

V.F. Photography

ART DIVISION

Apparatus & Supplies
moving pictures

54 Court St.
Rochester, N.Y.

CINÉ-KODAKS

1933

1947 ed here



KODASCOPIES

NOV 23 1937

Dec 14



A DESCRIPTION OF EASTMAN HOME MOVIE EQUIPMENT, FEA- TURING 16 MM. CAMERAS, PRO- JECTORS, FILM AND ACCESSO- RIES FOR 1933

**IF IT ISN'T AN EASTMAN,
IT ISN'T A KODAK**

**EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK**

1955

MAKING MOVIES





WITH A
CINÉ-
KODAK

A MOVIE record of happy everyday incidents, highlights of vacations and travels, big moments of sports and spectacles, becomes priceless from the start.

And yet, making such a valuable screen story with Ciné-Kodak is merely a matter of sighting through a finder and pressing a lever. It's simplicity itself. You can make movies indoors or outdoors, rain or shine, day or night. You can faithfully record every important moment throughout 24 hours of every day. And then there's Kodacolor—*full color* movies of amazing beauty and realism that are as easy to take as those you make with black-and-white film.

With Ciné-Kodak you are certain of good movies with your first roll of film.

CONCERNING CINÉ- KODAK QUALITY

It is but natural that the men who developed still photography to the point where it is available to every one should also have been the first to produce a practical home movie camera.

Such a movie camera was introduced by the Eastman Kodak Company in 1923. Since then several other models have been produced, the present Model K and Model M—hand-held, spring motor-driven cameras—being the climax of years of experimental work, built with the knowledge obtained from producing thousands of Ciné-Kodaks.



Leather, glue, metals, rubber—all materials built into Ciné-Kodak must meet rigid specifications.

A PRECISION-MADE CAMERA

The same delicate precision required in the making of an expensive watch is observed in the manufacture of Ciné-Kodak.

Only the best materials are used. All metal, glass, glue, leather, and lacquer that go into these cameras are subjected to rigid analysis. All manufactured parts and assemblies undergo the scrutiny of specialized workers.

Gears like the wheels of a watch, cut by precision machines, are checked with delicate gauges insuring the accuracy that is essential to perfect operation. Before the gears are assembled they are subjected to a burnishing process that gives a glass-smooth surface to the teeth, and assures quiet, frictionless running. The experience and craftsmanship gained from more than a half-century of camera making are behind the quality built into each Ciné-Kodak.

MANY EXACTING TESTS

Ciné-Kodak's timing is exhaustively tested with a stop-watch. And every lens, before being fitted into a Ciné-Kodak, is carefully tested for optical accuracy.

Each Ciné-Kodak must then "go on record." Pictures of illuminated charts are made at measured distances, and the developed film is checked to be sure that the camera's focus is critically sharp. These pictures are projected to test the smoothness with which the camera made them. The film is then filed away as a permanent record of each individual camera's performance under normal conditions.

Finally, sample Ciné-Kodaks, selected from each production group, are subjected to severe climatic tests to see what effect, if any, heat, cold, and humidity have on them. They must stand a heat test of 140° , a cold test of many degrees below zero, and a moisture test in which the relative humidity is 90%. These Ciné-Kodaks then receive a final inspection in which every detail of operation must coincide with the original check.

Tests like these assure Ciné-Kodaks' dependable performance.

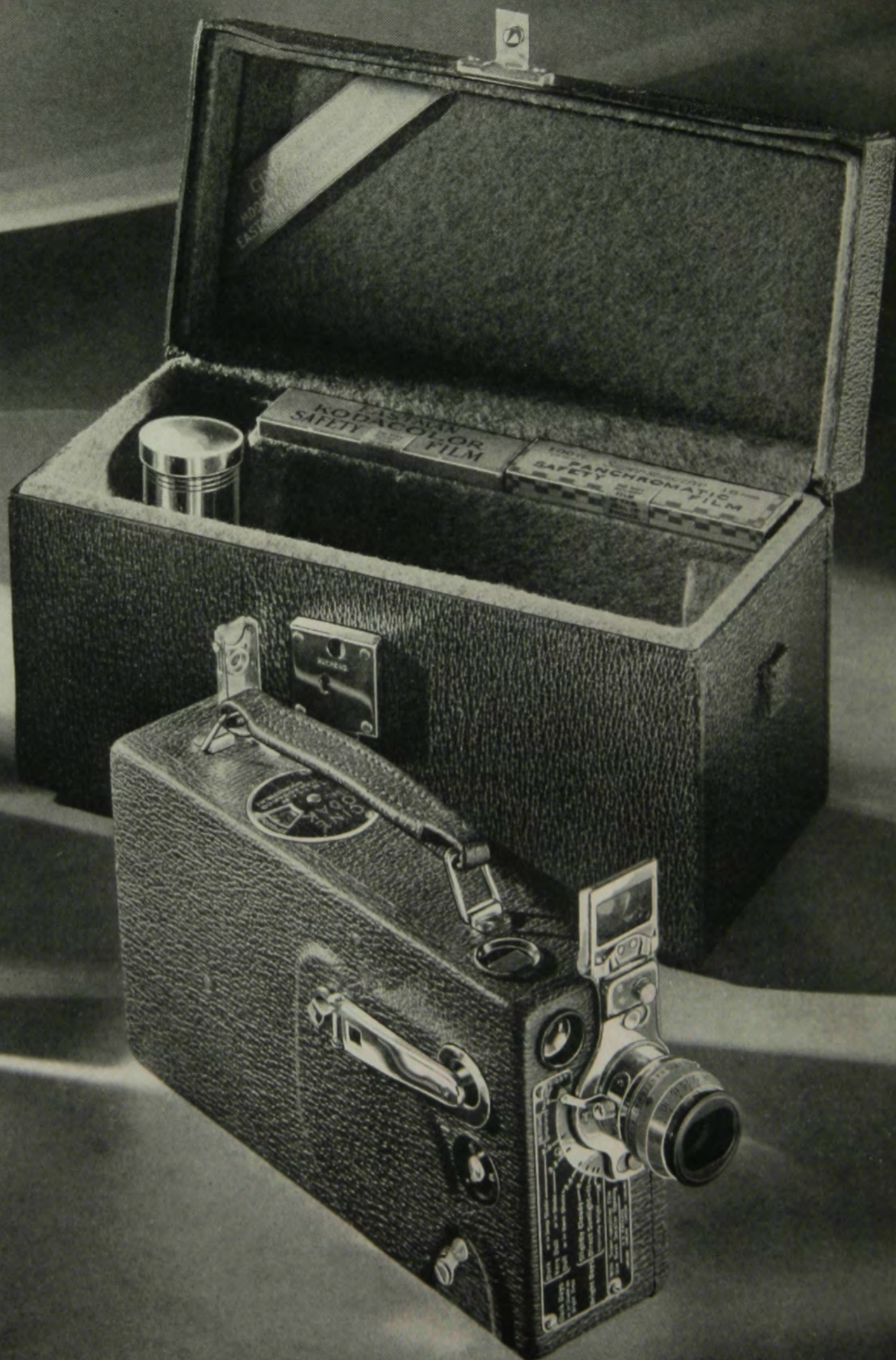
FULL EQUIPMENT, PLUS SERVICE

Eastman produces both cameras and film, finishes all Ciné-Kodak Film in Eastman processing stations. This is why you can purchase a Ciné-Kodak and feel confident that you are acquiring a camera that will give you, through years of dependable service, movies that are unexcelled in photographic quality. Proof of the public's recognition of these high standards is the fact that Ciné-Kodaks are the most widely used 16 mm. movie cameras in the world.

Check of finder alignment and focus definition. The final check is the actual exposure of film.



CINÉ-KODAK



MODEL K, *f*.1.9

HERE is the most popular 16 mm. movie camera ever built. Competent, but not complicated, it is the choice of those who appreciate the advantages of versatile camera performance, yet insist on easy, certain operation.

ABILITY WITH CONVENIENCE

Ciné-Kodak, no larger than an average size novel, makes either black-and-white or Kodacolor movies, indoors or out, as well as telephoto and wide angle pictures when fitted with the proper auxiliary lens.

There are only two factors to consider when making movies with Ciné-Kodak K—the size of the lens aperture to use, and the focus. A built-in exposure guide tells you the proper lens aperture to use and an easy method of focusing assures you of crisp screen results.

As with all Ciné-Kodaks, the “K’s” size and shape are important features in themselves. Model K is easy to carry, easy to pack. When you wind up its spring motor, set it down on any flat object, lock the exposure lever, you can walk around into the picture yourself. There’s a tripod socket for use when it is desired to operate this hand-held camera from a tripod. A footage indicator tells you how much unused film you have in the camera. Its winding crank is permanently attached, always ready for use. Ciné-Kodak K loads with either 50-foot or 100-foot rolls of Ciné-Kodak Panchromatic, Super-sensitive Panchromatic, or Super-sensitive Kodacolor Film.

In short, Ciné-Kodak K opens to you the full range of home movie enjoyment, unhampered by complexities of camera operation, secure in the certainty of faithful camera performance.

ATTRACTIVELY FINISHED

Both Ciné-Kodak K and carrying case—which holds camera, extra lens, and two rolls of film—are beautifully finished in black, blue or brown genuine leather. All exposed metal parts are chromium plated. It’s a camera you’ll be glad to own. With it you will make movies on your first roll of film that you will be proud to see and show. Some of the convenient features of this camera are illustrated and described on the page following.

If it isn't an Eastman, it isn't a Kodak

EXPOSURE—FOCUSING—



An easily understandable exposure guide, built into the front of Ciné-Kodak K, tells you instantly the proper lens aperture to use for all light conditions. Focusing is equally easy—you turn a metal sleeve on the lens to the proper distance mark (from two feet to infinity) to bring any object into critically sharp focus. Or by setting its focusing marker at twenty-five feet, Ciné-Kodak K can be operated as a fixed-focus camera when the smaller diaphragm openings are used.

SIGHTING—



Ciné-Kodak K is extremely easy to sight, when using either the eye-level finder or the waist-height finder. With the full-vision, eye-level finder you can not only see exactly what field the camera's lens is covering, but can also see objects outside the finder limits—a decided advantage when filming sport events or other subjects with fast-moving action. The waist-height reflecting finder is especially helpful when shooting objects close to the ground.

OPERATION—



The normal operating speed of Ciné-Kodaks is sixteen frames per second. Ciné-Kodak K, however, has in addition a half-speed device, which, at pressure on a button, doubles exposure time. This half-speed device will be found especially advantageous when making movies under adverse light conditions indoors or outdoors with either black-and-white or Kodacolor film. And amusing screen effects are possible as it causes subjects to move at twice normal speed on the screen.

LENS EQUIPMENT—



Ciné-Kodak K is supplied with either the ultra-fast $f.1.9$ lens or a fast $f.3.5$ lens. Ciné-Kodak K, $f.1.9$, will make Kodacolor movies, enables you to take advantage of every indoor or outdoor black-and-white picture opportunity. The $f.1.9$ and $f.3.5$ lenses are instantly interchangeable with each other, and with five special lenses shown on pages 12 and 13. Unusual lens versatility need add nothing to the cost of the "K" and yet is always available if you wish it.

AN OUTSTANDING CAMERA

Convenient in size and weight, dependable and simple in operation, smart in appearance and performance, there's small wonder that Ciné-Kodak, Model K, is the most widely used 16 mm. movie camera in the world.

PRICES—

Model K, with Kodak Anastigmat <i>f</i> .1.9 lens, and matched carrying case . . .	\$150.00
Kodacolor Adjustable Filter	12.00
Ciné-Kodak Color Filter Outfit (set of 3) for black-and-white movies . . .	5.00
Ciné-Kodak Color Filters, each, in mount	2.50

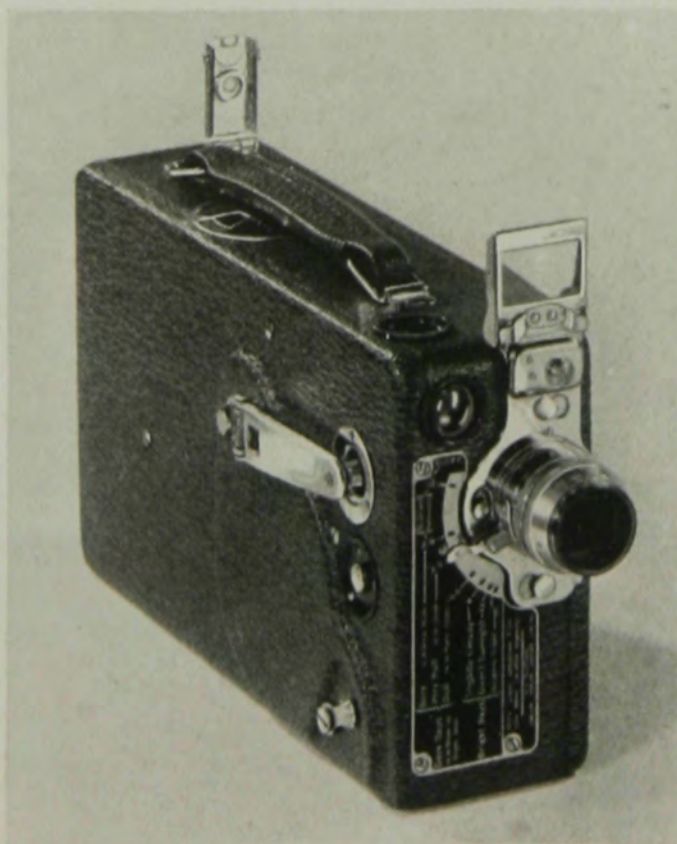
CINÉ-KODAK **MODEL K, *f*.3.5**

THIS is the same camera as the Model K already described with the exception that it is equipped with a Kodak Anastigmat *f*.3.5 lens instead of an *f*.1.9 lens. This *f*.3.5 lens is fast enough for all ordinary outdoor black-and-white picture making, even fast enough for satisfactory picture taking indoors under proper lighting conditions. Model K, *f*.3.5, however, will not make Kodacolor movies.

