Clips

Stainless steel clips to keep film tightly wound. Film that is permitted to stay slack is easy prey to dust and other film hazards.

Film clips, for 8 mm. 200-ft. reels, per doz. . \$.75

Film clips, for 16 mm. 400-ft. reels, per doz.	1.25
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Kodascope Film Cement

Chemically correct for quick, permanent film splicing. The cement has a bluish distinguishing tint and will keep for a remarkably long period if well-stoppered when not in use. Applicators are included with the ½ oz. bottles.

1/2 oz. bottle (fits Universal Splicer).....	\$.25
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2 oz. can.....	.50
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Pint can	1.25
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Gallon can.....	6.00
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Ciné Film Cleaner

Special cleaning fluid, preserves life and clarity of Ciné-Kodak Films, including Kodachrome. Users of Kodachrome Film are warned that indiscriminate use of cleaners which are not specifically recommended for Kodachrome can result in serious damage or discoloration.

4 oz. bottle and plush cloth.....	\$.75
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Kodascope Junior Film Splicing Outfit

A simple device, kept handy by many movie makers for emergencies. When showing movies away from home, it's simple "insurance" to have one of these little splicers along.

Available as a unit with the Junior Rewind, or as an accessory for your Kodascope case. (Supplied free with Kodascopes.) Price, \$1.

Kodascope Oil

Periodic oiling of a Kodascope, at the points indicated in the manual, is a simple means of protecting the mechanism and thereby assuring long life and quiet operation.

Kodascope Oil is a special lubricant of the proper weight and viscosity for Kodascope mechanisms. Price, per bottle, \$.35.



SPECIAL FILM SERVICES

16 mm. Ciné-Kodak Titles

Black-and-white card titles: Per word, \$.03; minimum charge per title, \$.25; minimum charge per order, \$1.

Black-and-white scroll titles: Per word, \$.03; minimum charge per title, \$1; minimum charge per order, \$1. (Specify if titles are intended for use with duplicate film or Kodachrome.)

Kodachrome Titles (black letters on color background): Per word, \$.07½; minimum charge per title, \$.60; minimum charge per order, \$1.

8 mm. Ciné-Kodak Titles

Black-and-white card titles: Per word, \$.02½; minimum charge per title, \$.20; minimum order, \$1. Scroll Titles: Per word, \$.02½; minimum charge per title, \$.80; minimum charge per order, \$1.

Copying Service

To complete a film sequence it is frequently necessary to copy a still picture on movie film. The size limits of pictures to be copied are from 1½ by 2½ inches to 11 by 14 inches. Black-and-white copies, per 4-foot length of 16 mm. film, \$.50; per each additional foot, \$.05; minimum charge per order, \$1.00. 8 mm. black-and-white copies, per 2-foot length of film, \$.40; per each additional foot, \$.08; minimum charge per order, \$1.

Copies in 16 mm. Kodachrome Film of colored pictures may be obtained from Rochester only. Minimum order, 4 feet of film, \$1. Additional length, per foot, \$.10. Copies in 8 mm. Kodachrome Film, per two-foot length, \$.80; additional footage, \$.16. Minimum charge per order, \$1.

Ciné-Kodak Film Duplicates

Black-and-white duplicates can be made of all Ciné-Kodak Films, 8 mm. and 16 mm.; duplicates in Kodachrome can be made from good 16 mm. originals.

Black - and - white duplicates from either black-and-white or Kodachrome 16 mm. originals: Orders for 77 to 100 feet, \$5.00; orders for 100 feet or more, per foot, \$.05; orders for less than 77 feet, per foot, \$.06½; minimum, \$3.25.

Kodachrome duplicates of 16 mm. Kodachrome Film: Orders for 77 to 100 ft., \$10; for more than 100 ft., \$.10 per foot; for less than 77 ft., \$.13 per foot; minimum charge per order, \$6.50.

8 mm. black-and-white duplicates from either black-and-white or Kodachrome originals: Orders for 38 to 50 feet, \$4; orders for 50 feet or more, per foot, \$.08; orders for less than 38 feet, per foot, \$.10½; minimum order, \$3.

