

CINE-KODAK

*Movie-Making*

ACCESSORIES



*for extra range...  
added fun...in your  
indoor-outdoor filming*



# Cine-Kodak Accessories

## CARRYING CASES

### *Protection for your Cine-Kodak Camera*

Both of the cases pictured on this page can be used with most current and recent Cine-Kodak Cameras, 8mm. and 16mm.

Cine-Kodak Zipcase, for the camera only, is a pouch-type case of pliable, morocco-grain leather.

The Combination Case, sturdily and smartly constructed of top-grain cowhide, is especially useful to the movie maker who owns or plans to acquire a complement of accessories. It accepts the camera, film cartons, an accessory lens, and many of the lens attachments described in this booklet.

Straps, in lengths for hand- or shoulder-carrying, are included with both cases.



FOR PRICES—SEE INSIDE BACK COVER



## **KODAK COMBINATION LENS ATTACHMENTS**

***A simple, economical system for equipping your camera with movie-bettering lens accessories***

Basic to the Kodak Combination Lens Attachments system are Adapter Rings, which team with their Inserts to fasten single attachments to cameras. But the system also makes provision for the use of several attachments at the same time. By substituting one or more Retaining Rings for the Insert, you can "build on" attachments... combine several into a single effective assembly.

Adapter Rings are made in a great number of sizes to provide a fit for each lens, but the attachments themselves are supplied in only five sizes and will fit all Adapter Rings of the same size-group or series. Thus, while four or five inexpensive Adapter Rings may be required to fit a full complement of lenses, it is entirely possible that a single set of attachments will serve them all.

Your Kodak dealer will help determine which Adapter Rings and attachments you will need.

***Filters . . . Pola-Screens . . . Lens Hoods . . . Porta Lenses . . .  
All Available in Kodak Combination Lens Attachments***

## FILTERS IN KODAK COMBINATION LENS ATTACHMENTS

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### For Black-and-White Film

Most subjects filmed outdoors in black-and-white, except close-ups of people, can be improved by the use of a Yellow or Red Filter. This is because panchromatic film is more sensitive to blue than to other colors, with the result that sky, water, and other blue objects register more rapidly . . . hence tend to "wash out" somewhat.

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*Kodak CK-3 (Yellow) Filter* slows down fast-registering blues, without affecting other colors, to provide pleasing contrasts of sky and water with clouds and foreground objects. The Yellow Filter, which requires a one-stop increase in your aperture setting, provides *normal* correction . . . produces in values of gray the same contrast that you saw in color through your camera's finder.

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*Kodak Wratten A (Red) Filter* holds back blue even more than does the Yellow Filter. It produces dramatic *overcorrection* for striking contrast in sky, clouds, and water. The Red Filter requires a 2-stop exposure allowance.

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*Kodak Neutral Density (ND-2) Filter* slows down *all* colors equally. It requires a 2-stop allowance and is used to make possible the exposure of very fast black-and-white films under illumination that would otherwise be too great—"Super-XX" in dazzling sunlight, for example.

## For Kodachrome Film

*Kodachrome Type A Filter for Daylight* makes possible the exposure of Type A (indoor) Kodachrome Film by daylight and at the same stop openings as for Daylight Kodachrome Film.

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*Kodachrome Filter for Photoflood* color balances Daylight Kodachrome Film for use indoors under photoflood lighting. But because filtered Daylight Kodachrome Film is less sensitive than unfiltered "Type A," this film-and-filter combination should be used in emergencies only.

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*Kodachrome Haze Filter*, for use with Daylight Kodachrome Film, absorbs invisible ultraviolet light that sometimes results in a bluish tinge in long-range scenics made at or from high altitudes, or over snow or water.



The handy, pocket-size case pictured above provides convenience in carrying and storing Series V Kodak Combination Lens Attachments. A similar Kodak Combination Filter Case is supplied for Series VI attachments.

## OTHER KODAK COMBINATION LENS ATTACHMENTS



*Kodak Pola-Screens*, like color filters, are used to control backgrounds; but unlike Red or Yellow Filters, they can also be used with Kodachrome Film. Pola-Screens deepen blue skies so as to provide flattering contrasts.

And Pola-Screens have a second application. They're often used for rendition of detail in objects under water or behind glass, and for other shots where glare from non-metallic surfaces is a problem.