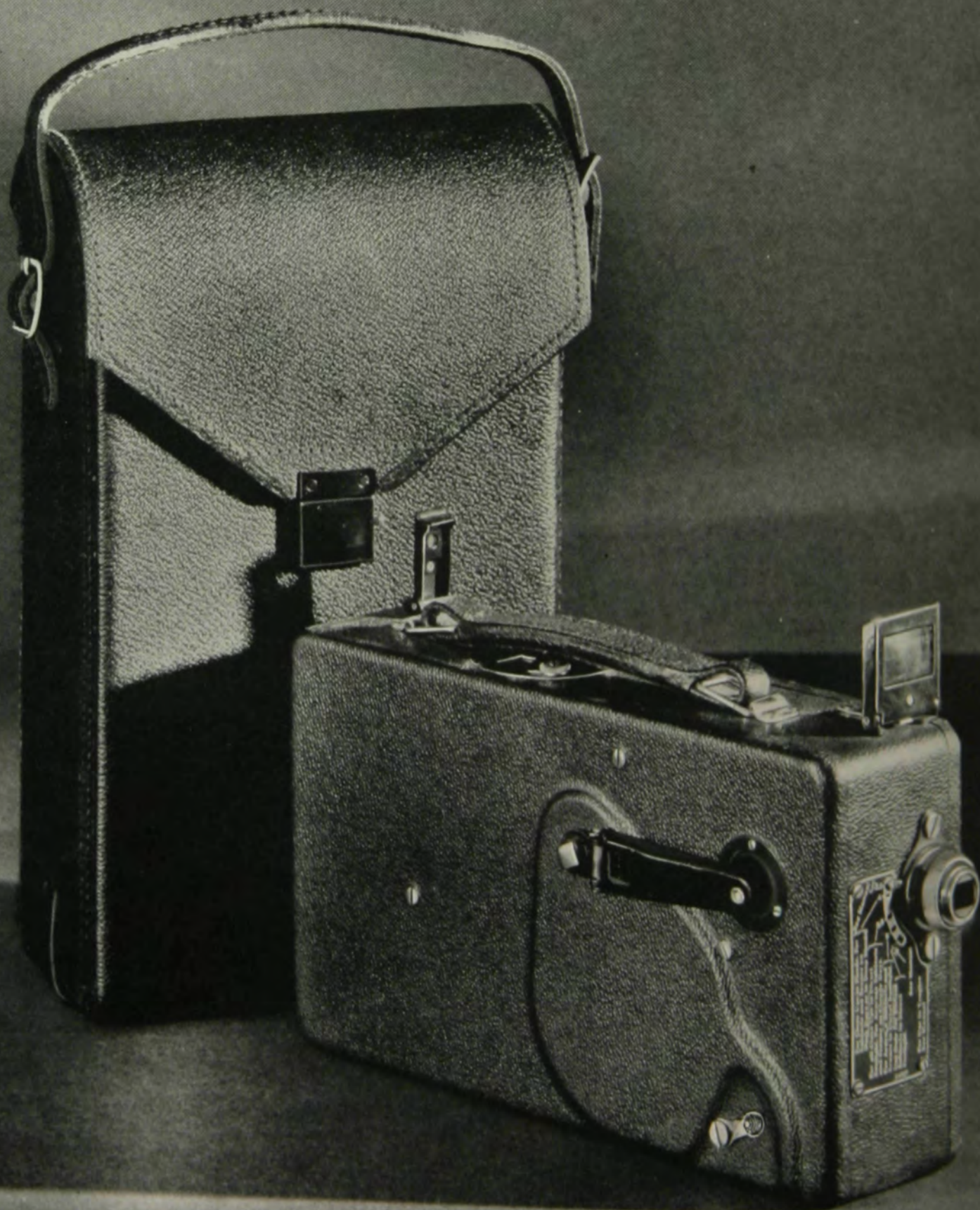
But you can, at any time, exchange the *f*.3.5 lens for the *f*.1.9 lens by a slight additional investment (see below), and convert this camera into a Model K *f*.1.9.

PRICES—

Ciné-Kodak, Model K, with Kodak Anastigmat <i>f</i> .3.5 lens and matched carrying case	\$110.00
Kodak Anastigmat <i>f</i> .1.9 lens	60.00
Allowance made on <i>f</i> .3.5 lens when purchasing <i>f</i> .1.9 lens	15.00
Ciné-Kodak Color Filter Out- fit (set of 3) for black-and- white movies	6.75
Ciné-Kodak Color Filters, each, in mount	2.25



CINÉ-KODAK



MODEL M

FOR those who are interested in making a minimum investment for the advantages of a 16 mm. movie camera, the logical choice is Ciné-Kodak, Model M. Into this compact camera, Eastman has concentrated all the essentials of movie making enjoyment. It combines dependability with convenience and low cost.

SIMPLE AND EFFICIENT

Ciné-Kodak M is equipped with a fast and unusually efficient $f.3.5$ lens which is permanently attached. This lens is a true anastigmat and gives you superb picture quality throughout the range of diaphragm stops. Although the Model M cannot be used for making Kodacolor, telephoto, or wide angle movies, it makes regular black-and-white pictures of excellent quality under all normal outdoor picture taking conditions, and even indoors with artificial light—pictures that fairly sparkle on your movie screen.

EXTREMELY EASY OPERATION

Ciné-Kodak, Model M, is even more simple to operate than the Model K, $f.1.9$, because it requires no focusing. Objects from five feet to infinity are always in sharp focus. Permanently attached winding crank, spring motor drive, easy sighting eye-level finder, 50-foot or 100-foot film capacity, built-in exposure guide, automatic footage indicator—all these features of the Model K are likewise true of Ciné-Kodak M. A portrait attachment which is supplied with this camera is used for making movies of subjects closer than five feet.

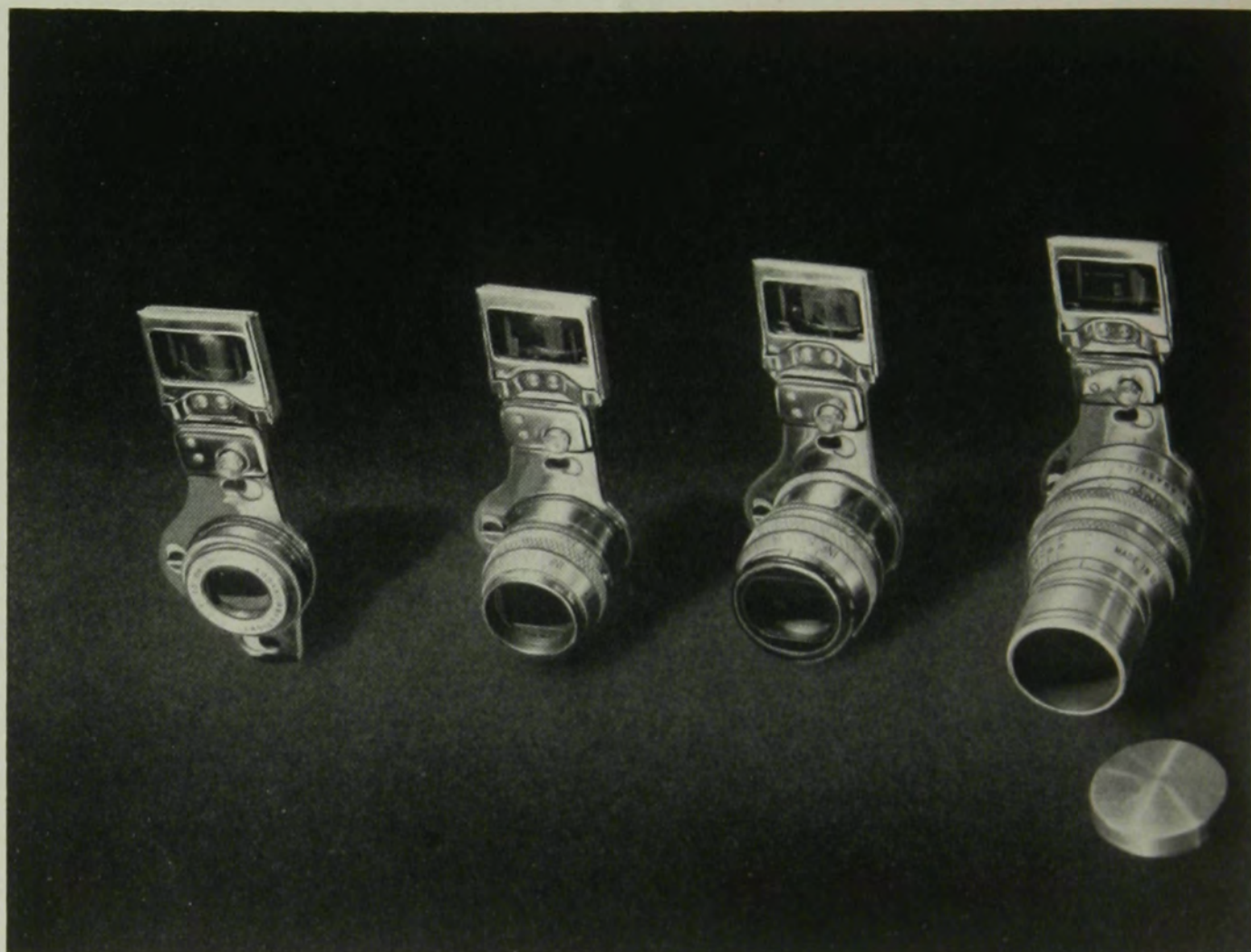
CARRYING CASE SUPPLIED

Model M is finished with genuine leather covering, in black only. A handsome black leather carrying case is included. This is the camera for those willing to sacrifice some of the versatility offered by the Model K and yet who are insistent upon Ciné-Kodak standards of faultless picture taking performance.

PRICES—

Ciné-Kodak, Model M, fixed-focus, with Kodak Anastigmat $f.3.5$ lens, including portrait attachment for close-ups, complete with carrying case . . .	\$50.00
Ciné-Kodak Color Filter Outfit (set of 3)	4.50
Ciné-Kodak Color Filters, each, in mount	1.50

If it isn't an Eastman, it isn't a Kodak



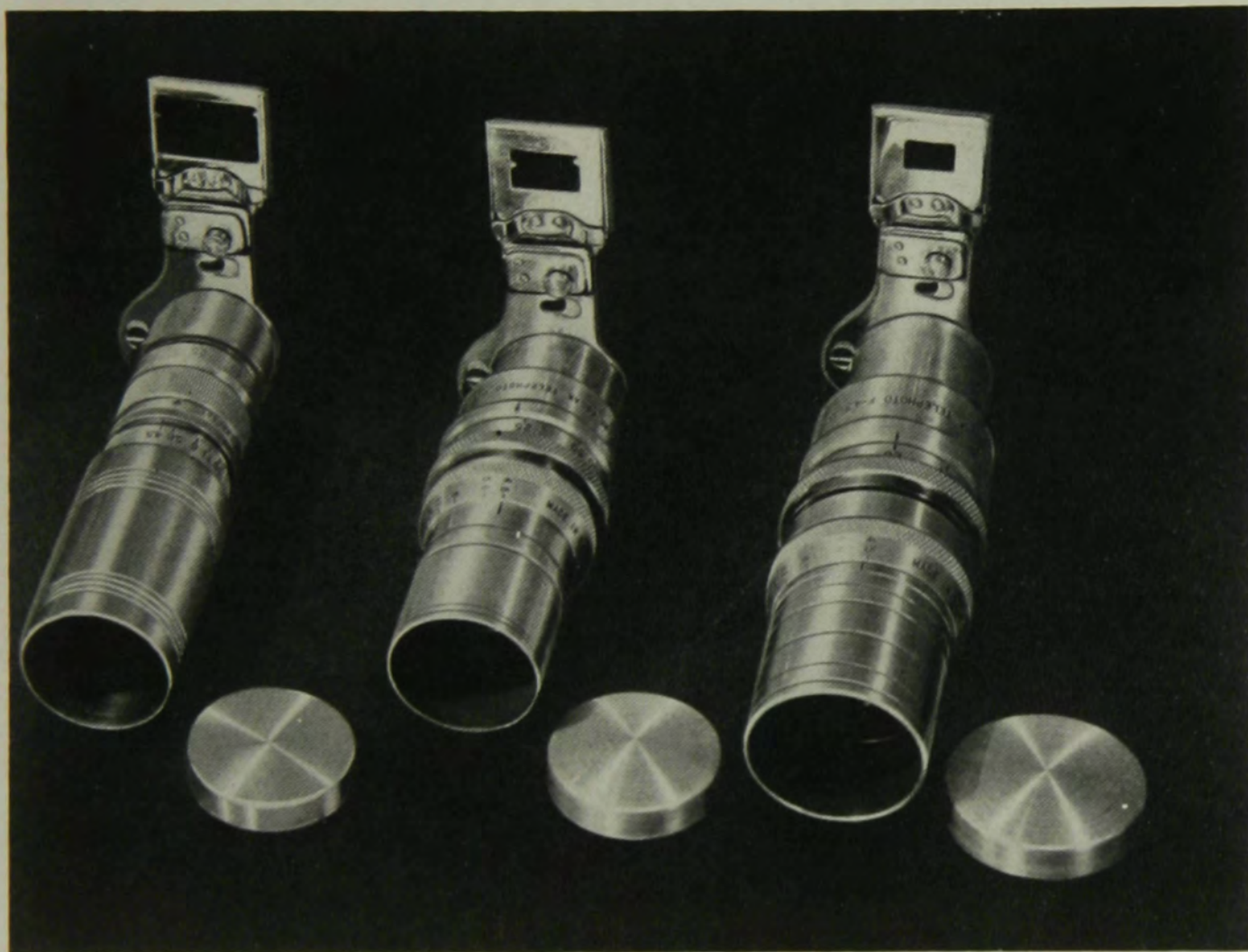
CINÉ-KODAK K LENSES

THE standard $f.3.5$ or $f.1.9$ lens supplied with Ciné-Kodak K is sufficient for all ordinary requirements. However, there are times in almost every movie maker's experience when the use of additional lenses will greatly help in getting the desired picture.

UNUSUAL SHOTS MADE EASY

Timid birds. . . wary animals. . . a racing plane banking at a pylon. . . sail handling on a cup-winning yacht. . . fast football action. . . technique of championship performers in many sports—these are just a few of the many occasions when the distance spanning faculty of a telephoto lens will add to your movie making enjoyment.

You see above the seven lenses, all made by Eastman for Ciné-Kodak K, which add so greatly to the versatility of this remarkable camera. All are easily and instantly interchangeable. A turn of the bayonet locking plate



From left to right across both pages: The f.2.7, 15 mm. wide angle lens, the standard f.3.5 and f.1.9 lenses, the 2-inch f.3.5 lens and the 3-inch, 4½-inch, and 6-inch telephoto lenses.

releases them. Another turn establishes them accurately, definitely, into picture making position.

15 MM. f.2.7 WIDE ANGLE LENS

Out of doors, where conditions make it impossible to stand far enough back to include all of a desired subject—such as at games, exhibitions, parades or when making movies on narrow streets—the broad coverage of the f.2.7 wide angle lens will be found most advantageous. And its unusual speed and wide field make it especially helpful indoors, where narrow confines of rooms would ordinarily prohibit full-view filming.

STANDARD LENSES

The standard f.3.5 lens couples economical lens equipment with everyday movie making needs. The standard f.1.9 lens brings greater latitude to

outdoor filming, makes available the beauty of Kodacolor, and simplifies indoor movies.

TELEPHOTO LENSES

The 2-inch $f.3.5$ lens is a "fast" lens for making long-focus shots. The 3-inch, $4\frac{1}{2}$ -inch, and 6-inch $f.4.5$ telephoto lenses are for obtaining varying degrees of magnification. At the right is shown the relative distance-spanning faculties of two of Ciné-Kodak K's telephoto lenses as compared to the $f.1.9$ lens.

PRICES—

$F.2.7$, 15 mm. wide angle lens	\$45.00
Set of three Ciné-Kodak Color Filters for above lens	6.75
Ciné-Kodak Color Filters, each, in mount, for above lens	2.25
$F.3.5$ 2-inch long-focus lens	45.00
Ciné-Kodak Color Filter for above lens	1.50
$F.4.5$ 3-inch telephoto lens	45.00
Ciné-Kodak Color Filter for above lens	1.50
$F.4.5$ $4\frac{1}{2}$ -inch telephoto lens	60.00
Ciné-Kodak Color Filter for above lens	3.30
$F.4.5$ 6-inch telephoto lens	85.00
Ciné-Kodak Color Filter for above lens	3.75



Actual enlargements from 16 mm. film as made, from top to bottom, with $f.1.9$ lens, 3-inch lens, and $4\frac{1}{2}$ -inch lens—at same distance from the camera.



The picture to the left shows the coverage obtained in making a group shot indoors with an $f.1.9$ lens when the camera is operated as far back as possible. To the right is illustrated the greater coverage of the wide angle lens.