Splicing Service

When the necessary film reels and cans are ordered by the customer, no charge is made for assembling rolls of 16 mm. or 8 mm. Ciné-Kodak Film. See page 22 for prices of reels and cans. Where reels and cans are supplied by the customer, assembling will be done at the rate of 6 cents per roll (8 mm. or 16 mm.) with a minimum charge of 25 cents (4 rolls or less).

Enlargements

Enlarged negatives from individual frames of good quality film, either 8 mm. or 16 mm., are available. A 3¼ x 4¼ inch negative from a frame of 16 mm. film, \$1.00. A 1½ x 2½ inch negative from an 8 mm. frame, \$.75.

Order these film services through your Dealer.

Kodak 16 mm. Enlarger

Every movie maker has experienced the discovery that there are scenes from his movies that would make prized snapshots. Possibly a movie of the newest member of the family includes some unusually good shots, poses that all the family, near and far, would like to add to their albums.

With the Kodak 16 mm. Enlarger, any frame of 16 mm. film can be made into an enlarged negative, from which any desired quantity of album-size positives can be printed.

The Enlarger, which resembles a conventional Kodak, makes eight enlarged negatives, each $2\frac{3}{8} \times 3\frac{1}{4}$, on a single roll of Six-16 Kodak Film. The movie film remains intact; that portion of it containing the best frame of the desired scene is clamped onto the front of the enlarger, between a diffuser and a spe-

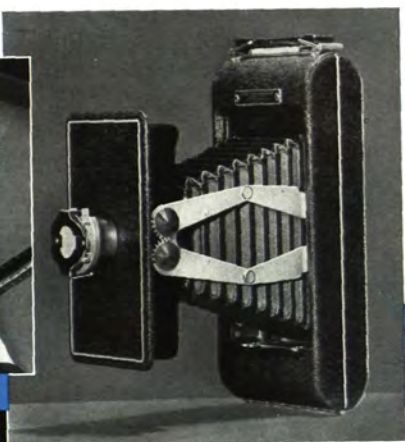
cial 13 mm. lens. Because the relationship between the "subject" and the camera is firmly fixed, no tripod or camera support is needed during the exposure.

An exposure of several seconds is required, with the Enlarger held close to a bare Photoflood lamp.

Many users find that the selection of best frames for enlarging is greatly facilitated by the Movie Viewer (page 20), which gives a magnified image of the film, for direct inspection, and with which an identifying notch is cut in the side of the film.

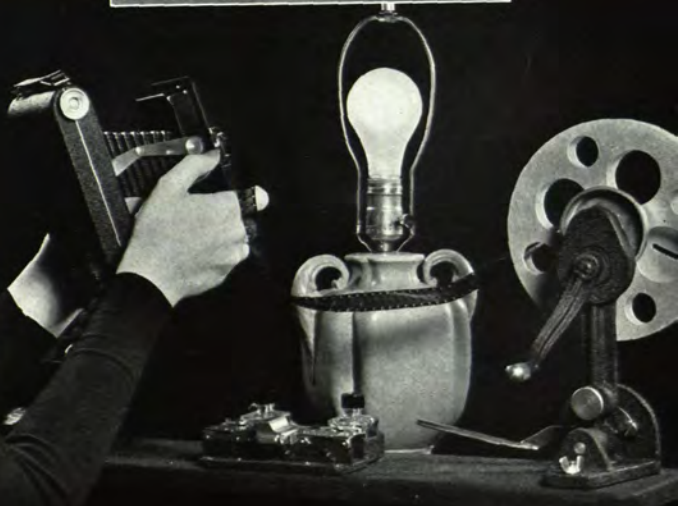
Enlarged negatives can be made from either black-and-white or Kodachrome Film.

Complete with instructions, the Kodak 16 mm. Enlarger is priced at \$15.



25

Extremely simple in design and use, the Kodak 16 mm. Enlarger makes usable snapshots of favorite scenes from your movies.



KODASCOPE ACCESSORIES

Kodascope Lenses

One of the unique distinctions of the 16 mm. Kodascopes, Models G and EE, is their ability to provide optimum projection throughout the widest range of projection conditions.