*Kodak Pola-Screen Viewer* attaches to the handle of the Pola-Screen and aids in its adjustment. Through the miniature Pola-Screen in the Viewer, you "preview" the effect of the attachment on the scene being photographed.



*Kodak Lens Hoods* reduce flare from sky and sun in outdoor movie making, from lamps indoors . . . permit a wider choice of filming angles.

Kodak Lens Hoods also serve a second purpose. As illustrated at right, they can be used to hold other attachments in place, thus eliminating the need for an Adapter Ring Insert or a Retaining Ring.

**Kodak Portra Lenses**, by enabling you to move in closer than the normal minimum for your camera, make possible ultra close-ups—movies of minute subjects that you can screen literally thousands of times life size.

Their effect corresponds to their diopter rating—the 1+ Portra Lens on a 16mm. camera lets you move in for coverage of fields only 5½ inches wide. The 2+ Lens, for fields 4 inches wide. And the 3+ Lens, for fields 3¼ inches wide.

These are minimum field sizes, but through the use of various focus settings and distances, a wide range of small field sizes is obtainable. Similar close coverage can be obtained with the lenses used with 8mm. cameras.



## Here's How to "Build On" Attachments

This combination includes (top to bottom) an Adapter Ring, a Portra Lens, a Retaining Ring to attach the Portra Lens to the Adapter Ring, a filter, and a Lens Hood. The Lens Hood, here, "doubles" as the retaining element . . . secures the filter to the rest of the attachment. Completely assembled, as shown at bottom, the combination is ready for attachment to the camera. The Adapter Ring clamps onto the lens . . . secures the assembly.



## CINE-KODAK LENS ATTACHMENTS IN MOUNTS

*W and Z mounts fit attachments directly to the lens on your camera*

For many movie cameras, most of the unmounted lens attachments described on the preceding pages can also be obtained in mounts that can be applied *directly* to the standard lens. The Kodak Anastigmat 25mm.  $f/1.9$  Lens, supplied in recent years as the standard lens for most 16mm. Cine-Kodak Cameras and as an accessory lens for many 8mm. and 16mm. cameras, can be fitted with attachments in W mount which slip *into* the lens barrel.

The standard lens of such Cine-Kodak Cameras as the Eight-25, the Eight-20, the Model E, and lenses of other manufacture whose diameter is about  $\frac{5}{8}$  inch, can be fitted with attachments in Z mount. This mount fits *over* the lens barrel.

**Attachments in W mount** include filters for black-and-white and Kodachrome movie making, a Pola-Screen, and  $1\frac{3}{4}+$  and  $3\frac{3}{4}+$  Portra Lenses.

**Attachments in Z mount** include filters and a Cine-Kodak Close-up Attachment. The latter makes possible short camera-to-subject distances for fixed-focus cameras. With the Cine-Kodak Close-up Attachment in Z mount in place on the "Eight-20" or "Eight-25" Camera and an aperture setting of  $f/8$ , for example, you can move in as close as  $2\frac{1}{2}$  feet for a field 10 inches in width.



W mounts, left, slip into the lens barrel . . . replacing the regular Lens Hood.

Z mounts fit over the lens barrel . . . are held in position by clamping prongs.







## CINE-KODAK LENS SPACER RINGS... LENS EXTENSION TUBE OUTFITS

Any unmounted  
Kodak Cine Lens  
can be used . . .



with a complete  
outfit or any com-  
bination of units...



on any camera that  
accepts Kodak Cine  
Lens Adapters.

Cine-Kodak Lens Spacer Rings can be used with all Kodak Cine Lenses that fit Kodak Cine Lens Adapters, and with all cameras to which the adapters can be attached. Spacer Rings are used to increase the distance between lens and film . . . hence to shorten the minimum lens-to-subject distance.

An outfit makes possible the coverage of fields as tiny as  $\frac{1}{2}$  inch in width with 16mm. cameras . . .  $\frac{1}{4}$  inch with "Eights."

Cine-Kodak Lens Extension Tube Outfits are similar to Spacer Rings, but permit even closer coverage. Extension Tubes are made for Cine-Kodak Magazine Cameras only.