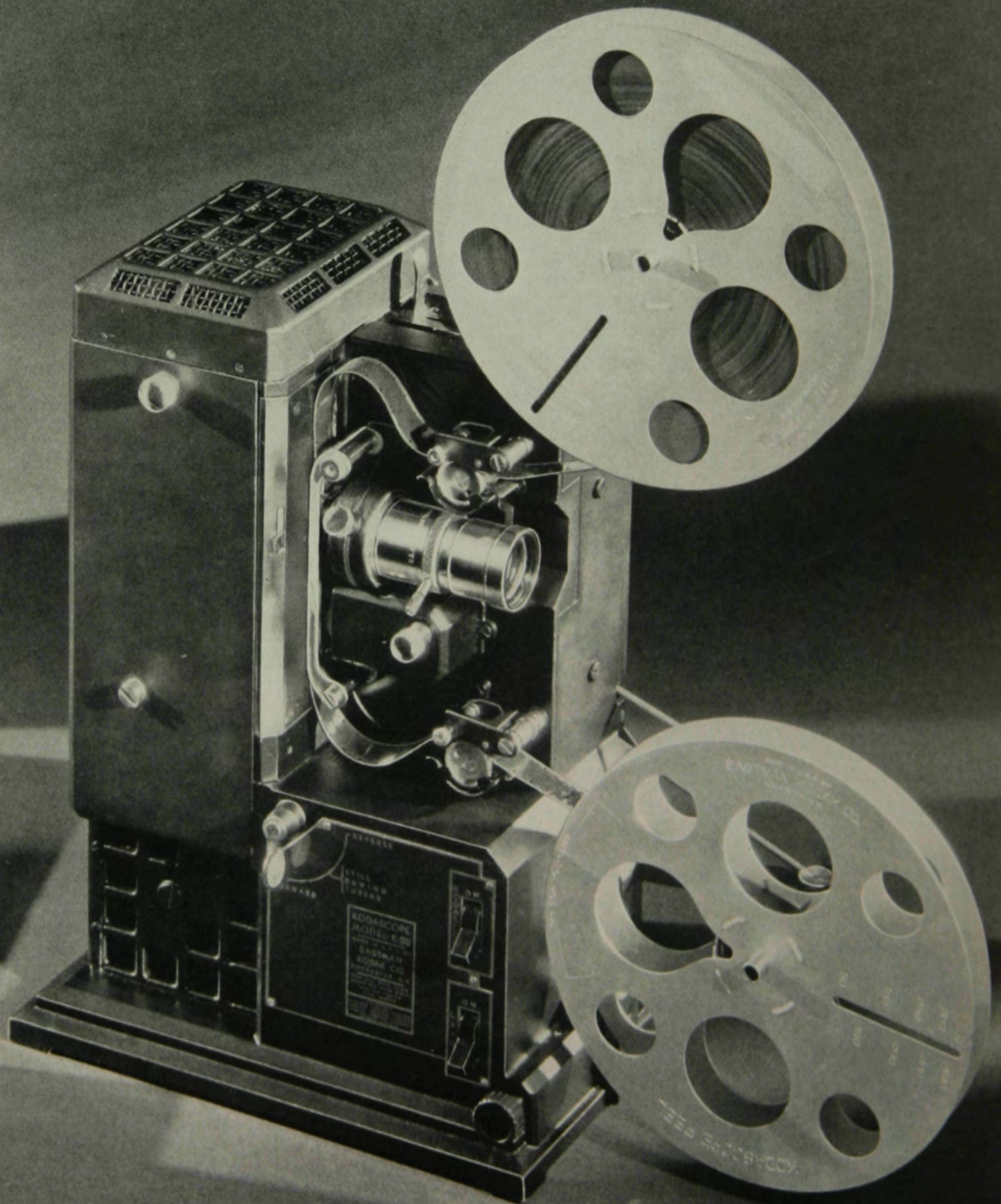
SHOWING MOVIES



BE as prudent in your choice of a projector as you are in your selection of a camera, and the fun of making home movies is matched only by the fun of showing them.

Kodascopes—Eastman projectors—are comparable with Ciné-Kodaks in quality, simplicity and performance. The high mechanical and optical standards to which they must measure assure results that are close to perfect.

KODASCOPE



MODEL K-50

IN Kodascopes K, Eastman offers you the finest home movie projectors ever designed by the engineering and scientific staffs which first made home movies practical. They are distinguished by an exceptionally brilliant light source, smooth, quiet performance, simplicity and convenience of operation.

EXCEPTIONAL BRILLIANCE

The outstanding feature of Model K-50 is its remarkably effective 500-watt projection lamp which brings new snap and sparkle to both black-and-white and Kodacolor movies, permits you to show them on larger screens without loss of color or detail. Despite the unusual brilliancy of its projection lamp, the Model K-50 does not overheat. An especially powerful fan and unique cooling system keep the "K's" lamphouse comfortably cool under all normal projection conditions.

A distinctive feature of Kodascope K-50 is its plug receptacle for connecting a floor or table lamp. When you are ready to start projection, with motor switch on, you snap on the Kodascope lamp switch. The projector lamp goes on, the room light goes off. When you stop to rewind or change reels, and turn off the Kodascope lamp switch, the floor lamp is automatically lighted. With the "K" there's no fumbling around in the dark—no getting up to turn room lights on or off.

UNUSUAL EASE OF OPERATION

Kodascope K-50 projects 400 feet of 16 mm. film at a time—a quarter-hour show—and rewinds the same amount of film by motor in less than 30 seconds. Here, two other exclusive features of the Model K should be mentioned—an automatic rewinding switch obviating the need for changing belts, and a finger-tip rewind brake that assures uniform rewinding of film. As a further convenience, with the Kodascope K-50 you can reverse projection when desired or halt it to enjoy a "still" of some especially pleasing scene. Most of the important controls of the "K" are centralized on one convenient panel. Forward, reverse, rewind, and "still" picture lever, focusing lever, elevating device, framing lever, rewind control, separate switches for lamp and motor, control of projection speed—all are easily accessible. The major bearings are all oiled from one central point.

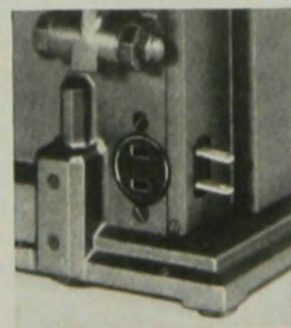
FINEST PROJECTOR FOR HOME USE

Kodascope, Model K-50, operates on 100- to 125-volt A. C. or D. C. lines, supplies the maximum necessary illumination for ordinary home projection. Fitted with a fast 2-inch projection lens suited for average distances from projector to screen, there are available projection lenses of various focal lengths for shorter or longer "throws." Supplied for the Model K-50 is a sturdy, attractive carrying case, holding projector, splicing and oiling outfits, and extra 400-foot reel.

Exceeding the Model K-50 in brilliancy is the Kodascope, Model K-75, shown on the next page. Purchasers of the K-50 can at any time obtain the 750-watt lamp, voltmeter, rheostat, and incidental items necessary to transform their projectors into the exact equivalent of a K-75 for a slight additional expenditure.

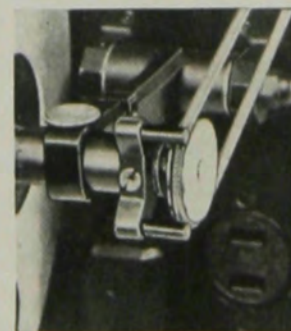
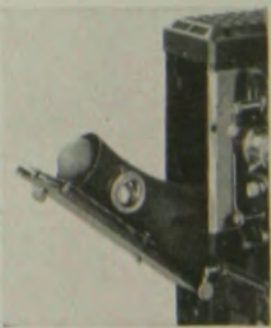
PRICES—

Kodascope, Model K-50 (100 to 125 volts), with 500-watt line voltage lamp, 2-inch projection lens, carrying case, and incidental accessories . . .		\$190.00
Kodascope, Model K-50, without case		175.00
Carrying Case, alone		15.00
Additional 500-watt lamp (specify local voltage when ordering).		8.35
Kodacolor Assembly, including special 2-inch lens, compensating lens, and Kodacolor Filter		27.00
1-inch lens		12.00
3-inch lens		25.00
4-inch lens		25.00



There's a receptacle for plugging in a table lamp or floor lamp that works alternately with the Kodascope lamp.

Lamp and optical parts are attached to hinged door, for easy inspection. Note the novel cooling jacket.



A unique finger-tip brake controls rewind tension as the motor rewinds 400 feet of film in less than 30 seconds.

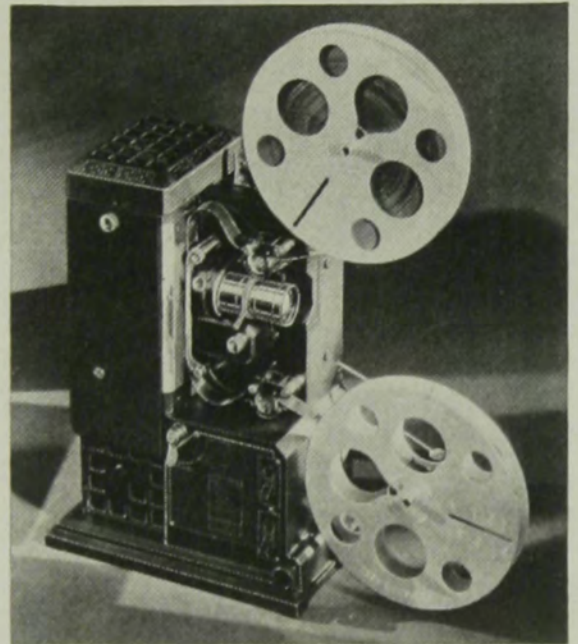
Most important operating controls on the "K's" are right at your finger-tips — on one centralized panel.



KODASCOPE

MODEL K-75

KODASCOPE, Model K-75, duplicates the advantages of the Model K-50—plus the fact that the K-75 comes equipped with by far the most powerful light source ever built into any home movie projector. Its special 750-watt lamp is of unparalleled brilliancy. So brilliant is this lamp, indeed, that it is not advisable to use the K-75 for black-and-white projection on screens smaller than 39 by 52 inches. Model K-75 will appeal to those who show movies before large groups in school or club rooms.



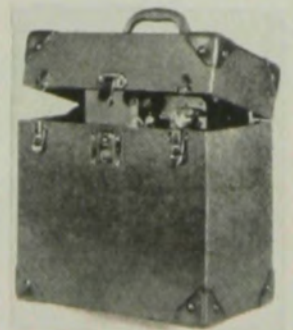
VOLTMETER—RHEOSTAT CONTROL

Another unique feature is an indirectly illuminated voltmeter which gives accurate control of illumination by rheostat. This not only always produces the desired amount of illumination, but assures the normal life of the projection lamp. Kodascope, Model K-75, operates on 100- to 125-volt A. C. or D. C. lines.



An indirectly lighted voltmeter on the back of the K-75 permits accurate control of illumination by rheostat.

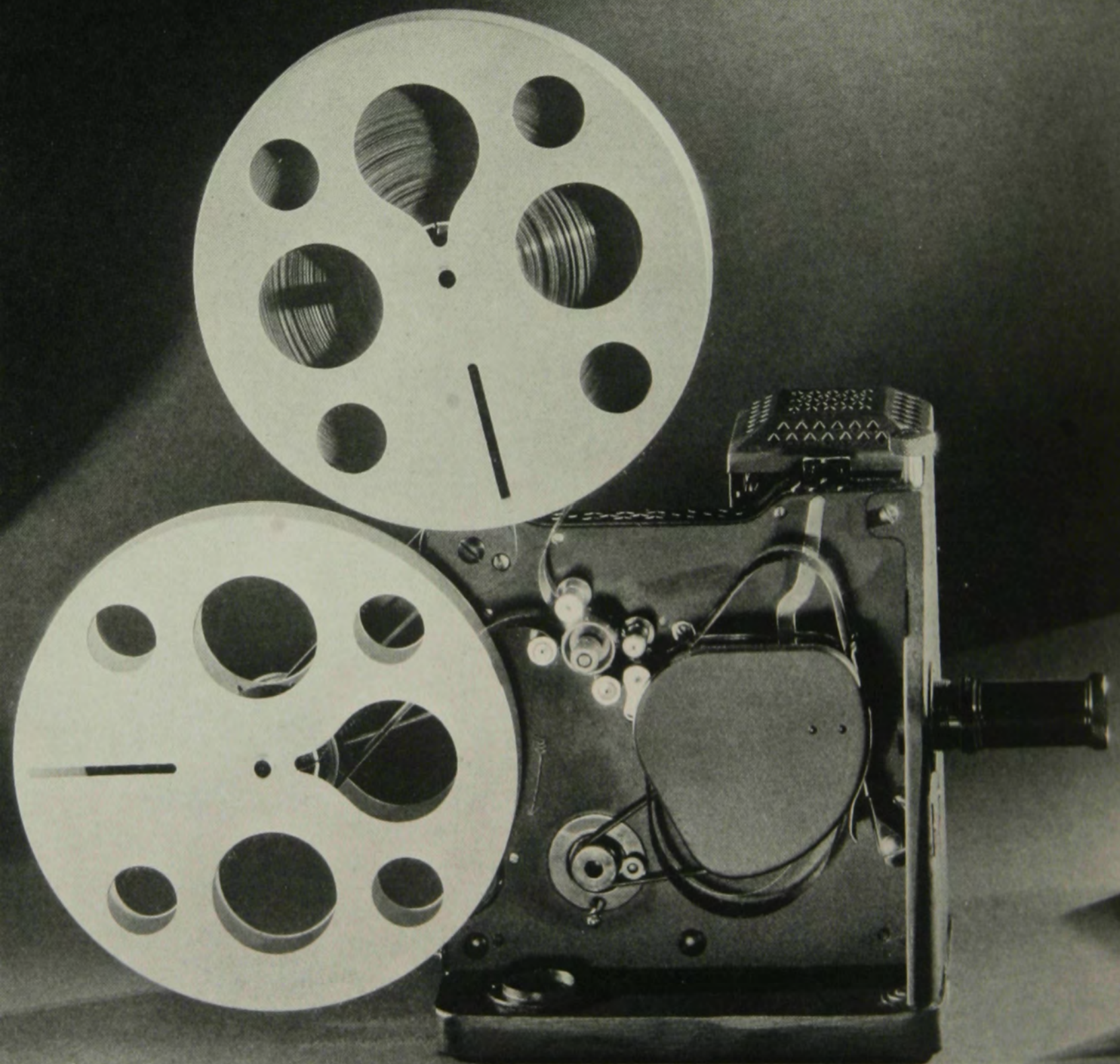
The attractive and sturdy leather covered carrying case for either Kodascope K and incidental accessories.



PRICES—

Kodascope, Model K-75 (100 to 125 volts), with 750-watt lamp, 2-inch projection lens, carrying case, and incidental accessories.	\$215.00
Kodascope, Model K-75, without case	200.00
Additional 750-watt lamp	10.35
Carrying case, Kodacolor projection unit, and special projection lenses are priced the same as those for the Model K-50. See opposite page.	

KODASCOPE



MODEL D

MOST recent of Eastman projectors, Kodascope D, despite its small size and remarkably low cost, compares favorably with machines priced far higher.

COUPLES BRILLIANCE WITH LOW COST

Although lacking some of the features of the new Kodascopes K, described on the preceding pages, Kodascope D is a thoroughly efficient home movie projector equipped with an exceptionally powerful light source. Its 400-watt lamp produces black-and-white screen pictures of amazing brilliancy. It is easily portable, extremely simple to operate. Threading is quickly accomplished, for there is only one sprocket. There's a framing lever, positive in action, and focusing is done by merely turning the lens barrel. The motor may be operated at variable speeds when projecting. Rewinding is by motor—an exceedingly simple and rapid operation. By turning a lever, "stills" can be shown on the screen.

Kodascope, Model D, as regularly supplied, shows 400 feet of 16 mm. film with one threading, operates on 100- to 125-volt A. C. or D. C. lines, is fitted with a 2-inch projection lens.