This versatility or adaptability is due to the fact that either of the projectors can be fitted with any of six lenses; these lenses, in combination with any of three projection lamps, afford projection "tailor-made" to any specific projection requirement.

The lenses with which Kodascopes G and EE are ordinarily fitted, unless the buyer specifies otherwise, are 2 inches in focal length; in conjunction with a 400 or 500 watt lamp, this equipment

Kodascope lenses. Rear row, left to right, the 2 inch f/1.6 lens, the 3 inch f/2 lens, and the 4 inch f/2.5 lens. Front row, the 1 inch f/2.5 lens, the 1½ inch f/2.5 lens, and the 2 inch f/2.5 lens.

affords excellent projection in the average home or recreation room. The 1 inch lens, with wide-angle characteristics, is preferred for use in small rooms where the "throw" is more limited.

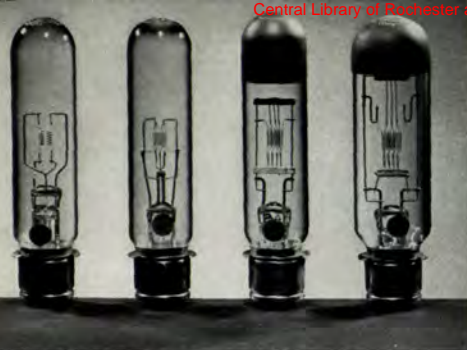
The other lenses, with their longer focal lengths, are indicated for club rooms, school rooms, small auditoriums, and churches where long throws are needed, together with screens large enough for comfortable "seeing" by larger groups.

Kodascope lenses are made with the same care and precision as are Ciné-Kodak lenses. They assure clean-cut, undistorted movies.

Lenses for Kodascopes G and EE

1 inch f/2.5	\$10.00
1½ inch f/2.5	10.00
2 inch f/1.6	18.00
2 inch f/2.5	8.00
3 inch f/2	20.00
4 inch f/2.5	22.50





For Kodascope Eight, Model 50

300 watt \$3.60

Kodascope Screens

A good screen is the necessary complement to a good projector.

There are two Kodascope screens, both aluminum surfaced for most effective use of illumination, both equipped with pivoting feet so that they can be stood firmly upright during use and, afterwards, stored compactly.

No. 25 Kodascope Screen, 16½ by 22 inches, is well suited for short throw projection, particularly for 8 mm. movies. Price \$4.

No. 6 Kodascope Screen measures 22 by 30 inches. It is priced at \$8.

Lamps for Kodascopes G and EE

400 watt \$4.65
500 watt 4.65
750 watt 5.45

For Kodascope Eight, Model 70

300 watt 3.60
400 watt 4.65
500 watt 4.65

Lens-Lamp Chart for assuring "Tailor-made Projection" with Kodascopes "G" and "EE"

Based on illumination of 12 to 20 foot-candles for a matte white screen, 6 to 10 foot-candles for a beaded screen, and 3 to 5 foot-candles for an aluminum screen. A plus sign (+) indicates that the regularly available lamps produce excess brilliance under the given conditions.