## FOCUSING FINDERS

*for Cine-Kodak Magazine 8 and 16 Cameras*

The Focusing Finder slips directly into a Cine-Kodak Magazine Camera and provides a view of the image formed by the lens . . . thus permitting focusing and framing, free of parallax, with all lenses at all distances. Two models are supplied—one for each Cine-Kodak Magazine Camera.

The Focusing Finder  
in use with the Magazine 16

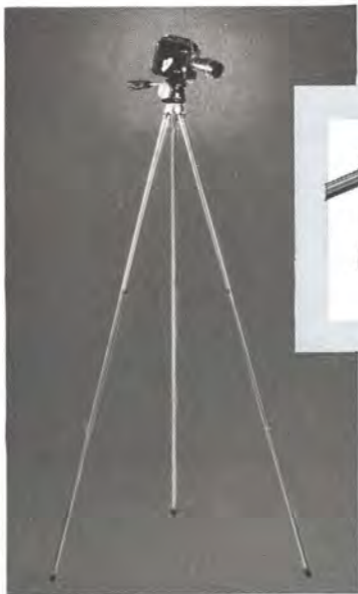


## KODAK TRIPODS

*Rock-steady support . . . smooth operation*

Kodak supplies two tripods that provide firm support and flexibility of operation—helpful in all movie making . . . essential to precision filming with close-up devices or long-focus lenses.

*Kodak Eye-Level Tripod*, handily lightweight, is suitable for use with all but the heaviest movie cameras. The tripod can be adjusted for heights ranging from 22½ inches to 5 feet. *Kodak Turn-Tilt Head*, an accessory designed especially for movie making with the Eye-Level Tripod, provides smooth “panning” action throughout the full hor-



Kodak Turn-Tilt Head (above) makes possible smooth horizontal and vertical camera operation without adjustment.

Kodak Eye-Level Tripod (left) is suitable for all lightweight cameras.

izontal circle and from straight up to straight down.

*Cine-Kodak Tripod*, though conveniently compact and lightweight, is eminently suitable for critical work with all amateur motion picture cameras. An outstanding feature is its integral head which provides firm support, at all angles, and velvet-smooth horizontal and vertical panning. Cine-Kodak Tripod's telescoping legs can be quickly adjusted for heights up to 4 feet 10 inches.

Both tripods can be fitted with the Cine-Kodak Tripod Truck, a wheeled accessory that provides locked or mobile support for camera and tripod.

Cine-Kodak Tripod accepts all amateur movie and still cameras equipped with tripod sockets. Cine-Kodak Tripod Truck (attached to tripod) makes "dolly" shots easy.





## **CINE-KODAK INDOOR LIGHTING EQUIPMENT** *Nighttime movies are easy with Kodaflector or the super-versatile "Vari-Beam" units*

There's nothing difficult . . . nothing hit or miss about movies indoors. With the right Cine-Kodak Film and the right lights, splendid indoor results are every bit as certain as with movies made outdoors in bright sunlight.

*Indoor filming is easy because you control the light that determines the exposure.* Indoors, photoflood lamps in reflectors or lamps with integral reflectors supply the illumination. Their distance from your subject—and that alone—determines at what opening your lens should be set.

Here's how easy it is. First, you set up your lighting equipment so that its illumination floods your subject . . . then you estimate its distance from your movie target. You glance at the exposure card packed in every Cine-Kodak Film carton—and

read the stop opening recommended for that distance. *That solves exposure!*

Then, aim and shoot just as you would outdoors . . . and with the same ease and certainty that make daytime movie making so thoroughly enjoyable.

The recommendations of the guide are based on the use of photofloods—brilliant, low-cost lamps designed especially for photography—in efficient Kodaflector or Kodak Vari-Beam Standlight and Clamplight. Either of these fine — but inexpensive — lighting outfits will equip you for wonderful movies indoors. The pictures and captions on these pages provide the details . . .

The Kodaflector consists of twin reflectors independently mounted on a sturdy stand that can be folded compactly for carrying or storage . . . or adjusted for a wide variety of heights and angles. A single Kodaflector, which accepts either two No. 1, or two twice-as-bright No. 2 photofloods, supplies all the illumination needed for average indoor movies.



The small silvered guide packed in every carton of Cine-Kodak Film carries full instructions for the exposure of that film under artificial light.