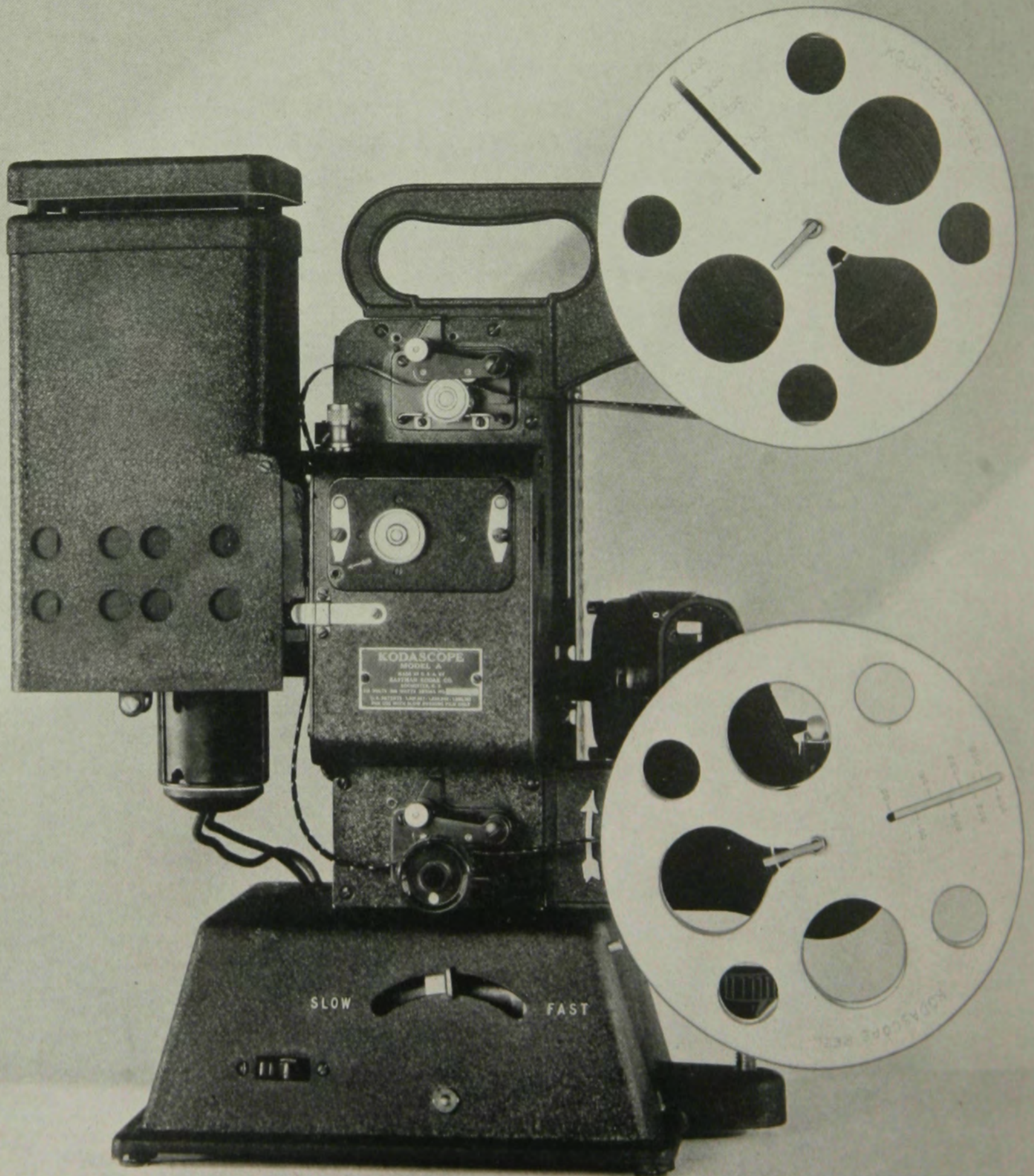
CAN RUN 800 FEET IN ONE SHOWING

A unique feature of this Kodascope is that it can be equipped with extension arms and large reels that make it possible for you to project 800 feet of 16 mm. film at one showing. A special 1-inch projection lens, for filling large screens with short projection "throws," is also available as an extra. Despite its projection simplicity and many important advantages, the "D" is remarkably low in cost.

PRICES—

Kodascope, Model D (100 to 125 volts), with 400-watt line voltage lamp, 2-inch projection lens, sturdy carrying case, extra 400-foot reel, and splicing and oiling outfits	\$69.50
Kodascope, Model D, without case	62.00
Carrying Case, alone	7.50
800-foot extension arms	7.50
800-foot reels, each	2.00
1-inch projection lens	10.00
Additional 400-watt lamps	7.00

KODASCOPE



MODEL A

MODEL A is the original Kodascope. Improved from year to year, it is still essentially the same sturdy, thump-proof machine that won an enviable position among 16 mm. projectors from the first. Admittedly a less "dressy" projector than the Kodascopes K or the Kodascope D, its extremely long life recommends it highly to those who want a dependable machine that will stand more than its share of abuse and always come up smiling.

Kodascope A will show black-and-white or Kodacolor movies. Its powerful 250-watt lamp and "fast" projection lenses will produce screen pictures of sufficient brilliance to meet all normal projection requirements both in the home and before groups in churches or club rooms.

OPERATES ON REGULAR LIGHTING CIRCUITS OR HOME GENERATORS

Kodascope A runs 400 feet of 16 mm. film at one showing, operates on 105- to 125-volt, A. C. or D. C., 25 to 60 cycle lines. Motor and lamp circuits are controlled by rheostats; lamp amperage indicated by an ammeter. A special rheostat adapts Kodascope A to 210-250-volt circuits, and 32-volt equipment is available for home generators. Supplied with a standard 2-inch projection lens, other projection lenses of various focal lengths permit longer or shorter "throws." For example, with its standard 2-inch lens it fills a 39- by 52-inch screen from a distance of 23 feet. Fitted with its 5-inch projection lens it fills the same size screen from a distance of 57½ feet—a longer "throw" of great advantage when projecting before large groups.

PRICES—

Kodascope, Model A (105 to 125 volts), with 250-watt lamp, 1-inch or 2-inch lens, film splicing and oiling outfits, two 400-foot reels, one humidor can, and extra lamp	\$150.00
Additional 250-watt lamp	3.70
Kodascope, Model A, with 5-inch lens, also 1-inch or 2-inch lens, and 250-watt lamp.	220.00
Kodascope, Model A (32 volts), with 165-watt lamp and 1-inch or 2-inch lens	150.00
Additional 165-watt lamp	3.35
Additional 1-inch or 2-inch lens	15.00
Special Rheostat for 210- to 250-volt circuit.	16.50
Kodacolor Projection Lens Unit	20.00



CINÉ-KODAK

SAFETY FILM

CINÉ-KODAK FILM—the first 16 mm. film—has, more than any other one factor, made home movies possible. It is available in three different emulsions—Panchromatic, Super-sensitive Panchromatic, and Super-sensitive Kodacolor. Each, in its field, reigns supreme—is most certain to bring you satisfactory screen results.

AUTOMATIC CORRECTIVE PROCESSING

Important to camera owners is the unique processing given to Ciné-Kodak Film. Every roll received at any of the world-wide chain of Eastman processing stations is processed in a remarkable machine by the reversal process introduced by Eastman scientists. It emerges from this machine, developed, printed, redeveloped—ready to project in Kodascopes. It is this second “exposure” that means so much to camera owners, for at this point an automatic electric eye compensates for all normal variations in exposure, and makes it possible for Eastman processing stations to return to movie makers scene after scene and roll after roll of consistently satisfactory movies.

FREE FINISHING

The first cost of Ciné-Kodak Film is the last cost. The low price you pay for it includes finishing—at any Eastman processing station the world over. A list of Eastman processing stations is given on pages 44 and 45 of this catalog.

A description of the individual merits of Ciné-Kodak Panchromatic, Super-sensitive Panchromatic, and Kodacolor Film is given on the pages which follow. Each of the three emulsions has distinct and important advantages worthy of your attention.

CINÉ-KODAK **PANCHROMATIC SAFETY FILM**

MOST of the professional films that you see in the theaters are made on Eastman Panchromatic Film. This same quality is readily available for your screen with Ciné-Kodak Panchromatic Film.

A CORRECTLY BALANCED FILM

This film gives you black-and-white screen results that are amazingly beautiful. That's largely because it is sensitive to the full color range of light. . . it reproduces, in monochrome, all the colors of nature. Practically every type of movie has distinctive beauty when it's made on "Pan." The various hues of scenics are registered in different tones of gray. Close-ups appear at their finest. Blues register in one shade of gray, reds in another. With ordinary emulsions, blues are reproduced as white on the screen, reds as black. Ciné-Kodak "Pan" Film brings all the different colors to your



screen in truer black-and-white relationship. Costumes look "right" when filmed with Ciné-Kodak Panchromatic Film. And you do not require any special skill in order to obtain pleasing results. When you see the projected pictures, you'll marvel at their beauty and professional quality.

**CINÉ-KODAK "PAN" FILM
BRINGS GREATER SNAP
TO SCREEN PICTURES**

The amazing gradation of Ciné-Kodak Panchromatic Film gives it the ability to register detail in both the highlights and shadows, with no loss of crispness.

**THE OUTDOOR,
DAYTIME FILM**

For the ordinary demands of outdoor picture making, Ciné-Kodak Panchromatic Film is the logical choice. While lacking some of the speed of Ciné-Kodak Super-sensitive "Pan" Film, described on the page following, it produces excellent results with all subjects under average daytime lighting conditions. The use of the Ciné-Kodak Color Filters described on pages 36 and 37 adds to the beauty of "Pan"-made scenics.

PRICES—

Ciné-Kodak Panchromatic Film

100-foot rolls	\$6.00
50-foot rolls	3.25

Prices include processing



Three features of Ciné-Kodak "Pan" Film—faithfulness in reproducing cloud effects, detail in highlights and shadows, crispness in reproduction.





The extra speed of Ciné-Kodak Super-sensitive "Pan" aids greatly in the filming of these four subjects.

CINÉ-KODAK

SUPER-SENSITIVE PANCHROMATIC SAFETY FILM

UNTIL the announcement of this remarkably fast film, movie making was largely an out-of-door, fair weather affair. But now, new and exciting fields have been made accessible. With Ciné-Kodak Super-sensitive Panchromatic Film movies can be made outdoors on dark days, early morning and late afternoon; and even more important, they can be made indoors under artificial light.

REMARKABLE SPEED

Ciné-Kodak Super-sensitive "Pan" Film is twice as fast as regular "Pan" in daylight, about three times as fast under artificial light. This film is extremely sensitive to all colors—even more sensitive to red and orange than regular "Pan." It has an astonishing latitude that guards against over- or under-exposure.

BRIGHT LIGHTS MEAN GOOD MOVIES

Although effective for movie making with full daylight, Super-sensitive "Pan" reaches its full usefulness early and late in the day and at night. With it every precious and important moment indoors can be turned into a satisfactory movie scene. And all you need for illumination is a few 35-cent Mazda Photoflood lamps. For best results these remarkably effective lamps



With Photoflood lamps supplying the illumination and Ciné-Kodak Super-sensitive "Pan" Film in an f.1.9 Ciné-Kodak, scenes like this are easily filmed.

should be used in a Kodaflector, illustrated and described on pages 32 and 33.

Ciné-Kodak Super-sensitive "Pan" will also bring you amazingly clear movies of scenes outside the home at night. Wrestling matches, hockey games or other sports held in brightly lighted buildings, campfire scenes, brightly lighted streets, fireworks, illuminated monuments and buildings—all may be filmed by f.1.9 cameras loaded with this extremely sensitive film.

PRICES—

Ciné-Kodak Super-sensitive Panchromatic Film

100-foot rolls	\$7.50
50-foot rolls	4.00

Prices include processing



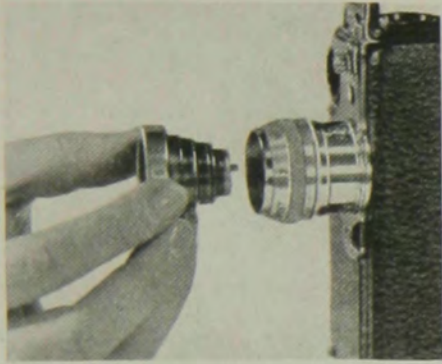
SUPER-SENSITIVE

KODACOLOR SAFETY FILM



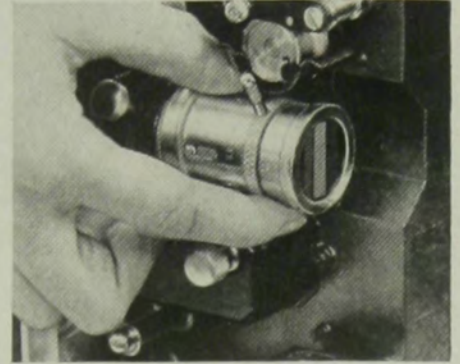
KODACOLOR, the only true, *full color* movie film, is without question one of the most amazing achievements in photography. It reproduces scenes just as you see them, with the full range of natural colors. Deep, rich hues. . . delicate shadings. There are no color limitations whatever.

The remarkable color fidelity of Kodacolor is most apparent in close-ups. Eyes, lips, cheeks—you see parents, children and friends in Kodacolor movies just as you see them in life—a thrill that never passes. Flowers in full bloom, landscapes, beach and water scenes, sky and clouds, crimson sunsets—all can be faithfully reproduced by Kodacolor. And being super-sensitive, its use is not limited to days with bright sunlight.



Left—The Kodacolor Adjustable Filter greatly simplifies exposure control, adds to the range of Kodacolor opportunities.

Right—Another Kodacolor Filter before the Kodascope lens, and the incomparable charm of Kodacolor is yours.



And Kodacolor is just as easy to make as black-and-white pictures. You load your Ciné-Kodak K f.1.9 with a roll of Kodacolor Film, slip a Kodacolor Adjustable Filter into the camera's lens in place of the regular lens hood, and shoot. When you project the processed film through another Kodacolor Filter on Kodascopes K or A, the pictures on the screen appear in full-color Kodacolor.

INDOOR KODACOLOR, TOO

With a Photoflood Ratio Diaphragm slipped over your Kodacolor Filter, and illumination supplied by Kodaflector, Kodacolor can now be made indoors. Lifelike portraits right in your living-room in colors that the greatest artists might require weeks of labor to reproduce are yours at the press of a lever.

PRICES—

Eastman Super-sensitive Kodacolor Film	
100-foot rolls	\$ 9.00
50-foot rolls	4.75
<i>Prices include processing</i>	



THE KODACOLOR ADJUSTABLE FILTER

Illustrated above, this filter is responsible to a large extent for the great scope of Kodacolor opportunities. Its ingenious "alligator jaw" diaphragm cuts down uniformly on the green, blue and red gelatin bands, permits you to compensate for varying light conditions.

PRICE—

Kodacolor Adjustable Filter, with leather case	\$12.00
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For prices of Kodacolor Filters for projectors see pages 18 and 23.

THE NEW KODAFLECTOR

KODAFLECTOR, for use with Photoflood lamps when making movies indoors with Ciné-Kodak Super-sensitive Panchromatic Film, fills a long felt want. For although indoor movies can be made by merely placing Photoflood lamps about the room, quite a few lamps are necessary and definite exposure instructions are difficult to give because of the considerable difference in room sizes. What has been needed is a reflecting outfit to give maximum effectiveness to the brilliant Photoflood lamps, yet one reasonably priced.