At This Lens-to-Screen Distance	For This Size Picture	Use This Projection Lens	Use This Lamp with a Matte White Screen	Use This Lamp with a Beaded Screen	Use This Lamp with an Aluminum Screen
10 feet	34" x 45"	1" f/2.5	Screen unsuited	750 watt	400 watt
10 feet	22" x 30"	1½" f/2.5	500 watt	400 watt	+
10 feet	16" x 22"	2" f/2.5	400 watt	+	+
15 feet	34" x 45"	1½" f/2.5	Screen unsuited	750 watt	500 watt
15 feet	26" x 34"	2" f/2.5	750 watt	400 watt	+
15 feet	26" x 34"	2" f/1.6	500 watt	+	+
20 feet	45" x 60"	1½" f/2.5	Screen unsuited	Screen unsuited	750 watt
20 feet	34" x 45"	2" f/2.5	Screen unsuited	750 watt	400 watt
20 feet	34" x 45"	2" f/1.6	750 watt	400 watt	+
20 feet	22" x 30"	3" f/2	500 watt	+	+
25 feet	42" x 56"	2" f/2.5	Screen unsuited	Screen unsuited	500 watt
25 feet	42" x 56"	2" f/1.6	Screen unsuited	750 watt	400 watt
25 feet	29" x 38"	3" f/2	750 watt	400 watt	+
30 feet	51" x 68"	2" f/1.6	Screen unsuited	750 watt	500 watt
30 feet	34" x 45"	3" f/2	750 watt	500 watt	+
30 feet	26" x 34"	4" f/2.5	750 watt	400 watt	+
35 feet	60" x 80"	2" f/1.6	Screen unsuited	Screen unsuited	750 watt
35 feet	40" x 53"	3" f/2	Screen unsuited	750 watt	400 watt
35 feet	30" x 40"	4" f/2.5	Screen unsuited	500 watt	+
40 feet	68" x 90"	2" f/1.6	Screen unsuited	Screen unsuited	750 watt
40 feet	45" x 60"	3" f/2	Screen unsuited	750 watt	500 watt
40 feet	34" x 45"	4" f/2.5	Screen unsuited	750 watt	400 watt
45 feet	51" x 68"	3" f/2	Screen unsuited	Screen unsuited	500 watt
45 feet	38" x 51"	4" f/2.5	Screen unsuited	750 watt	400 watt
50 feet	42" x 56"	4" f/2.5	Screen unsuited	Screen unsuited	500 watt
60 feet	51" x 68"	4" f/2.5	Screen unsuited	Screen unsuited	750 watt

KODASCOPE CASES

CASES for all Kodascopes are available. Each serves not only as a convenience, in that extra reels and incidental projection accessories can be stored in the case along with the projector, but also as a means of protecting the mechanism from dust and possible injury.

The Projecto Case

This case, recently introduced for use with Kodascopes EE and G, Series II, has won instant popular approval because it solves the old problem of, "Where shall we set up the projector?"

A panel on the side of the case opens so that three sturdy folding legs can be unlimbered. When extended they support the case, on its side, rigidly so that the projector may be placed atop it. The opened cover of the panel swings up and locks, to form a shelf for extra

rolls of film, reels, and projection accessories. Still more space is provided by using the opened top of the case itself.

The Projecto Case is very little larger than the standard case. And, because the folding legs are an aluminum alloy, the added weight is small. There is ample space within the closed case for extra 400 ft. reels, electrical connecting cord, and the usual projection accessories. Open, the Projecto Case occupies less floor space than a bridge table and places the projector at the most convenient height. Price, \$22.50.

Note. Owners of standard carrying cases for Kodascopes Models G and EE, Series II, may have the tripod compartment added, at a cost of \$15. Cases must be sent to the Eastman Kodak Co., Rochester, N. Y.

28

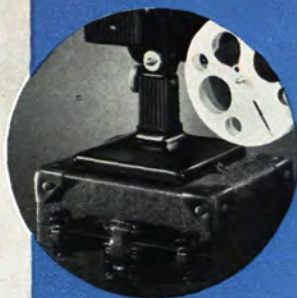


Left, the Projecto Case in use.

Above, the Projecto Case closed.



Case for Kodascopes G and EE



The case for Kodascopes G and EE, left, also serves as a projection stand for impromptu shows.



Case for Kodascope Eight, Model 70

Standard Carrying Case for Models G and EE

The standard carrying cases for Kodascopes G and EE, Series II are extremely strong and well finished. They are made to withstand hard use and to retain their original smartness.

The interiors are felt-lined and the exteriors faced with brown Kodaleather, a leather-like material of great durability.

In addition to their usual function, they can be used as impromptu projection stands. A notch in the base of the Kodascopes fits snugly over the carrying handle on the case; for informal showings on screens placed at a relatively low height, this set-up is both convenient and satisfactory.

These cases serve equally well for the initial series of Kodascopes G and EE. Price, each, \$12.

Cases for Kodascopes Eight

Carrying cases for the Kodascopes Eight also provide room for incidental projection accessories as well as the projectors themselves. They are sturdily built, well finished. The entire side of the case for Models 20 and 50 hinges down, to give easy access to the Kodascope.