Even more flexible than Kodaflector are the Vari-Beam teammates—Kodak Vari-Beam Standlight and Kodak Vari-Beam Clamplight (inset). Both include a remarkably versatile reflector unit designed to vary the illumination of a No. 2 photoflood lamp from spot to flood lighting.

In the Standlight, the reflector is mounted on a telescoping column and standard; in the Clamplight, on a padded bracket.

While two units comprise an eminently suitable standard combination, extra units can be added for effective lighting variations.

Photoflood lamps (lower left)—No. 1 and No. 2 for use with Kodak reflectors, and the Reflector Photoflood which can be used alone in any adjustable lamp fixture. For movies, two Reflector Photofloods, which combine lamp and reflector, provide illumination equivalent to two No. 1 photofloods in Kodaflector.

Cine-Kodak Films for indoor movies—Type A Kodachrome (full-color) Film, Super-X, and Super-XX. The latter is supplied for 16mm. cameras only.



# Prices

	SERIES NO.			
	IV	V	VI	VII
<b>Kodak Combination Lens Attachments</b>				
Kodak Adapter Ring	\$1.25	\$1.25	\$1.50	\$2.25
Kodak Retaining Ring	1.00	1.00	1.25	1.50
Kodak Filters (CK-3; ND-2; Kodachrome for Photoflood)	2.00	2.10	2.50	3.10
Kodak Filters (Wratten A; Type A for Daylight; Kodachrome Haze)	1.60	1.70	2.00	3.10
Kodak Pola-Screen	6.50	7.50	8.50	11.00
Kodak Lens Hood	1.60	1.75	2.00	3.25
Kodak Portra Lenses 1+, 2+, or 3+	2.50*	2.80	3.35	4.15**
Kodak Combination Filter Case	.....	4.00	4.75	.....
<b>Cine-Kodak Lens Attachments in W mount</b>				
				<b>Price</b>
Cine-Kodak Filters (all types)				\$ 3.56
Cine-Kodak Pola-Screen				8.17
Cine-Kodak Portra Lenses 1 $\frac{3}{4}$ + or 3 $\frac{3}{4}$ +				4.49
<b>Kodak Pola-Screen Viewer</b>				6.50
<b>Cine-Kodak Lens Attachments in Z mount</b>				
Cine-Kodak Filters (CK-3; ND-2)				1.34
Cine-Kodak Filters (Kodachrome Haze; Type A for Daylight, Wratten A, Kodachrome for Photoflood)				2.16
Cine-Kodak Close-up Attachment				1.34
<b>Cine-Kodak Lens Spacer Rings (outfit)</b>				11.00
<b>Cine-Kodak Lens Extension Tube Outfits</b>				
for Cine-Kodak Magazine 8 Camera				35.00
for Cine-Kodak Magazine 16 Camera				37.92
<b>Focusing Finder</b>				
for Cine-Kodak Magazine 8 Camera				29.50
for Cine-Kodak Magazine 16 Camera				32.08
<b>Cine-Kodak Tripod</b>				61.25
Carrying Case for Cine-Kodak Tripod				6.50
<b>Kodak Eye-Level Tripod</b>				23.33
Kodak Turn-Tilt Head				15.46
<b>Cine-Kodak Tripod Truck</b>				100.94
<b>Cine-Kodak Equipment for Indoor Movies</b>				
Kodaflector				5.00
Kodak Vari-Beam Clamplight				9.75
Kodak Vari-Beam Standlight				15.00
<b>Photoflood Lamps</b>				
No. 1 Photoflood				.18
No. 2 Photoflood				.34
Reflector Photoflood				1.19

\*Portra Lens 1+ only.

\*\*Portra Lens 1+ and 2+ only.

Prices include Federal Tax where applicable.

# Here's More Movie Information

## Movie-Showing Accessories

**"Put Your Best Footage Forward,"** booklet No. C1-7, has details about the Cine-Kodak equipment that will help you add the "Hollywood touch" to your personal screenings — editing outfits, Cine-Kodak Titler, and accessories for Kodascope Projectors.



## Accessory Lenses

**"Kodak Cine Ektar Lenses,"** booklet No. C1-6, describes accessory lenses — distance-spanning telephotos, and wide-angle lenses that heighten and broaden your camera's view.



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