REMARKABLY EFFECTIVE

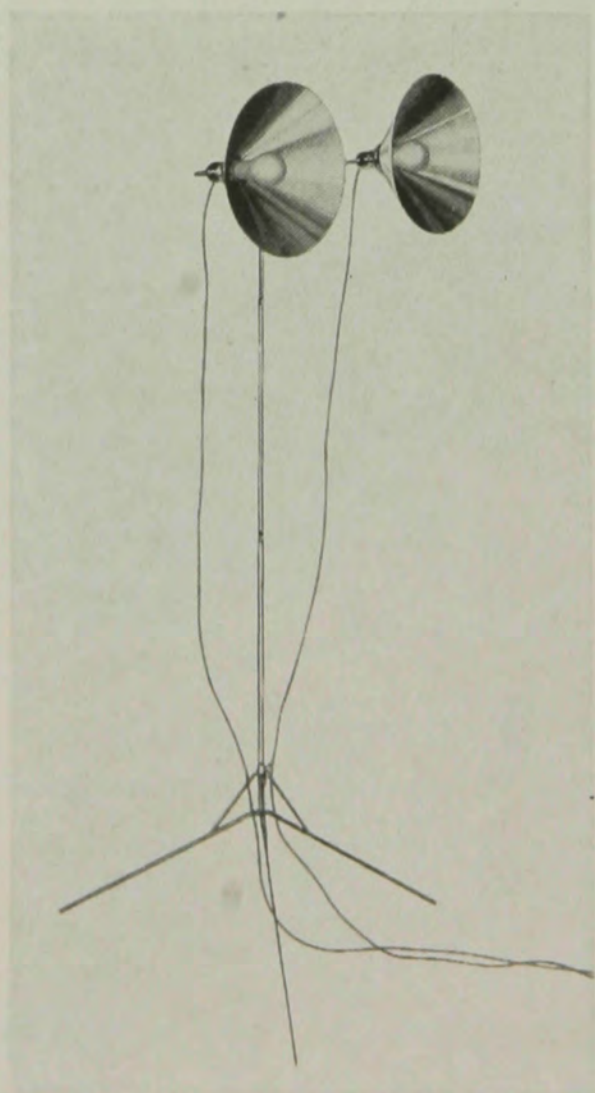
Kodaflector meets both requirements. *One* twin Kodaflector unit is as effective as *nine* Photoflood lamps used in unshielded room fixtures. With it black-and-white movies can be made of every in-the-home picture opportunity,

and even Kodacolor can be made indoors, as has been explained on the preceding page. Definite exposure instructions are supplied with each Kodaflector outfit.

Kodaflector, when fully extended, raises the lights to a height of 6 feet, 4 inches, and telescopes down to a minimum height of 2 feet, 10 inches. The beams of each individual reflector can be directed in any desired direction. The reflectors lie flat when not in use; the stand telescopes. Easy to use, easy to store, easy to carry, Kodaflector is a most desirable aid to successful indoor movie making. Every camera owner should add at least one Kodaflector outfit to his movie kit.

PRICE—

Kodaflector, complete with two reflectors, stand, supporting bars and clamp, sockets, and two twelve-foot extension cords \$5.00





PHOTOFLOOD LAMPS

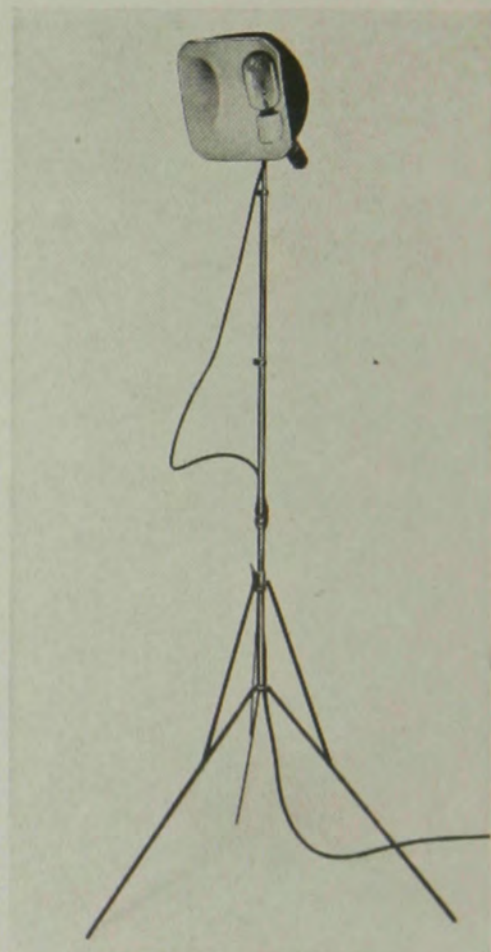
ALTHOUGH not made by the Eastman Kodak Company, Mazda Photoflood lamps are sold by Ciné-Kodak dealers and are used in the highly efficient Kodaflector, described on the opposite page.

These lamps are produced solely to supply light for picture making indoors, and are a remarkably effective source of illumination for this purpose. Each Photoflood lamp is as efficient photographically as seven or eight ordinary 100-watt lamps. Used on ordinary home lighting circuits of 110 to 115 volts, their rated life is two hours. This, though relatively brief, is sufficient for the exposure of several hundred feet of film if the lamps are lighted no longer than is necessary to make each movie scene. As many as five Photoflood lamps can be used without danger of overloading the average home circuit.

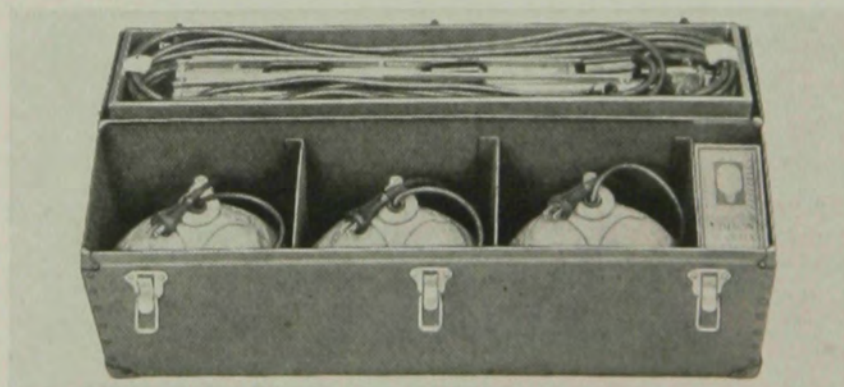
All Ciné-Kodak dealers stocking Kodaflector also carry Mazda Photoflood lamps, which cost 35 cents each.

THE KODALITE

KODALITE is an exceptionally fine lighting outfit that will appeal to advanced movie makers because of its smooth, diffused, yet powerful light beams. It uses a special 500-watt projection lamp, with prefocused base, for either 100-, 110- or 115-volt lines. It is an altogether different type of lamp than the Photoflood lamp described on the preceding page. On ordinary home circuits the rated life of the brilliant Kodalite lamp is 500 hours. Kodalite may be used on its telescoping stand, or be held by an insulated handle. It is available in a variety of units.



Above—Single unit Kodalite—an easily portable lighting outfit.



Left—Double and single unit Kodalites packed in serviceable carrying case.

PRICES—

Single Unit, consisting of a folding, adjustable stand, angled rod, reflector, and two connecting cords	\$15.00
Double Unit, consisting of a heavy, folding, adjustable stand, two reflectors, three connecting cords, a twin socket and plug, and an extra rod and coupling to hold the two reflectors	27.50
Complete Outfit, including Single and Double Units, also carrying case with spaces for the different parts of the Kodalites, and spaces for three extra lamps	50.00
Carrying Case, provided with spaces for the various parts of the Single and Double Units of the Kodalites, also spaces for three extra lamps	13.50
500-watt lamp	4.30

KODASCOPE SCREENS

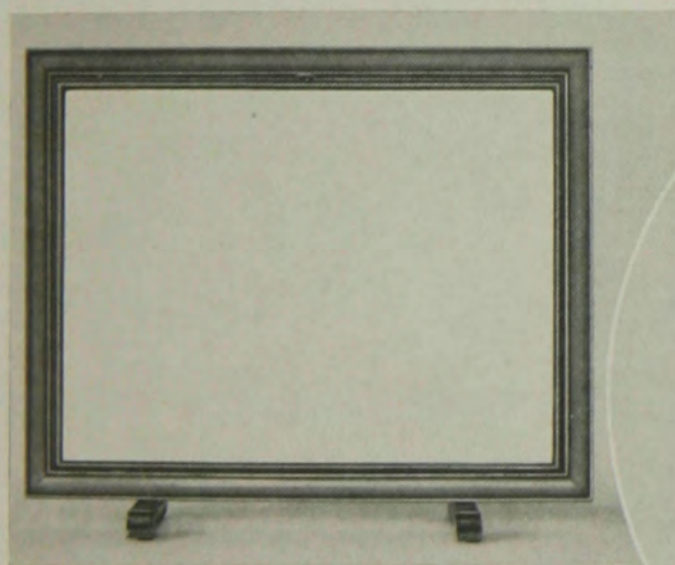
FOR the proper showing of movies you should have a special reflecting surface. Kodascope Screens are "silver" surfaced, making the most effective use of the illumination.

Kodascope Screen No. 0 is ideally suited for normal home projection. It stands unaided upon two pivoting "feet" which swing in parallel to the base of the screen when not in use.

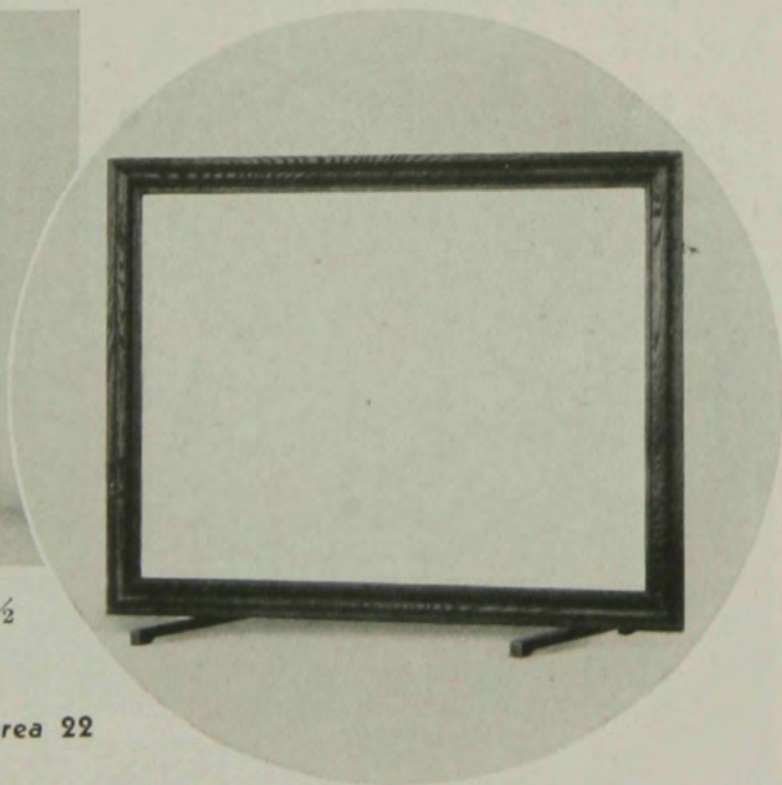
The Kodacolor Screen has been especially made for Kodacolor projection. Mounted in a beautifully finished walnut frame, the back of the screen surface is similarly finished, so that when the screen is not in use, it can be reversed for protection.

PRICES—

Kodascope Screen No. 0, complete with canvas carrying case.	\$ 8.00
Kodacolor Screen	15.00



Above—Kodacolor Screen—screen area 16½ inches by 22 inches.



Right—Kodascope Screen, No. 0—screen area 22 inches by 30 inches.

KODASCOPE OILING OUTFITS

USING a high-grade product especially prepared for use with Kodascopes, the oiling outfits cost 50 cents for the Model A, 35 cents for other Kodascopes.

CINÉ-KODAK

COLOR FILTERS

THE Ciné-Kodak Color Filters—CK-1, CK-2, and CK-3—are designed for use in front of Ciné-Kodak lenses. They bring new beauty to practically all outdoor shots excepting close-up portraits. When used with Ciné-Kodak Panchromatic Film they result in exceptionally beautiful scenics, cloud effects, and aid greatly in clearing haze from distance shots.

PROPER USE OF CK FILTERS

The CK-1 Filter should be used when only a slight color correction is desired, or where the light does not permit the exposure to be increased. The CK-2 Filter gives the most truthful monochrome rendition of colored objects. The CK-3 gives excellent results for penetration of haze in distance shots and for obtaining strong, clear separation between sky and clouds.

Besides these CK Filters there are filters for the special lenses for Ciné-Kodak K shown on pages 12 and 13.



An example of the haze-clearing properties of CK Filters.



*The 3-W Set of CK Filters for
f.1.9 Ciné-Kodaks.*



*This type of filter set is supplied
for f.3.5 Ciné-Kodaks.*

PRICES—

3-W Set: CK-1, 2, 3 Filters for Models K, B, and BB, f.1.9	\$5.00
Each with mount	2.50
Each without mount	1.25
3-X Set: CK-1, 2, 3 Filters for Models M and BB, f.3.5	4.50
Each in mount	1.50
3-Y Set: CK-1, 2, 3 Filters for the "K," f.3.5 and 15 mm. f.2.7 wide angle lens	6.75
Each in mount	2.25
3-Z Set: CK-1, 2, 3 Filters for Model B, f.3.5 and f.6.5	3.00
Each in mount	1.00
U Filters for 2-inch and telephoto lenses	1.50 to 3.75

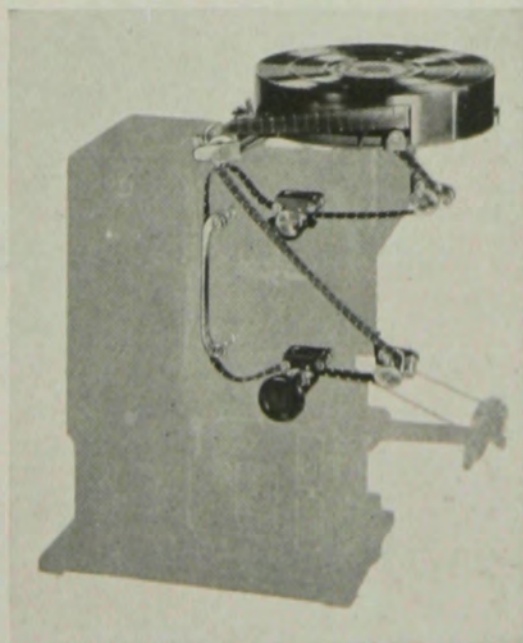
KODASCOPE REPEATER

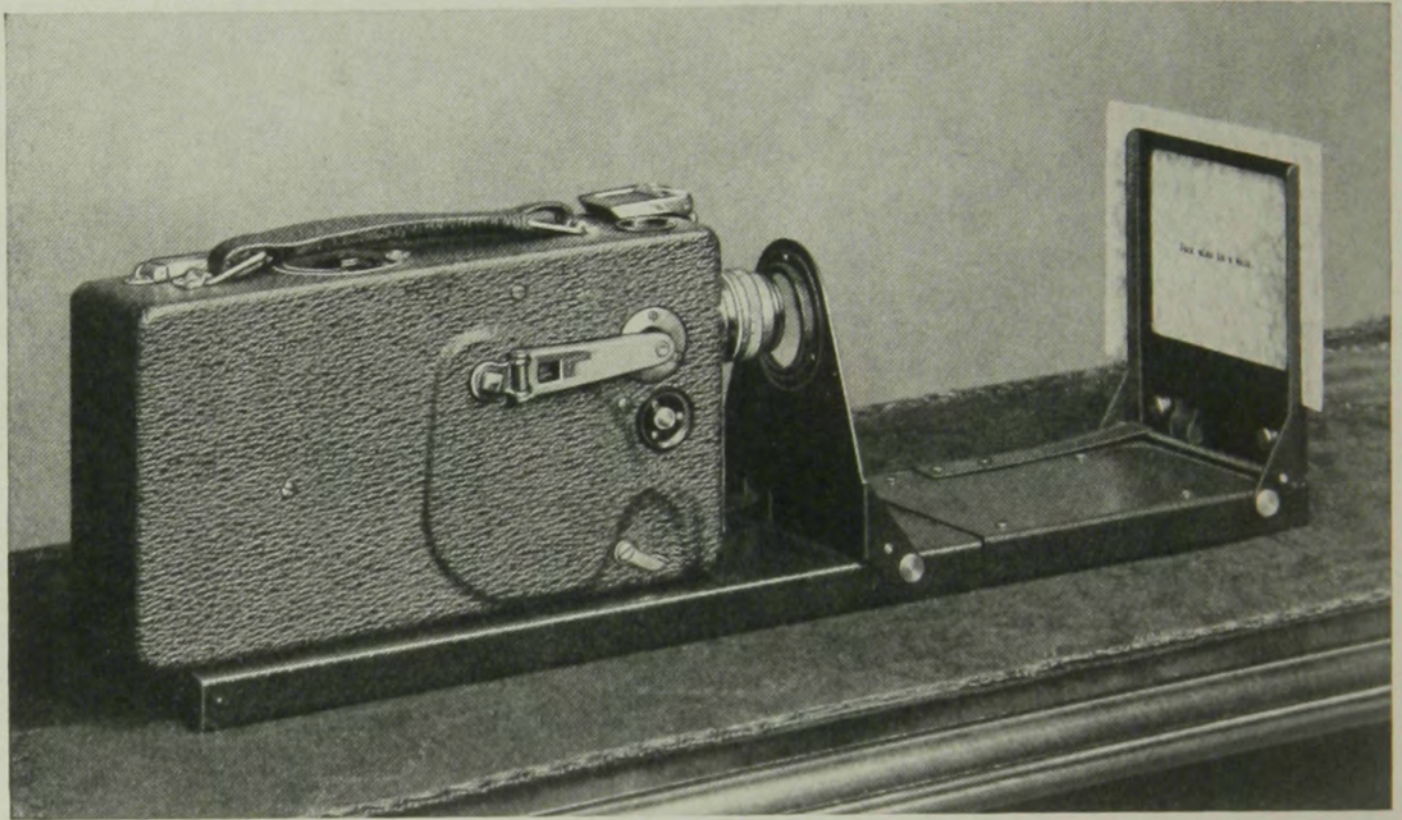
Not designed for use in home projection, the Kodascope Repeater will be found especially valuable by those who use 16 mm. movies for instruction or business.