Case for either Model 20 or Model 50 Kodascope Eight, \$3.50.

Cases for Kodascopes Eight, Models 70 and 70-A, are similar to the cases for 16 mm. Kodascopes in design and construction. Both are finished in handsome black Kodaleather.

Case for Kodascope Eight, Model 70 \$ 9.00

Case for Kodascope Eight, Model 70-A 10.00



Case for Kodascope Eight, Model 70-A



Case for Kodascope Eight, Models 20 and 50

MOVIE MAKING SIMPLIFIED

To assist movie makers in achieving the finest results with the least bother, a number of excellent guides have been prepared.

Universal Guide

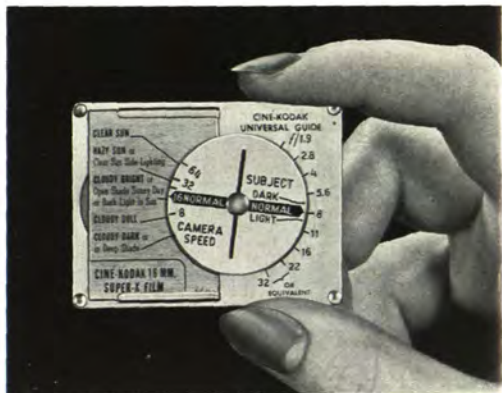
The recently introduced Ciné-Kodak Universal Guide for exposures with Ciné-Kodak Films is one of the best and most useful exposure guides ever devised. All current Ciné-Kodaks are fitted with this exposure calculator.

Owners of earlier Ciné-Kodaks or other motion picture cameras may purchase a Pocket Model of the calculator. With each new roll of Ciné-Kodak Film is a small silvered card; this card, when slipped into place in the Guide makes possible, instantly, the determination of correct exposure under any given set of conditions, indoors or outdoors.

The Pocket Model Universal Guide is priced at \$1.

Ciné-Kodak Outdoor Guide

A simple, inexpensive Kodapak-laminated guide, pocket size, provides easily determined outdoor exposures for Ciné-



It has the answers to exposure problems.

Kodak Films, both Kodachrome and Panchromatic. Readings are given for the use of various filters, conditions and angles of light. Price \$.10.

Ciné-Kodak Indoor Guide

Exactly like the Outdoor Guide in format, this calculator gives the answer to indoor movie-making problems, in terms of type and number of Photo-floods, and their distance from the subject. Price \$.10.

Kodaguide Packet

An attractive leather pouch, which accommodates several of the pocket size Ciné-Kodak and Kodak guides. Price of the Kodaguide Packet is \$.25.



Easy to understand, easy to use, these Guides belong in every movie maker's kit.

How to Make Good Movies

Topping all other books on the subject is this breezy, easy-to-read, informative and practical book. A new edition, now ready, brings all data up to date, in terms of the latest advances in movie making and Ciné-Kodak equipment.

It consists of more than 200 pages and is generously illustrated; many of the illustrations are enlargements from actual 8 mm. and 16 mm. movie frames.

It is technically sound, but never technical.

Among the many subjects discussed are the use and abuse of camera angles, composition, clouds, continuity, editing, exposure, fades, filters, indoor movies, lighting, panoraming, scenarios and plays, proper projection, scenic shots, slow motion, and trick shots.

It is good reading, and will interest the experienced as well as the tyro movie maker. Excellently printed and bound,



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TO SUPPLEMENT YOUR OWN MOVIES

With your own work as the feature of your home movie shows, it is often a good idea to run a "change of pace" film—a comedy, travelogue, drama, or cartoon produced in Hollywood.

Kodak Cinegraphs give you the opportunity to offer a varied, well-balanced movie program. Your dealer can supply you with a catalog listing both the 8 mm. and 16 mm. Cinegraphs, in which you will find many famous productions, reproduced on home movie film for use in your projector.

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Superb materials, masterly design, and craftsmanship distinguish these lenses. In owning a Ciné-Kodak telephoto you do credit to your movies and to yourself. There are none better.

These lenses are described briefly on pages 6 and 7 of this catalog. For first-hand inspection of them, visit your Ciné-Kodak Dealer.