Established on Kodascopes K, D, or C (a discontinued model similar to the "D"), loaded with 200 feet of 16 mm. film, the Repeater does away with rethreading or rewinding film after each showing.

PRICE—

Kodascope Repeater, complete with fittings. \$37.50



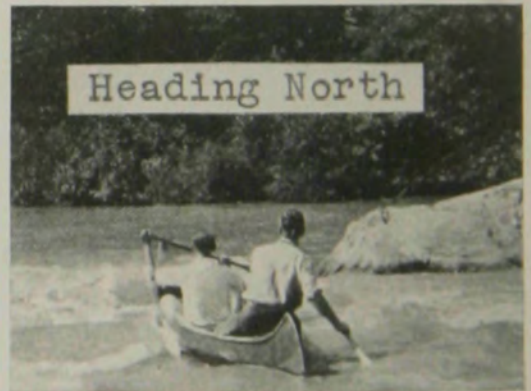


CINÉ-KODAK TITLER

PRACTICALLY all movies are helped by the addition of titles. With the Titler you will have as much fun titling your movies as you had in making the pictures themselves. For with this handy, inexpensive device you can type your titles on the cards supplied with each Titler—across the lighter areas of snapshots—on strips which you can paste across dark areas of snapshots. Yet the Titler imposes no handicaps upon those who wish to hand letter their titles.

PRICE—

Ciné-Kodak Titler, complete with 100 title cards, typing and framing masks . . . \$6.50



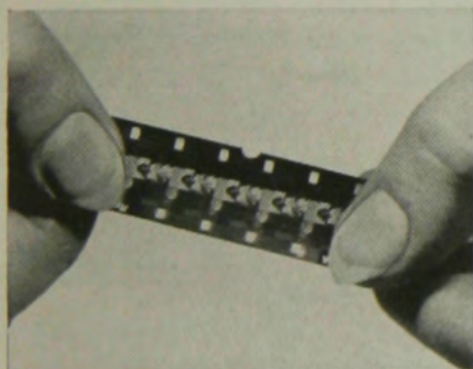
Two of the title effects, other than plain typewritten titles, easily obtainable with Ciné-Kodak Titler.



KODASCOPE FILM VIEWER

THIS recently introduced accessory to film editing and titling is for use with the Kodascope Rapid Splicer and Rewind or the Kodascope Rewind, shown on the page following, or with any horizontal rewind device. It banishes all eye strain from film editing.

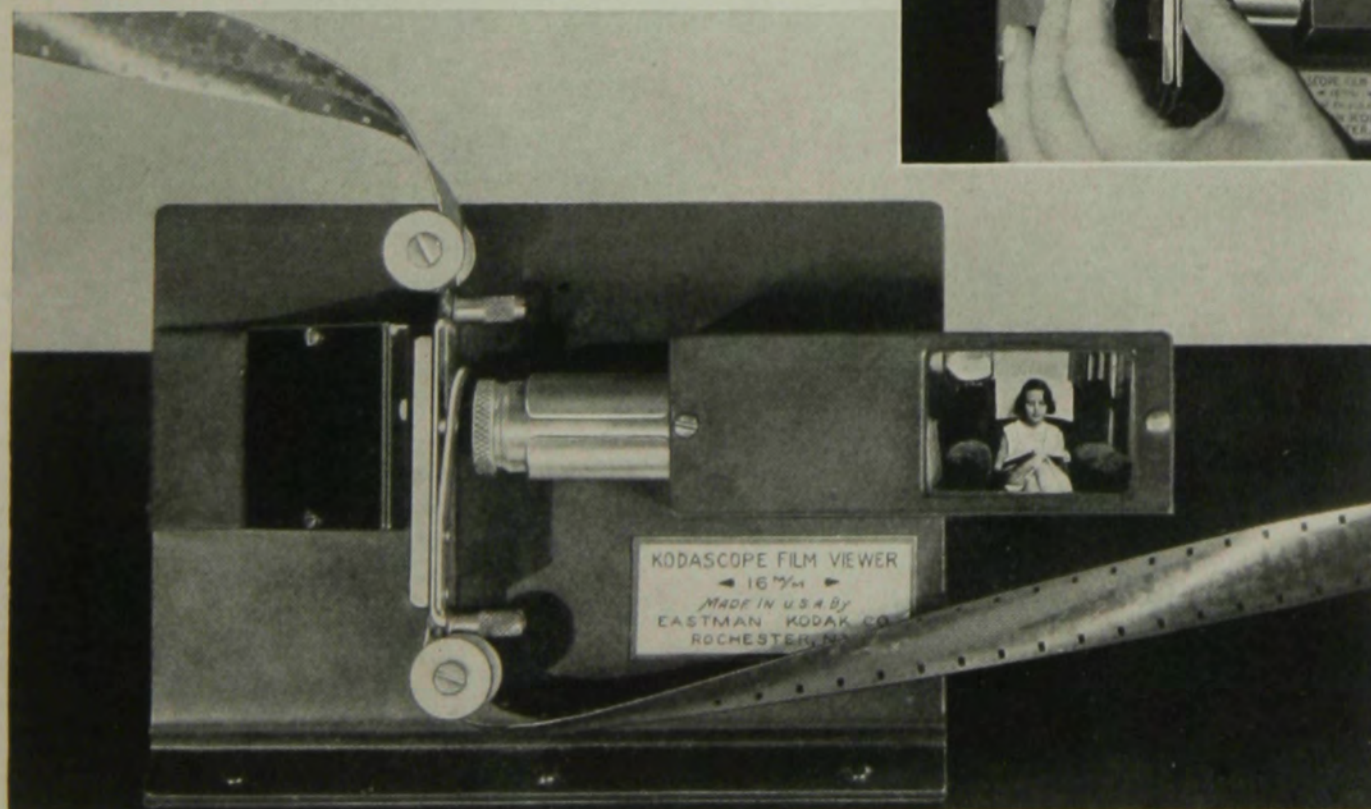
Each film image within the Viewer's gate is brilliantly magnified on the Viewer's ground glass screen by a special lamp illuminated by plugging into your home lighting circuit. And there's a notching device on the Viewer which nicks identifying marks on the film edge without in any way marring the images or hindering further projection. These nicks are easy to locate either by touch or by sight.



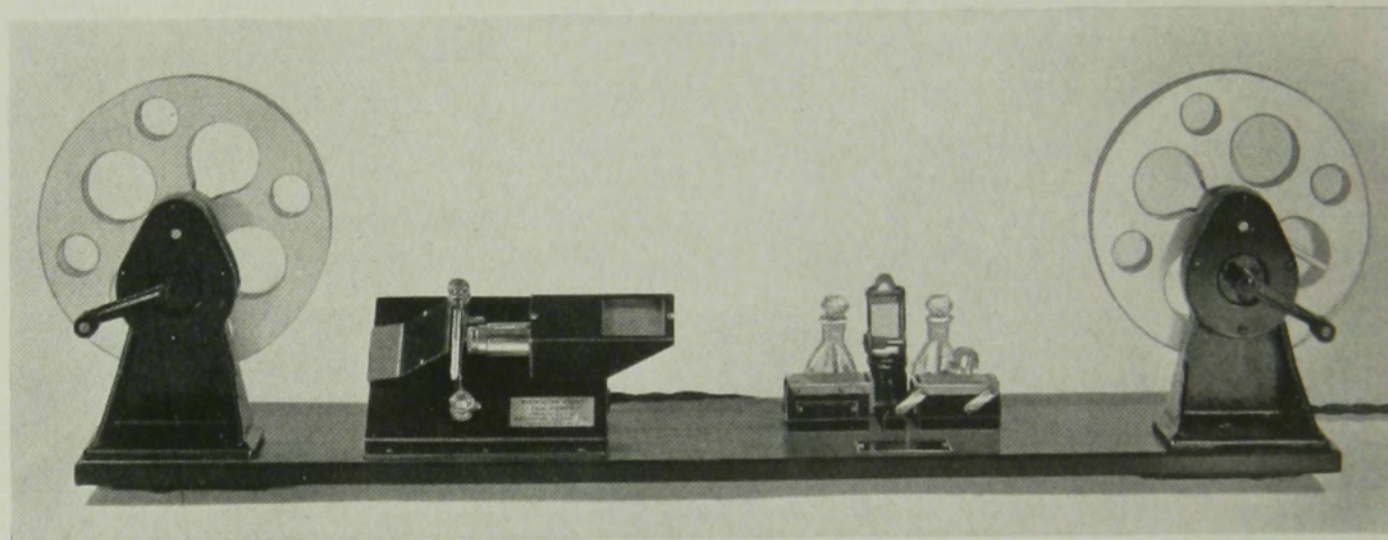
PRICE—

Kodascope Film Viewer, complete with
lamp and extension cord \$12.50

The Viewer is shown below. To the right is the notching device, and on the left you see the notched film.



KODASCOPE FILM SPLICING EQUIPMENT

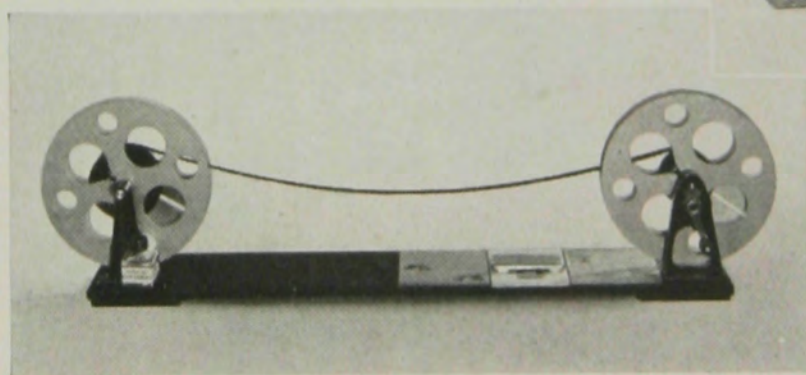


Kodascope Rapid Splicer and Rewind with the Kodascope Film Viewer in position.

THE Kodascope Rapid Splicer and Rewind is an extremely handy device. The splicing block cuts both ends of the film in one operation. A secured scraper removes emulsion quickly and thoroughly. Bottles for holding water and cement are directly behind the splicing block.



The Film Splicing Outfit shown above is supplied with each Kodascope.



The Kodascope Rewind and Splicer, shown to the left, is for use with the hand splicing outfit when editing or splicing film. Space is left to accommodate the Kodascope Film Viewer.

PRICES—

Kodascope Rapid Splicer and Rewind, complete.	\$25.00
Kodascope Rapid Splicer, alone	15.00
Kodascope Rewind and Splicer.	7.00
Kodascope Film Splicing Outfit	1.50

ACCESSORIES

REELS

Kodascope Reels are made in 400- and 800-foot capacities. The 800-foot reel is only for use with the Model D or C Kodascope which can be equipped with special extension arms (see page 21). The reels are made of aluminum alloy. The 400-foot reel has a marked slot on one side that tells you the amount of film on the reel at a glance. Tapered fingers on the core hold the film securely in place, make threading easy. The 400-foot reel costs 75 cents, the 800-foot reel, \$2.

HUMIDOR CANS

Humidor cans are made for storing film on 400-foot reels. A humidifying pad in each humidor prevents the film from becoming brittle, thereby avoiding projection breaks and greatly lengthening its life. Humidor cans with 400-foot reels cost \$1.50; humidor cans, alone, 75 cents.

FILM CLIPS

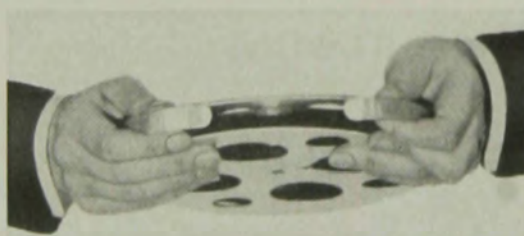
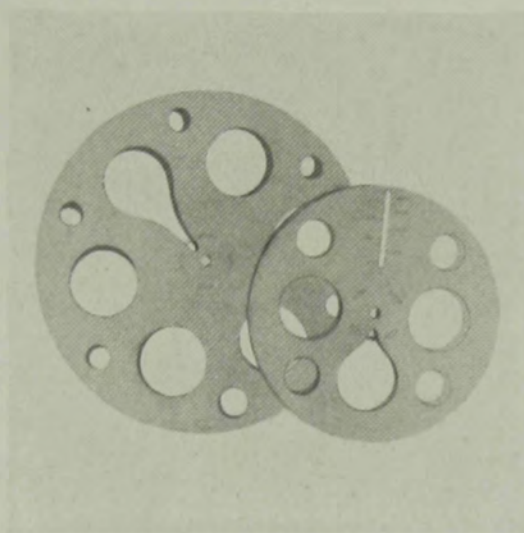
Kodascope Film Clips, made of spring steel, are used to keep film from curling, to hold it tightly wound on 400-foot reels. Per dozen, they cost \$1.25; or \$12.50 per gross.

CLEANING OUTFIT

Use of the Ciné Film Cleaning Outfit is urged upon all movie makers. Movie film will inevitably pick up dust particles, fingerprint or oil smudges which mar the clarity of screen pictures. The Cleaning Outfit, consisting of a soft white plush cloth and a four-ounce bottle of special cleaning fluid, makes film cleaning easy. It costs but 75 cents.

FILM CEMENT

Kodascope Film Cement is necessary for making splices when joining together 50-foot or 100-foot reels for projection on 400-foot or 800-foot reels, and when editing film. Half-ounce bottle, 25 cents; two-ounce can, 50 cents; one-pint can, \$1.25; gallon can, \$6.



ACCESSORIES

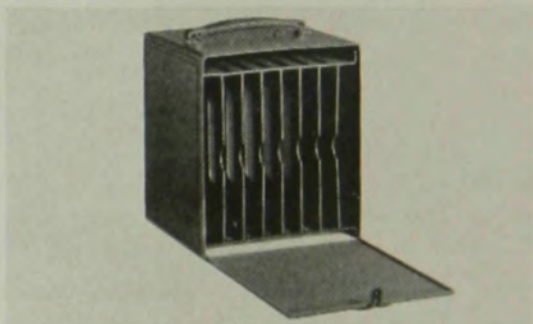
KODASCOPE "A" CARRYING CASE

This strongly constructed fibre carrying case, lined with plush, safeguards the projector from dust and breakage. It is fitted with a strong leather handle. Particular attention has been paid in its design to meet the requirements of the traveler. It is sturdy, easily portable, and is priced at \$18.



FILM HUMIDOR

The Kodascope Film Humidor is a sturdily built metal case covered with artificial leather, and has accommodations for eight 400-foot reels of 16 mm. film. A blotting pad in the bottom, moistened at intervals, keeps the film in the proper, pliant condition—important to trouble-free projection. Travelers, especially, will find use for the Film Humidor, which is priced at \$10.



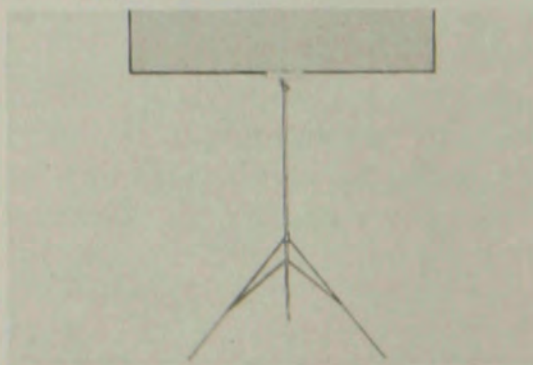
CINÉ ALBUM

The Ciné Album, a handsome and useful accessory, resembling a richly bound book, is for filing 400-foot reels of personal movies or Cinegraphs. It holds three 400-foot reels in humidor cans. The Album has a swinging top cover and the front is attractively embossed. It is priced at \$3.50.



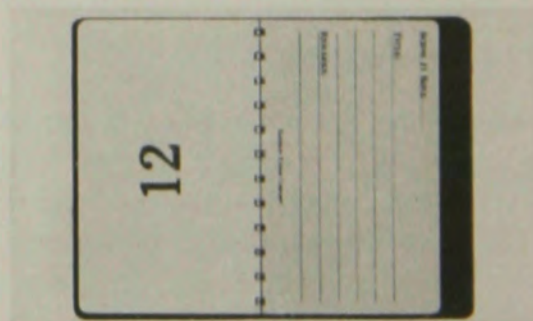
SCREEN HOLDER

The Kodascope Screen Holder is for use with the two screens shown on page 35 of this catalog. It will be found especially helpful when a table is not handy or when it is desired to raise the level of the screen. Collapsible, easily adjusted, yet holding the screen rigidly in position, the Screen Holder costs but \$7.50.



SCENE RECORD BOOK

For those who title their pictures, the Scene Record Book is particularly useful. Each page is plainly numbered so that it may be photographed when making the scene, and there are spaces on the back for titles and descriptive matter. It is priced at 60 cents; extra fillers, 20 cents.



CINÉ-KODAK SERVICES

TITLING

Ciné-Kodak Titles are made in two classes—card and scroll. The former is limited to approximately 25 words. With the scroll, you can have as many words as you like. A scroll title runs in a continuous upward movement. The effect on the screen is unusually interesting.

If your title has more than 25 words and less than 50, it can be made on two card titles at a cost of three cents a word, or on a scroll at \$1.00 minimum charge. All titles over 50 words will be made on scroll at three cents a word. For card titles, three cents a word; minimum charge per title is 25 cents; minimum charge per order, \$1.00. Titles for Kodacolor reels can be obtained at a slight additional cost. Ciné-Kodak Titles should be ordered through your dealer.



The easily read and attractive style of Ciné-Kodak Titles adds to your movie interest.

COPYING

Snapshots, portraits, sketches, and the like may be copied on Ciné-Kodak Film at nominal cost, provided they are not copyrighted. Size limits run from $1\frac{5}{8} \times 2\frac{1}{2}$ inches (Vest Pocket size) to 11×14 inches. The length of film for each picture is four feet, or 10 seconds normal projection time. The cost is 50 cents for each length, with a charge of $12\frac{1}{2}$ cents per foot if a longer scene is desired; minimum charge, per order, \$1.00. Order through your Ciné-Kodak dealer.

DUPLICATING

The best reels in your movie library—the ones you'll show the most—will be the first to show signs of handling. But when they're duplicated, you can store away the originals and project the duplicates.

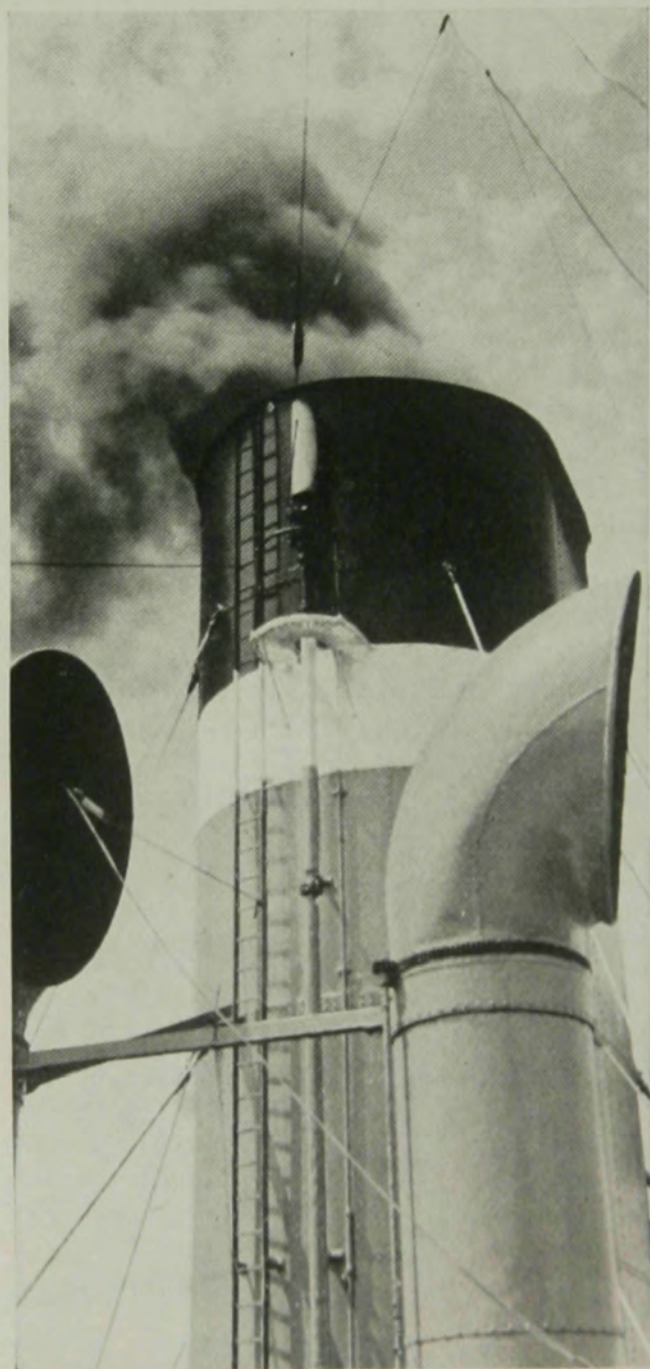
Duplicates should be ordered through your Ciné-Kodak dealer as soon as possible after the pictures are made.

Prices (black-and-white pictures only; Kodacolor pictures cannot be duplicated, except in black-and-white): Orders for 77 to 100 feet, \$5.00; Orders for 100 feet or more, per foot, \$.05; for less than 77 feet, per foot, \$.06 $\frac{1}{2}$; minimum charge, \$3.25.

SPLICING

The film splicing service includes splicing four 100-foot reels of Ciné-Kodak Film and supplying one 400-foot reel and humidor can. For those who desire it, titles will be edited and spliced in the film at places indicated at a charge commensurate with the time required. Order through your Ciné-Kodak dealer.

Film Splicing Service, including reel and can. \$2.50



PROCESSING

STATIONS

A FEATURE of Ciné-Kodak service that appeals especially to travelers is the fact that film and accessories can be purchased and film processed in almost any part of the civilized world. Following is a list of processing stations, where your film will receive prompt processing free of charge, and will be returned, post-paid, to any point within the country in which it is processed.

(*) indicates black-and-white film finishing only.

(◊) indicates Kodacolor finishing as well.

AFRICA

- ◊Cairo, Egypt—Kodak Société Anonyme, Sharia Maghraby 20
- ◊Cape Town, South Africa—Kodak S. A., Limited, 38 Adderley St.
- *Johannesburg, South Africa—Kodak S. A., Limited, 7 Harvard Bldg., Joubert St.
- *Nairobi, East Africa—Kodak E. A., Limited

ASIA

- ◊Bombay, India—Kodak, Limited, Kodak House, Hornby Road

- ◊Calcutta, India—Kodak, Limited, 17 Park Street
- ◊Osaka, Japan—Ciné-Kodak Service, Inc., No. 2, 1-Chome, Minami-Horiye-Dori, Nishi-ku
- ◊Shanghai, China—Eastman Kodak Company, 24 Yuen Ming Yuen Road
- ◊Singapore, Straits Settlements — Kodak, Limited, 8 Battery Road
- *Tokyo, Japan—Kodak Japan, Limited, 3 Nishiokuchome, Ginza, Kyobashi-ku

HAWAIIAN ISLANDS

- ◊Honolulu—Kodak Hawaii, Limited, 817 Alakea Street

PHILIPPINE ISLANDS

- ◊Manila—Kodak Philippines, Limited, Dasmarinas 434

DUTCH EAST INDIES

- ◊Batavia, Java — Kodak, Limited, Noordwijk 38, Batavia Centrum

AUSTRALASIA

- °Melbourne, Australia—Kodak Australasia Pty., Limited, 284 Collins Street
- °Wellington, New Zealand—Kodak New Zealand, Limited, 294 Lambton Quay

SOUTH AMERICA

- °Buenos Aires, Argentina—Kodak Argentina, Limited, Calle Paso 438
- °Cali, Colombia—Kodak Colombiana, Limited, Calle 11, No. 634
- °Lima, Peru—Kodak Peruana, Limited, Divorciadas 650
- *Montevideo, Uruguay—Kodak Uruguaya, Limited, Colonia 1222
- °Rio de Janeiro, Brazil—Kodak Brasileira, Limited, Rua São Pedro 268-70

REPUBLIC OF PANAMA

- °Panama City—Kodak Panama, Limited, 111 Central Avenue

MEXICO

- °Mexico City — Kodak Mexicana, Limited, San Jerónimo 24, Mexico D. F.

CUBA

- °Havana—Kodak Cubana, Limited, Zenea 236

UNITED STATES

- °Chicago, Illinois—Eastman Kodak Company, 1727 Indiana Ave.
- °Jacksonville, Fla.—Ciné-Kodak Service, Inc., 315 West 8th St.
- °Kansas City, Mo.—Ciné-Kodak Service, Inc., 422 East 10th St.
- °Los Angeles, Calif.—Eastman Kodak Company, 6706 Santa Monica Blvd.
- °Rochester, N. Y.—Eastman Kodak Company
- °San Francisco, Calif. — Eastman Kodak Company, 241 Battery St.
- °Washington, D. C.—Eastman Kodak Stores, Inc., 607 14th St. N. W.

CANADA

- °Toronto, Ontario—Canadian Kodak Co., Limited
- °Vancouver, B. C.—Eastman Kodak Stores, Ltd., 610 Granville St.

EUROPE

- °Barcelona, Spain—Kodak Sociedad Anónima, Calle de Fivaller 3
- °Berlin, Germany—Kodak, Aktiengesellschaft, S. W. 68, Lindenstrasse 27
- °Brussels, Belgium—Kodak, Limited, Rue Nueve 88
- °Budapest, Hungary—Kodak, Limited, Vaczi-utca 9
- °Copenhagen, Denmark—Kodak, Aktieselskab, Vodroffsvej 26
- °Geneva, Switzerland—Kodak Société Anonyme, Rue de la Confédération 11
- °Gothenburg, Sweden — Hasselblads Fotogr. A. B., Ostra Hamngatan 41-43
- °Lausanne, Switzerland—Kodak Société Anonyme, Avenue Jean-Jacques Mercier 13
- *Lisbon, Portugal—Kodak, Limited, Rua Garrett 33
- °London, England—Kodak, Limited, Kingsway, London, W. C. 2
- °Madrid, Spain — Kodak Sociedad Anónima, Puerta del Sol 4
- °Milan, Italy—Kodak Societa Anonima, Via Vittor Pisani 6
- *Nice, France—Kodak-Pathé, Avenue de la Victoire 13
- °Oslo, Norway—J. L. Nerlien, A. S., Nedre Slotsgate 13
- °Paris, France—Kodak-Pathé, Place Vendôme 28
- °Prague, II, Czechoslovakia—Kodak Společnost s. r. o., Václavské nám. 30
- °The Hague, Netherlands—Kodak, Limited, Noordeinde 10
- °Vienna, Austria—Kodak, Gesellschaft m.b.H., I Kärntnerstrasse 53
- *Warsaw, Poland—Kodak Sp. zo. o. 5 Plac Napoleona



KODAK

CINEGRAPHS

KODAK Cinegraphs are professionally made movies for home showing. Most Cinegraphs are 100 and 200 feet in length. Some total 400 feet, and others are approximately 800 feet. They are excellent to supplement the entertainment provided by your own pictures.

Comedies, animated cartoons, natural history, travel, adventure, sport, the World War, and many other subjects are available in Cinegraphs. There is also the Fairyland Series, made especially for children, featuring Snap, the Gingerbread Man, Chip, the Wooden Man, and the Doodlebugs.

Many Cinegraphs you will want to buy and keep permanently just as you collect worth while books. Others you will want to rent for an evening's showing.

Your Ciné-Kodak dealer will gladly give you a Cinegraph catalog, supply you with interesting Cinegraphs.

Worthy of mention is the Cinegraph Repair Service, by which breaks or torn perforations, inevitable after repeated usage, are repaired for a nominal charge. Your Ciné-Kodak dealer will take your order, handle all details.



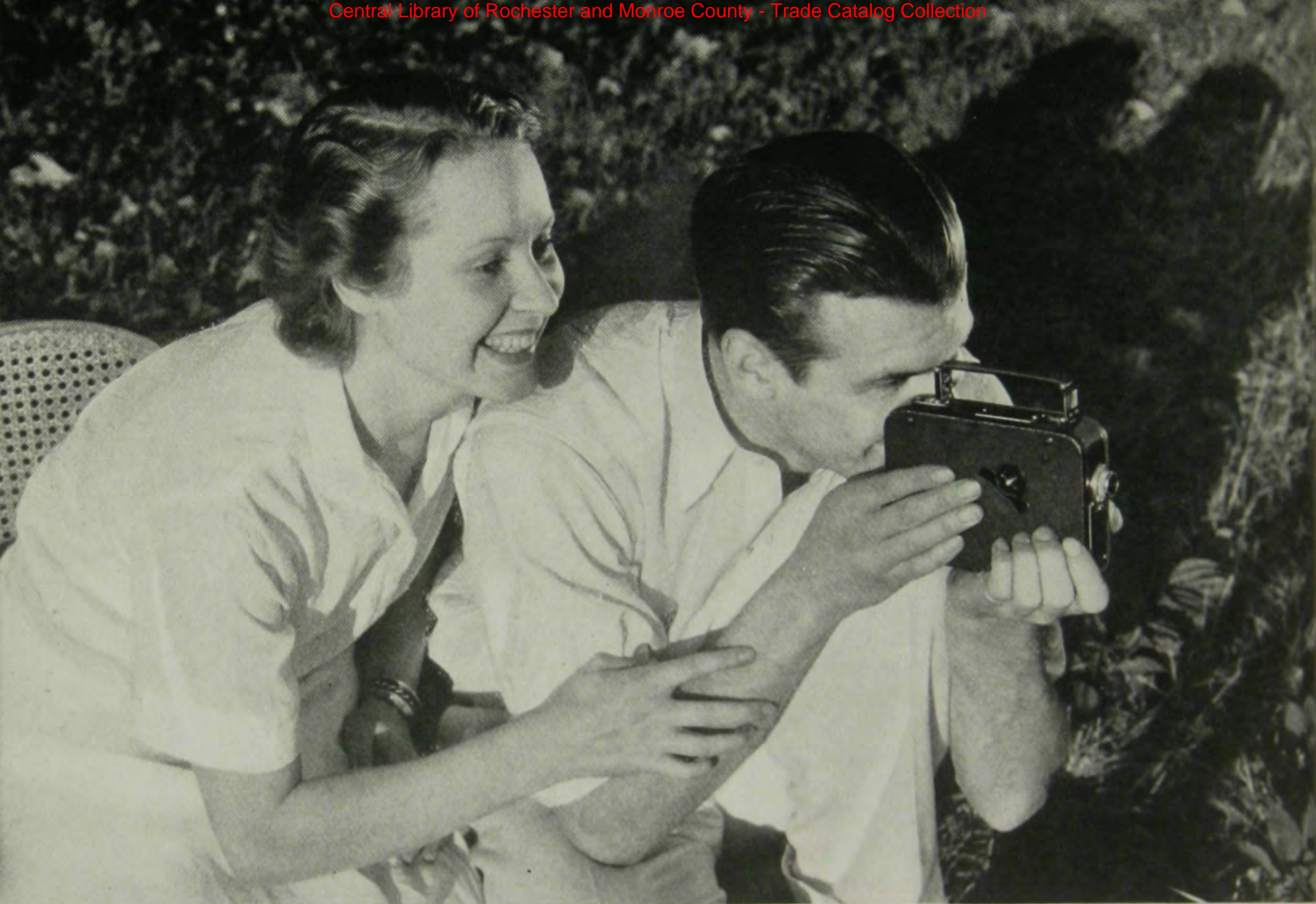
KODASCOPE LIBRARIES, INC.

MANY of the best known professional film successes are available as Kodascope Library releases on 16 mm. film, and rent at nominal prices.

Such masterpieces as *Kismet*, *The Covered Wagon*, *Grass*; old favorites such as *La Boheme*, *Lady Windemere's Fan*, *Rin-Tin-Tin* pictures; juvenile features such as *Jack and the Beanstalk*; and scientific and educational films—all are available from Kodascope Library Branches. All Kodascope Library Branches maintain an efficient mail delivery of releases.

These branches are located in Atlanta, Georgia; Boston, Massachusetts; Chicago, Illinois; Cincinnati, Ohio; Cleveland, Ohio; Detroit, Michigan; Kansas City, Missouri; Los Angeles, California; Minneapolis, Minnesota; New York, New York; Philadelphia, Pennsylvania; Pittsburgh, Pennsylvania; Rochester, New York; San Francisco, California; Seattle, Washington; Toronto, Ontario; Montreal, Quebec; Winnipeg, Manitoba; Vancouver, British Columbia. Write the Branch nearest you for descriptive catalog and prices of the 500 or more Kodascope Library releases.





CINÉ-KODAKS EIGHT

EASTMAN'S REMARKABLE LOW-COST MOVIE CAMERAS

CINÉ-KODAKS EIGHT, while not incorporating all of the movie making refinements of the 16 mm. Ciné-Kodaks K and M, are thoroughly dependable movie cameras. They will not make Kodacolor movies, do not use Ciné-Kodak Super-sensitive Panchromatic Film, but they produce thoroughly satisfactory black-and-white screen pictures at a cost of only 10 cents a "shot." Each foot goes as far as four feet of the standard 16 mm. film—you get 20 to 30 scenes on a \$2.25 roll.

48



THE NEW PRINCIPLE

Ciné-Kodak Eight makes a special 25-foot film do the work of 100 feet. It runs the film past the lens twice, leaving two separate rows of images—half as wide and half as high as the standard 16 mm. images—along the full length of the film.

PRICE

Ciné-Kodak Eight Film . \$2.25

CINÉ-KODAK EIGHT **MODEL 20**

CINÉ-KODAK EIGHT, Model 20, is so small that it fits into men's coat pockets, into most women's handbags. Yet it is a complete and competent camera. Its Kodak Anastigmat $f.3.5$ lens, requiring no focusing, assures clear, sharp movies with a minimum of effort.

Built-in exposure guide, eye-level finder, automatic footage indicator—these helpful features of 16 mm. Ciné-Kodaks are likewise to be found in the remarkably inexpensive and efficient Ciné-Kodak Eight, Model 20.

PRICE

Ciné-Kodak Eight, Model 20. . . . \$29.50



Although almost tiny, the Model 20 is a fully efficient movie camera producing sparkling screen pictures.

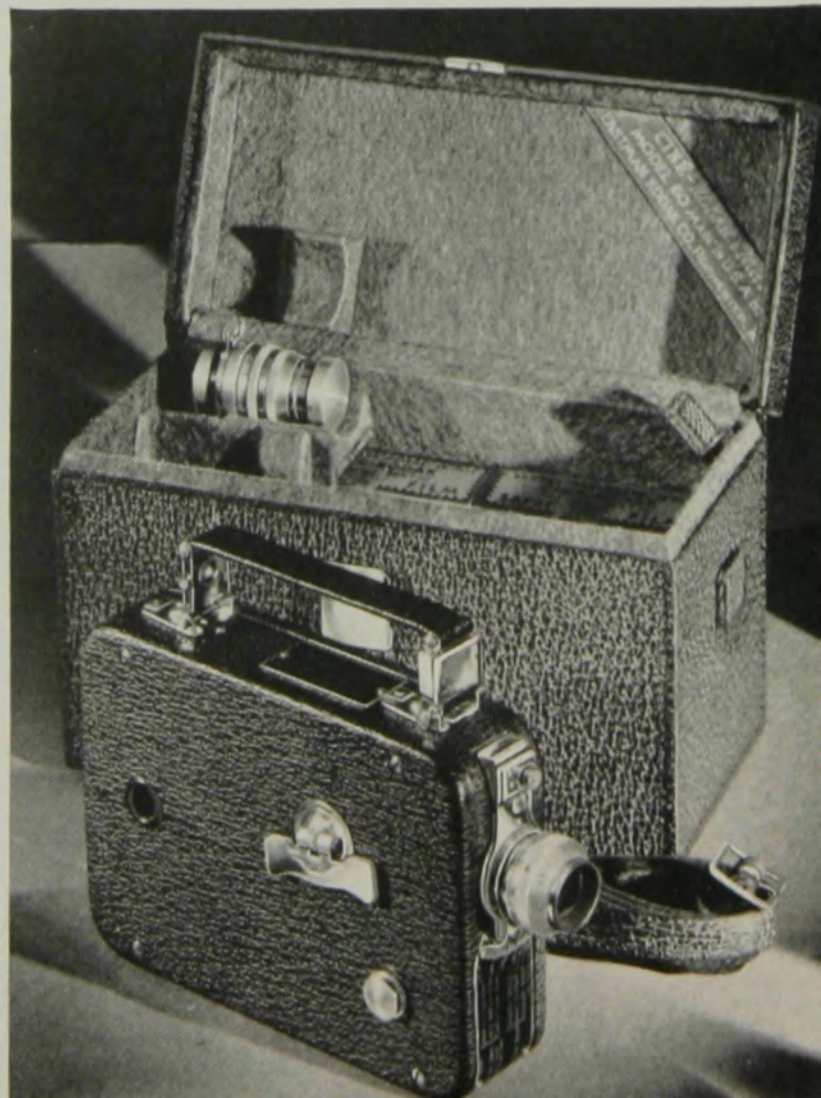
CINÉ-KODAK EIGHT **MODEL 60**

DESPITE its small size and low cost, the Model 60 is an exceptionally efficient movie camera. Its fast Kodak Anastigmat $f.1.9$ lens renders critically sharp pictures of objects from two feet to infinity and is interchangeable with an $f.4.5$ $1\frac{1}{2}$ -inch telephoto lens, supplied as extra equipment, which makes close-ups of distant subjects.

PRICE

Ciné-Kodak Eight, Model 60, including carrying case. . . . \$79.50

Finished in two-toned gray cowhide, with chromium fittings, the Model 60 and carrying case are strikingly smart in appearance.





Dependable and efficient in performance, Kodascopes Eight are as simple to operate as the cameras themselves.

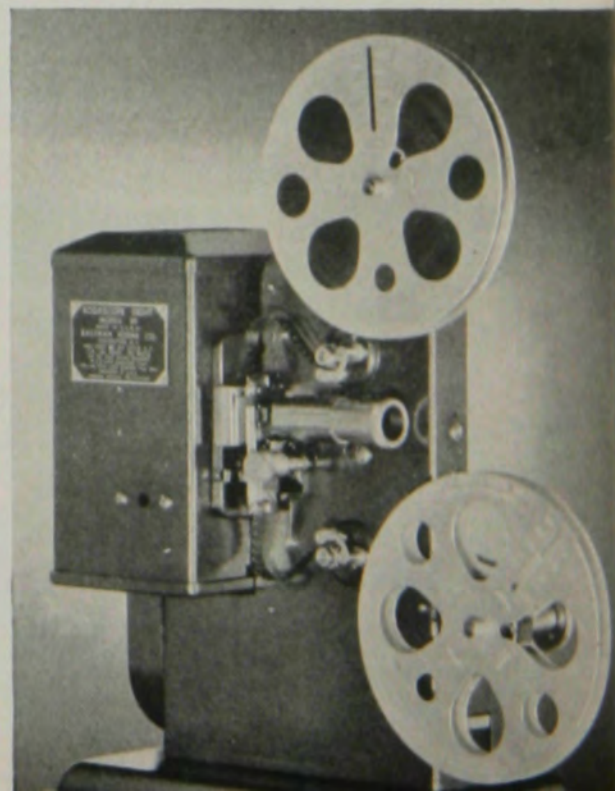
KODASCOPE EIGHT **MODEL 20**

LOWEST in cost of the three inexpensive Kodascopes Eight, the Model 20 is a dependable home movie projector. Runs 200 feet of 8 mm. film at a time—a quarter-hour show—is motor driven, and rewinds by motor. For 60 cycle, 105- to 125-volt A. C. lines, only.

PRICE

Kodascope Eight, Model 20 \$22.50

50



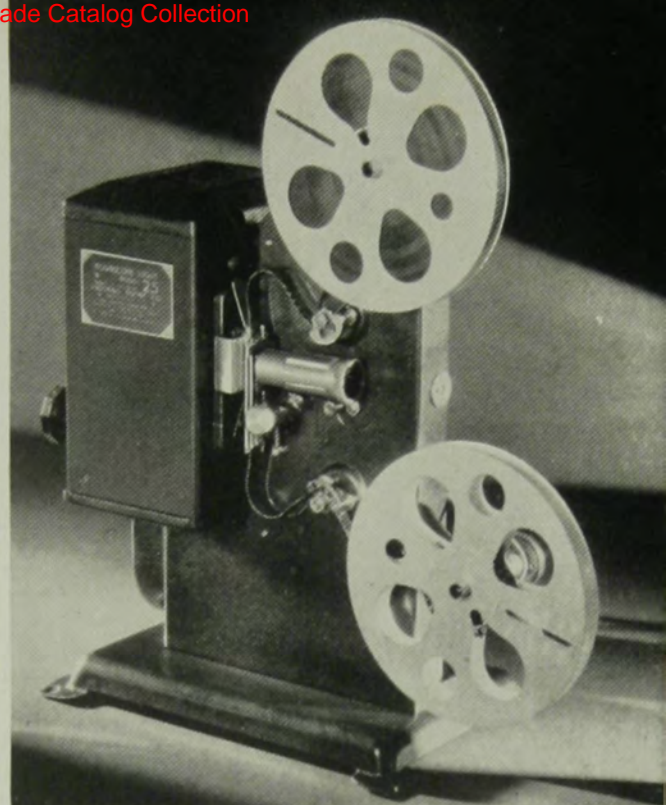
KODASCOPE EIGHT

MODEL 25

A LOW-COST projector similar to the Model 20 in appearance and reliability. The Model 25, however, has three additional advantages—greater brilliance, simplified focusing, and the capacity to operate on either A. C. or D. C. 100- to 150-volt lines.

PRICE

Kodascope Eight, Model 25 \$34.50



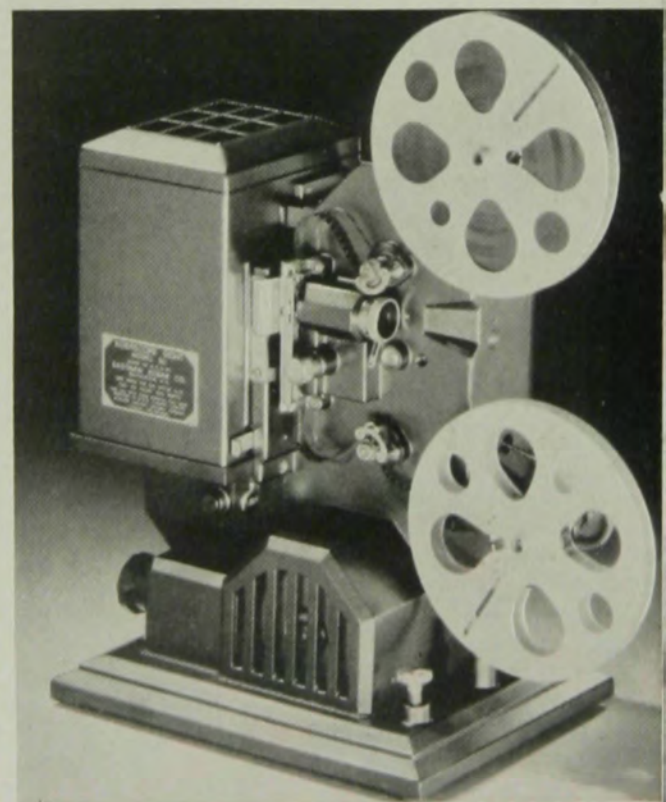
KODASCOPE EIGHT

MODEL 60

A DE LUXE 8 mm. projector, producing unusually large screen pictures, possessing many important projection refinements. Operates on 60 cycle, 100- to 125-volt A. C. lines—universal model available for A. C. or D. C. 100- to 150-volt, or 200- to 250-volt lines.

PRICES

Kodascope Eight, Model 60, A. C. Model . . . \$75.00
Kodascope Eight, Model 60, Universal Model . . . 85.00



ACCESSORIES FOR THE EIGHTS

Screens, carrying cases, color filters, Ciné-Kodak Titler, rewind and splicing equipment, Kodascope Film Viewer, 200-foot aluminum reels, humidor cans and clips—all are available for Ciné-Kodaks and Kodascopes Eight.

PROFESSIONAL RELEASES, TOO

Many professionally made releases, reduced to 8 mm. dimensions, are offered as Cinegraphs and Kodascope Library releases.

A catalog with complete information on Ciné-Kodaks and Kodascopes Eight may be obtained from any Ciné-Kodak dealer.

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Prices in this catalog are subject to change without notice

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

